

# RECORD WORLD



## HITS OF THE WEEK

### SINGLES

**JOHN TRAVOLTA, OLIVIA NEWTON-JOHN & CAST, "SUMMER NIGHTS"** (prod. by Louis St. Louis) (writers: J. Jacobs-W. Casey) (E.H. Morris, ASCAP) (3:36). The duo is joined here by the full cast of "Grease" on this original from the Broadway play. The effect is era-perfect and its unique sound should drive it up summer playlists. RSO RS 906.

**THE O'JAYS, "BRANDY"** (prod. by Thom Bell) (writers: J.B. Jefferson-C.B. Simmons) (Mighty Three, BMI) (3:33). The O'Jays are one of the most diverse group of song stylists in their field and this ballad follow-up to the Top 10 "Use Ta Be My Girl" shows the full range of their vocal abilities and cross-format appeal. Phila. Intl. ZS8 3652 (CBS).

**MICHAEL JOHNSON, "ALMOST LIKE BEING IN LOVE"** (prod. by B. Maher-S. Gibson) (writers: Lerner-Lowe) (United Artists, ASCAP) (3:25). Johnson's cover version of the Lerner & Lowe show tune gives it a whole new feel. It has an easy jazz beat with sax parts at the core. It should follow the same course as "Bluer Than Blue." EMI America P-8004 (Capitol).

**DAN HILL, "ALL I SEE IS YOUR FACE"** (prod. by M. McCauley-F. Mollin) (writer: Hill) (Welbeck, ASCAP) (3:28). Hill's "Sometimes When We Touch" established him as a modern song craftsman and this new ballad from his up-coming album displays the same sentimentality. The arrangements build the message beautifully. 20th Cent. Fox TC-2378.

### SLEEPERS

**LINDA CLIFFORD, "IF MY FRIENDS COULD SEE ME NOW"** (prod. by G. Askey) (writers: C. Coleman-D. Fields) (Notable/Lida, ASCAP) (3:48). "Sweet Charity's" theme song gets a powerful disco treatment here. It's already getting strong pop adds and could easily establish Clifford in that market. The production is sparkling. Curtom CMS 0140 (WB).

**ENGLAND DAN & JOHN FORD COLEY, "IF THE WORLD RAN OUT OF LOVE TONIGHT"** (prod. by Kyle Lehning) (writers: Garvin-Mevis-Wilson-Wilson) (ABC/Dunhill, BMI) (3:11). The duo has scored high this year with both the pop and adult audiences and this new disc, built on Lehning's smooth production, should continue the trend. Big Tree BT 16115 (Atl).

**PATTI HENDRIX, "LIGHTING A FIRE (THAT YOU CAN'T PUT OUT)"** (prod. by P. Hendrix-E. Gardner) (writer: M. Stubbs) (Conjay, BMI) (3:17). Hilltak Records debuts with this down home and funky r&b disc. Hendrix' vocal style is somewhat reminiscent of Etta James and should find immediate r&b airplay. Hilltak HT 7801 (Atlantic).

**THE MOTORS, "FORGET ABOUT YOU"** (prod. by P. Ker-N. Garvey-A. McMaster) (writer: McMaster) (Ackee, ASCAP) (2:51). The last single from this English group was a decided AOR hit but this new release has Top 40 written all over it. The comparison with The Grass Roots (and a hint of Tommy James) are inevitable. Virgin ZS8 9520 (CBS).

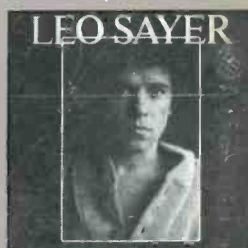
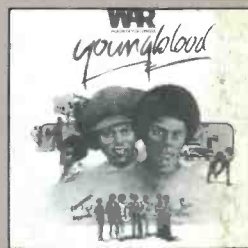
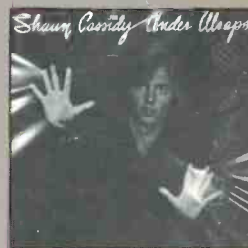
### ALBUMS

**SHAUN CASSIDY, "UNDER WRAPS."** The third album from the multi-platinum artist points to a development and maturity as a song stylist. Cassidy and producer Michael Lloyd have chosen some excellent musicians and songs (four were self-penned) with the result being a pop sound reminiscent of Eric Carmen or the Beach Boys. Warner-Curb BSK 3222 (7.98).

**KC AND THE SUNSHINE BAND, "WHO DO YA (LOVE)."** Harry Wayne Casey and Richard Finch forged the successful KC sound about five years ago and it still bears their distinctive stamp. The recent single, "It's The Same Old Song" is the only number not penned by the group while "How About A Little Love" approaches reggae and "Sho-Nuff" is back to funk. TK 607 (7.98).

**WAR, "YOUNGBLOOD" (ORIGINAL MOTION PICTURE SOUNDTRACK).** War's music for this movie starring Lawrence-Hilton Jacobs bears the group's signature of funky r&b rhythms underlined with a touch of jazz. The essence of the movie is captured in the street-wise feel of songs like "Youngblood (Livin' In the Streets)" and "Sing A Happy Song." UA-LA904-H (7.98).

**"LEO SAYER."** A change of pace for Sayer as he lays back a bit and utilizes some country flavored instrumentation but nevertheless emerges as a superb song craftsman. The material ranges from Jackson Browne ("Something Fine") to Andy Fairweather Low ("La Booga Rooga") with Richard Perry adding an understated production touch. WB BSK 3200 (7.98).



There are **GOLD** acts  
There are **PLATINUM** acts  
and there are **CLASS** acts



The three of us extend  
our warm gratitude and  
deepest appreciation



# RECORD WORLD

## NARM Seeks Loans For Record Dealers

By BILL HOLLAND

■ WASHINGTON—Legal advisers for NARM (the National Association of Recording Merchandisers) are working to change a Small Business Administration (SBA) policy that prohibits record and tape wholesalers and retailers from receiving SBA loans.

The basis for the questioned SBA policy is a regulation that prohibits loans to businesses concerned with "the distribution of ideas . . . opinions or similar intellectual property."

Since last January, when NARM (Continued on page 74)

## ARB Keeps KUPD In Phoenix Survey

By MARC KIRKEBY

■ NEW YORK—Arbitron Radio last week stopped short of dropping KUPD-FM from the April-May Phoenix rating book, even after an Arizona Superior Court judge had confirmed the rating service's right to do so.

KUPD, like two other stations charged by Arbitron with "rating distortion" during the April-May survey, will have its totals published in a separate supplement to its rating book. The supplement will contain a description of the on-air contest to which Arbitron objected, a definition of rating distortion, and a statement on the matter from KUPD.

According to an Arbitron (Continued on page 58)

## CBS Convention Aims at \$1 Billion Target for 1978; Capital Commitment, New Label, Signings Spotlited

By SAM SUTHERLAND

■ LOS ANGELES — With some 1400 CBS Records staffers from around the world in attendance, this year's annual convention was highlighted by a stepped-up sales growth forecast and new commitments of major development capital from CBS, Inc.

During the first morning session in a five-day schedule of formal and informal business sessions and product presentations, CBS Records Group president Walter Yetnikoff reported that his 1977 convention forecast for a sales achievement of one billion dollars per year by 1980 was already virtually two years ahead of schedule, despite a gauntlet of both internal and industry-wide problems during the first two quarters of this year.

CBS Records president Bruce Lundvall announced a new CBS

west coast label, ARC/Columbia, to be headed by Maurice White, Bob Cavallo and Joe Ruffalo.

### Corporate Support

The Tuesday (25) morning meeting also saw CBS corporate president John Backe pledging continued support for the records division, now CBS' prime entertainment profit-maker, capped by recent commitments of \$200 million in related investments. And as evidence of growing network interest in tapping the burgeoning music marketplace, Backe sneaked staff and guests a look at the series pilot for a new music-oriented sitcom on CBS' fall schedule—before most network programming chiefs had a chance to see the completed show.

Sandwiched between a brief marketing film and the first of several audio/visual product presentations, Yetnikoff and Backe

shared the podium with Lundvall and Dick Asher, president of CBS Records International at Royce Hall on the U.C.L.A. campus, where larger company-wide sessions and presentations were held. Evening showcases and departmental gatherings were scheduled for the Century Plaza Hotel, site for CBS Records' last gathering here, where most of the visiting staffers were based during the week-long range of activities.

After an introduction by Paul Smith, senior vice president and general manager, marketing, attendees watched a short film keyed to the convention (and featuring Smith and other label staffers on camera in a sometimes whimsical allegory on competition in the record/tape marketplace) before Yetnikoff delivered his keynote address.

Reviewing CBS Records' performance since assuming his post four years ago, Yetnikoff began by reporting a virtual doubling of sales over that period, with an even greater increase in profits, which he noted were two and a (Continued on page 34)

## Koppelman's Entertainment Co.: A Record Company in Microcosm

By PAT BAIRD

■ NEW YORK — The Entertainment Company Music Group is an independent firm which has, over less than three years, taken the concept of the production company and expanded it to include such areas as marketing, publishing and a custom label that last year did "in excess of \$20 million" worth of business.

The firm gets involved in so many areas that it is really a record company in microcosm, according to Charles Koppelman, president of the firm.

"We are much more than a production company," he said recently. "We are involved with a record from day one until it is either a hit or, as fortunately has not been the case very often, unsuccessful. We work with the artist to find the right songs, which are culled from the tremendous resources of our publishing catalogue and a staff of writers, as well as from the hundreds of demos sent us every week from well known and unknown writers. We then produce the records on an in-house basis and deliver a master to the record label. Finally, we become involved with the marketing plans, offering our services in that area, drawing from our intense knowledge of the artist and the album and from our extensive experience in marketing."

The Entertainment Company's formula for total artist involvement has thus far produced gold and platinum record awards for such artists as Barbra Streisand,

(Continued on page 59)

## Yetnikoff Praises CBS Staff, Growth

(Following are excerpts from remarks made by Walter Yetnikoff, president, CBS Records Group, to the CBS convention last week)

■ This is the fourth year that I have had the privilege of being at the head of the CBS Records Group, and this makes the seventh time that I have addressed a meeting of this type in that capacity. I hope you will indulge me if I am a little reflective this time, less of a senior spokesman perhaps, and a little more personal.

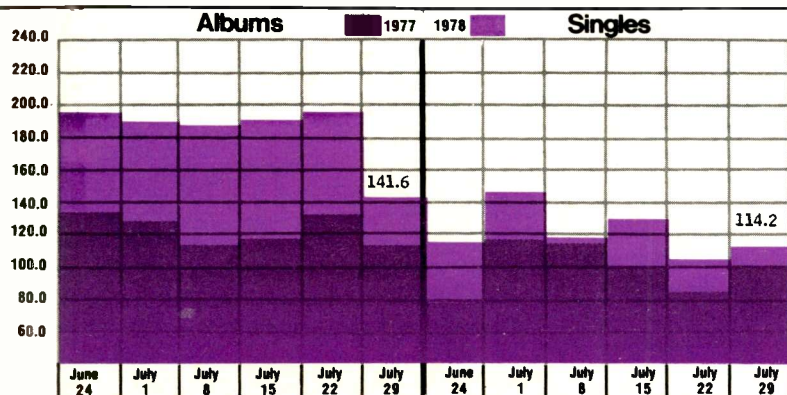
To cop a Joe Walsh phrase covering the last four years, "Life's been good to me so far," but I sometimes feel that another line from the same song is also appropriate—"Lucky I'm sane after all I've been through."

I think we all feel a little bit like that from time to time—just look what we have been through together.

The projections for 1978 show that as a group we have doubled—doubled in sales over the last

(Continued on page 30)

## 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.

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■ **Page 30.** Addresses by the senior CBS Records executives highlighted the company's week-long convention in Los Angeles. Record World's extensive coverage excerpts several of the major speeches, focuses on new artist signings and other developments at the convention, and provides details of the key sessions and artist showcases held during the gathering.



■ **Page 23.** Chuck Smith has been president of Pickwick International for about a year now, and that year has been a highly significant one for a company that was one of the industry's largest and most diversified even before its takeover by American Can. In his Dialogue, Smith talks about the impact of that takeover, about his company's goals for the next two years, and about the future of rack jobbing and independent distribution.

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## POWERHOUSE PICKS

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

**Earth, Wind & Fire** (Columbia) "Got To Get You Into My Life."

The activity on this record is moving at a rapid pace as numerous majors continue to hit it, with good chart jumps being reported. R&B airplay is coming in just as quickly.

## FCC Seeks To Calm B'casters on Obscenity

By BILL HOLLAND

■ WASHINGTON—The FCC is going out of its way to tell the nation's broadcasters, record companies and the general public that it does not want to play the role of censor or limit controversial broadcasting.

Last week the chairman of the FCC, Charles D. Ferris, told broadcasters in Boston that he hopes the recent Supreme Court decision limiting the use of the so-called "seven dirty words" would not lead to "timidity in your coverage of controversial subjects."

Ferris, who was speaking before the New England Broadcasters Association, pointed out that the FCC had just renewed the license of WGBH-TV, a Boston educational station, although the commission had received complaints of vulgar language from a group called Morality in Media of Massachusetts, Inc.

(Continued on page 58)

## Jules Abramson Named Polygram Planning VP

■ NEW YORK—As part of a three-year management structuring program, John Frisoli, president of Polygram Distribution, Inc., has announced the appointment of Jules Abramson to the newly-created position of vice president, planning.



Jules Abramson

In his new capacity, Abramson will be responsible for distribution development planning, market trend patterns, geographic penetration analyses, expansion of catalogue development, product profitability analyses and overall evaluation of distribution penetration at each level of Polygram Distribution's customer base. Abramson will report directly to Frisoli.

A veteran of the record industry since 1960, Abramson most recently held the position of senior vice president, marketing for Phonogram, Inc. in Chicago. Abramson has been with Phonogram/Mercury for the past 18 years, serving various capacities including vice president, sales; national sales manager; eastern regional marketing manager; and Philadelphia branch manager.

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VOL. 35, NO. 1622



# Even tough guys get tender once in a while.

The Isley Brothers are still smcking even when they settle down. That's why their latest single—a beautiful ballad called "Groove With You"—is in that traditional Isleys *hit groove*.  
ZS8 2277

"Groove With You." The *new* single from the "most wanted" album around.

## The Isley Brothers' "Showdown." On T-Neck Records and Tapes.

### The Isley Brothers Showdown

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



# CBS Signs Barry White And Unlimited Gold Label

■ LOS ANGELES — Bruce Lundvall, president, CBS Records Division has announced the signing of Barry White and Unlimited Gold Records to CBS Records Associated Labels. The announcement was made at CBS Records' 1978 Convention. In addition to Barry White, who is also president of Unlimited Gold Records, the Unlimited Gold roster includes Love Unlimited, the vocal trio, the Love Unlimited Orchestra, who will join the Associated Labels in 1979, and other artists who will be announced shortly. Barry White and Unlimited Gold Records are represented by attorney/manager Larry Thompson.

Unlimited Gold Records was founded by Barry White in 1976. He serves as the label's executive producer as well as producer. His career began in the mid-60s as co-producer on several hit singles (including Jackie Lee's "The Duck" and Bob & Earl's "Harlem

Shuffle"). "Walking In The Rain With The One I Love," which he produced for Love Unlimited was his first gold single.

White blossomed in the early 70s when he distinguished himself as an arranger, composer, writer, musician, singer and a leading pioneer of modern disco music. In 1974, he sang for the first time on "I've Got So Much To Give," which included the hit single, "I'm Gonna Love You." His name and the Love Unlimited Orchestra have come to be synonymous with the "Love Theme."

The Love Unlimited trio is comprised of Glodene White, who married Barry in 1975, Linda James and Diane Taylor. Unlimited Gold Records publishing is handled by Sa-Vette Music Company, of which Barry White is President. CBS will distribute Unlimited Gold Records worldwide.



Pictured at Barry White's home in Los Angeles are, from left: attorney/manager Larry Thompson; Barry White; Don Dempsey, senior VP and gen. mgr., E/P/A; Bruce Lundvall, president, CBS Records Division; Tony Martell, VP & gen. mgr., Associated Labels; Bill Freston, assistant to the president, CBS Records Division.

## Robinson to E/A

■ LOS ANGELES—Primus Robinson has been named to the new post of national marketing director for jazz/fusion at Elektra/Asylum Records, it was announced by Don Mizell, jazz/fusion general manager.



Primus Robinson

Robinson had been national promotion director/r&b and national album promotion director/r&b at Atlantic Records. He had previously been an announcer at WDAS-FM, a progressive black station in Philadelphia, and at WRTI, a jazz station.

## Mushroom Meet Set

■ LOS ANGELES — Shelly Siegel, vice president and general manager, Mushroom Records, has announced that the firm will convene its first annual international sales convention September 14-17, at an undisclosed location dubbed "Isle of Mushroom."

The format of the convention was scheduled by Siegel along with artist relations director and administrative assistant to the vice president Susie Gershon, and will highlight live performances by Mushroom artists.

Over 100 global Mushroom associates will receive "Isle of Mushroom" passports in the mail this week inviting them to the exotic location, which is two hours by air from L.A. As part of the game plan, the actual site of the Isle will be kept secret until boarding time.

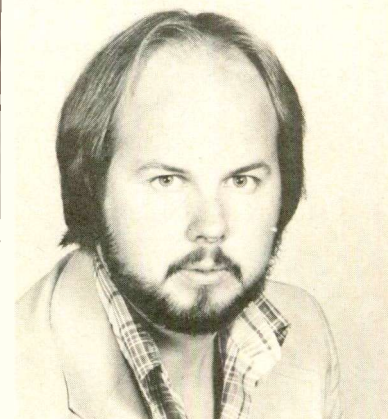
The "Isle of Mushroom" is a theme which captures the philosophy of the label spearheaded by Siegel and his Los Angeles & British Columbia based label.

## Atlantic Bows Product Mgmt. Dept.

■ NEW YORK—Atlantic Records has created a product management department, it was announced by senior vice president/general manager Dave Glew. Effective immediately, Jim Lewis, former assistant to the senior vice president/general manager, becomes product management director. Further individual appointments to the department will be announced shortly.

### Responsibility

The prime responsibility of the product management department will be in serving as a liaison between the artists and their managers and the various departments within the Atlantic/Atco organization. The focus will be on coordinating all activities related to the release of new product by an artist—merchandising, advertising, promotion, publicity,



Jim Lewis

etc.—including advance planning, execution and follow-up.

A graduate of The Juilliard School in New York, as a musician, Lewis has played in various symphony orchestras, contemporary groups and has been a studio musician.

## Arlene Matza Named Portrait A&R Manager

■ NEW YORK—Lorne Saifer, vice president, a&r, Portrait Records, has announced the appointment of Arlene Matza to the position of a&r manager, Portrait Records.

In her new capacity, Ms. Matza will be responsible for recommending the signing of artists, reviewing material, and coordinating the recording activities of Portrait artists. She will report directly to Saifer.

### Background

Prior to her new position, Ms. Matza held several positions in the music industry. She began in 1971 at MGM Records royalty department. She then worked as a production assistant to Michael Coolidge at Columbia Record Productions in Los Angeles. In 1973, she joined the Columbia Records a&r staff and in 1976 moved to the Portrait Records a&r department.

## Urban Joins Polygram

■ NEW YORK — Bob Cappiello, vice president, finance, for Polygram Distribution, Inc., has announced the appointment of Ron Urban to the position of director, financial planning and analysis.



Ron Urban

Urban comes to Polygram Distribution from RCA Records, where he last held the position of manager, financial planning and analysis. Previously, Urban was financial operations manager for Ballantine Books, a division of Random House.

## Gibbs Join On Stage



During Andy Gibb's concert in Miami earlier this month, the Bee Gees joined their younger brother on stage for his final song, "Shadow Dancing." It is the first time all four Gibb brothers have ever appeared on stage together; pictured during this unique performance are, from left, Andy Gibb, Robin Gibb, Barry Gibb and Maurice Gibb.



Just Released from the  
**5 MILLION SELLING ALBUM**

**GREASE**  
T.M.



RS-2-4002

THE SINGLE:

**"SUMMER NIGHTS"**

RS-906

BY

**JOHN TRAVOLTA & OLIVIA NEWTON-JOHN**

Produced by Louis St. Louis

The R.S.O. Family



Records & Tapes

# RECORD WORLD CHART ANALYSIS

## Commodores Blast Into #1 Spot; Third 'Grease' Song Is Chartmaker

By PAT BAIRD

■ The Commodores (Motown) broke through the top 5 this week to take the #1 bullet spot on the RW Singles Chart. The single is also #4 bullet on the r&b Singles Chart and the album still #3 on the pop side and #1 on the r&b Chart.

Frankie Valli's "Grease" (RSO) bulleted to #2 this week and, in the wake of the soundtrack material's overall sales gains, John Travolta, Olivia Newton-John & Cast (RSO) is this week's Chartmaker at #58 bullet. The original motion picture soundtrack is still #1 on the RW Album Chart.

Also in the Top 10, Donna Summer (Casablanca) continued to ride on sales and airplay activity for #4 bullet as did Barry Manilow (Arista) at #7 bullet. Pablo Cruise (A&M), the only new

entry on the top of the chart, moved this week to #10 bullet.

Rounding out the Top 10 are the Rolling Stones (Rolling Stones) holding at #3 pop and bulleting #38 r&b; John Travolta & Olivia Newton-John (RSO) #6; Meatloaf (Epic/Cleve. Intl.) #8 and Gerry Rafferty (UA) #9.

Just under the top of the chart, Joe Walsh (Asylum) is bulleting at #13 on sales and good moves as well as an add at WABC, and Foreigner (Atlantic) is #14 bullet on good sales and airplay combinations. Their album is #4 bullet. Evelyn "Champagne" King (RCA), already top 10 in several major markets, continued to fill in stations for #16 bullet. Toby Beau (RCA) continued the same pattern for #17 bullet. A Taste of Honey (Capitol), #1 bullet r&b and Top 10 in a half dozen major markets, bulleted to #19, and Walter Egan (Col) scored airplay gains for #20 bullet.

Andy Gibb (RSO), one of last

week's Powerhouse Picks, continued to move well at all radio levels for #22 bullet, and Atlanta Rhythm Section (Polydor) re-gained a bullet at #23 this week on several major market adds. Olivia Newton-John (RSO) continued to spread and took a number of five to ten point station moves this week for #24 bullet. Still moving on good adds and moves are Quincy Jones (A&M) at #26 bullet; Teddy Pendergrass (Phila. Intl.) #27 bullet; Eddie Money (Col) #28 bullet and Rita Coolidge (A&M) #29 bullet.

Chris Rea (UA), one of the most added records of the past two weeks, continued to fill in holes for #30 bullet, as did Exile (Warner/Curb), another big add and one of last week's Powerhouse Picks, for #31 bullet. Nick Gilder (Chrysalis) got major adds this week for #32 bullet and ELO (Jet) re-gained a bullet at #33 on major market adds and sales gains. Village People (Casablanca) also got good adds and jumps for #34 bullet, and Earth, Wind & Fire (Col), last week's Chartmaker and this week's Powerhouse Pick,

moved to #35 bullet. The single is bulleting at #26 r&b and the "Sgt. Pepper" soundtrack (RSO) is this week's album Chartmaker.

Still moving well are: Rick James & The Stone City Band (Motown), #2 bullet r&b, #41 bullet here; Foxy (Dash), #8 bullet r&b, #46 bullet here; John Paul Young (Scotti Bros.), most added at the adult level this week, #50 bullet; Anne Murray (Capitol), #6 bullet country, #51 bullet; Terri DeSario (Casablanca), top 10 in Miami and starting to spread, #55 bullet, and Little River Band (Harvest), taking this week's biggest jump, up 22 slots to #57 bullet on strong major and secondary adds and good moves at both levels.

Also getting good airplay action this week are: The Cars (Elektra), Top 10 in Boston and strong in the east and northeast, #60 bullet; The Kinks (Arista) #61 bullet; McCrarys (Portrait), #31 bullet r&b, # bullet r&b, #63 bullet here; Kenny Loggins (Col) #65 bullet; Spinners (Atlantic) #29 bullet r&b, #66 bullet here; Barbra Streisand (Col) (Continued on page 58)

Albums

## 'Grease' Remains The No. 1 Album; 'Sgt. Pepper' Is Chartmaker At #24

By MIKE FALCON

■ Bolstered by new singles from Olivia Newton-John and Frankie Valli, as well as John Travolta, the soundtrack from "Grease" remains

in the number one album spot this week on the basis of across-the-board sales. The Rolling Stones (Rolling

Stones) and The Commodores (Motown) also remain in their second and third spots, with The Commodores keeping good sales in r&b accounts and maintaining the #1 album in that category, as well as the #1 single on the pop chart.

Foreigner (Atlantic), which moves to #4 bullet from #5 last week, picked up increased rack activity while maintaining retail sales, promoted by "Hot Blooded," the #14 bullet single. Andy Gibb (RSO) moved down a slot to #5 while "Saturday Night Fever" (RSO) stayed at #6. Bob Seger (Capitol) at #7 and Gerry Rafferty (UA) at #8 switched places from last week, with Joe Walsh (Asylum) and Pablo Cruise (A&M), at

#10 bullet, rounding out the top 10. Pablo Cruise is doing very well at the rack level with retail sales following the single, "Love Will Find A Way."

Teddy Pendergrass (Phila. Intl.), at #12 bullet, has the #2 r&b album with strong pop account action developing. Alan Parsons (Arista), at #19 bullet, picked up retail sales, especially in the southeast, and continues to do well at racks. LTD (A&M) at #26 bullet from #31 last week, is supported by strong crossover sales off their single. Natalie Cole (Capitol) continues to have strong retail action at #30 bullet, with racks showing somewhat less proportionate activity at this point.

Chartmaker of the week, the soundtrack from "Sgt. Pepper's Lonely Hearts Club Band," (RSO) entered at #24 bullet with strong retail action.

Rick James (Motown) at #36 bullet is moving up steadily at the racks and is fueled by a #2 single on the r&b chart. At #39 bullet is Taste of Honey (Capitol) with a #1 r&b single to support it. The Crusaders (ABC) at #40 and The Brothers Johnson (A&M) at #41

bullet have strong r&b and some pop activity. Kenny Loggins (Col), #53 bullet, continues with a primarily retail sales base. Con Funk Shun (Mercury) at #55 bullet is building on an r&b base, while

Millie Jackson (Spring) at #60 bullet builds up increasing rack activity. Evelyn "Champagne" King (RCA) at #70 bullet continues to build chart strength on the basis of (Continued on page 58)

Singles

## REGIONAL BREAKOUTS

### Singles

#### East:

Walter Egan (Columbia)  
Chris Rea (UA)  
Village People (Casablanca)  
John Paul Young (Scotti)  
Anne Murray (Capitol)

#### South:

Olivia Newton-John (RSO)

#### Midwest:

Chris Rea (UA)  
Exile (Warner/Curb)  
ELO (Jet)  
Village People (Casablanca)  
Little River Band (Harvest)

#### West:

Olivia Newton-John (RSO)  
Chris Rea (UA)  
Earth, Wind & Fire (Columbia)

### East: Albums

Sgt. Pepper's Lonely Hearts Club Band (RSO)  
Brothers Johnson (A&M)  
Peter Gabriel (Atlantic)  
Cars (Elektra)  
Foxy (Dash)

#### South:

Sgt. Pepper's Lonely Hearts Club Band (RSO)  
Cars (Elektra)  
Brothers Johnson (A&M)  
Lenny Williams (ABC)  
Walter Egan (Columbia)  
Foxy (Dash)

#### Midwest:

Sgt. Pepper's Lonely Hearts Club Band (RSO)  
Brothers Johnson (A&M)  
Cars (Elektra)  
Toby Beau (RCA)  
Lenny Williams (ABC)  
Walter Egan (Columbia)

#### West:

Sgt. Pepper's Lonely Hearts Club Band (RSO)  
Brothers Johnson (A&M)  
Cars (Elektra)  
Toby Beau (RCA)  
Walter Egan (Columbia)



# ANDY GIBB

Another Smash Hit Single

## "AN EVERLASTING LOVE" RS-904

from the

Triple Platinum Album

## "SHADOW DANCING" RS-1-3034

Produced by Barry Gibb, Albhy Galuten & Karl Richardson



# MCA Campaign for New Who LP Will Target Younger Record Buyers

By MIKE FALCON

■ LOS ANGELES — MCA will direct a two-pronged marketing program for "Who Are You?" the new album by The Who, due in stores August 21. The campaign is designed to retain previous Who fans, who have not heard an album release by the group in approximately three years, as well as attract a younger demographic that may not be as familiar with Who material.

In the time since the last Who album was released, the knowledgeable followers of the group have also aged three years, and the result is that many of them have moved into an older age demographic category as far as radio is concerned. Thus, the Who marketing campaign has to both retain these fans, who may now be listening to more mellow formats than they once did, as well as attract new teen listeners and buyers.

"The Who have always basically been music," said Bob Siner, vice president of marketing for MCA, "and that's basically where the marketing plan will center."

In contrast to many marketing campaigns that open with lavish press and industry parties, the initial Who push will center on

getting young buyers acquainted with the group's nine-cut album. Siner has contracted with the six Laserium shows across the country to coordinate the visual spectacles with the new musical material.

"What we are trying to do with this initial exposure is create that word-of-mouth buzz that turns on the potential record buyer," explained Siner. "Consequently we're trying to avoid making these openings an incestuous affair that centers on industry personnel. Instead we're coordinating the ticket distribution through local AOR stations, with perhaps a selected top 40 station added to complete a representative Who buying audience." These local stations in the Laserium markets are those that are most likely to affect sales and expose the two-sided Who demographic to the new material.

This release will be foreshadowed by "teaser ads" that run three weeks ahead of the trade advertisements, and supported by a nationally syndicated radio show that will run excerpts from extensive interviews as well as the tunes from the release. While this appearance was not originally scheduled to run as a part of the planned campaign by Siner's department (the group did the interviews on their own), the marketing strategist has ordered advance copies of the LP that will

be distributed to other stations in order that the syndicated outlets do not receive an unfair advantage in airing the album.

In line with his philosophy of working towards a sales goal, rather than concentrating on intra-industry "hype," Siner has ordered display materials on an extremely selective basis. Only 300 "Who Are You?" T-shirts ("The Who Cares" on reverse) have initially been ordered and Siner will direct their dispersal personally in order that the impact will be maximized. However, a large number of 4x4 blowups of the album cover, along with a foam mounted version, will be available to stores, along with 30,000 "Who Are You?" buttons, a number of mobiles and a three-and-a-half minute video cassette.

The album will ship "gold," although Siner explains that reorders are expected. In line with the ordering philosophy expressed by RSO's president Al Coury (see story last week) this reorder pattern will help establish the product as "hot." Their last release sold over one million units and some of the other album titles have sold in excess of two million units.

## ABC Names Wallach N.Y. Operations Dir.

■ LOS ANGELES — Gary Davis, vice president of marketing, ABC Records, has announced the appointment of Mickey Wallach to the position of director of New York operations.



Mickey Wallach

Through direction from ABC's home office in Los Angeles, Wallach will be responsible for overseeing the publicity, artist relations and artist development departments in New York. Wallach will also supervise activities of the New York area promotion staff in conjunction with the Los Angeles heads of pop and special markets promotion. In addition, Wallach will be responsible for the administration policies of the New York office.

Wallach has been with ABC 13 years. He was most recently New York promotion manager. He also spent four years working in promotion for MGM Records.

## Management Shifts Set At DGG, Phonogram

■ HAMBURG — Dr. Werner Vogelsang, vice president of the worldwide Polygram group, and president of Polydor International, has announced several important management changes from the company's headquarters, affecting the makeup of the boards of management at Deutsche Grammophon (DGG) and Phonogram.

Effective October 1, 1978, Oskar Drechsler, president of Phonogram GmbH, will be appointed executive vice president of DGG. On November 1, 1978, Wolfgang Arming, senior vice president of DGG, will leave to join the management of Polygram Musikunternehmen Ges. mbH in Vienna. As of that date, the board of management of DGG will consist of: Richard Busch, president; Oskar Drechsler, executive vice president and Reinhard Stehn, senior vice president.

Also effective October 1, 1978, Roland Kommerell, vice president of Polydor International, will become president of Phonogram GmbH. The board of management of Phonogram GmbH will then consist of Kommerell, president, and Dr. Gerhard Weber, senior vice president.

## WEA Intl. Expands Record Service Plant

■ NEW YORK — Record Service, WEA International's manufacturing and distribution center in Alsdorf, Germany, will increase its capacity for the WEA companies in the common market countries. To meet the bigger demand in 1979, the administration has been restructured and additional equipment and space have been allocated.

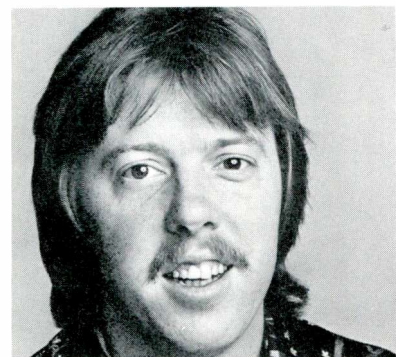
The present capacity in Alsdorf for pressing is 13,000,000 units. Next year, it will be 20,000,000. Record Service is the supply service for WEA companies in continental Europe. (In the United Kingdom, WEA International also has its own manufacturing facilities.)

As of July 1, 1978, Record Service is the exclusive supply service for WEA Germany, WEA Austria, WEA Belgium and WEA Holland. It also supplies some of the needs of WEA France and several WEA's licenses elsewhere in Europe.

To meet the additional volume and responsibilities, two new managing directors have been appointed for Record Service: Friedrich Carl Coch is managing director for manufacturing and Klaus Ollmann is managing director for distribution.

## UA Names Budge Publicity Director

■ LOS ANGELES — Iris Zurawin, director of creative services, United Artists Records, has announced the appointment of David Budge to the position of national publicity director for the label.



David Budge

In his new capacity, Budge will be responsible for generating national press on all United Artists' acts. He will serve as publicity liaison for all trade and consumer publications as well as wire services and syndicated radio shows.


Budge comes to United Artists from CBS Records where he was publicity manager, west coast for Columbia Records for a year and a half. Prior to joining Columbia, he was editor-in-chief of Cash Box Magazine.

## Salsoul Launches 'We Believe' Campaign

■ NEW YORK — In an effort to boost product support and artist development, Salsoul has developed a new national advertising campaign and motto, "We Believe," for all future Salsoul product.

According to Joe Cayre, president of Salsoul Records, "We Believe," which is expected to be the most extensive in the history of the independent company, will serve as the new tag line for all Salsoul advertising throughout the fall season.

Based on the "We Believe" campaign, trade advertising is being booked and full color advertising is being scheduled in national consumer press. In conjunction with the opening ads, four color buttons are being mailed to sales personnel, radio and disco jockeys and local and national print and broadcast press. Also in the making are color posters, mobiles, T-shirts, as well as radio and television time being reserved to fully accentuate the "We Believe" concept.



and  
downups  
too!



# **ALWAYS ELVIS**

## **Elvis Sings for Children and Grownups too!**

The album is a full color double fold package with lyrics on the liner and an inserted card that detaches for personalized messages and greetings.

### **MERCHANDISING:**

- \*Catalog poster showing the new album and the entire catalog
- \*Streamer announcing Elvis headquarters for participating dealers
- \*2 TV spots (new album and catalog)
- \*22" x 22" poster blowup of the "Children's" album cover
- \*Extensive, nationwide advertising campaign including television, radio flights, newspaper and magazine advertising
- \*Merchandising and marketing kit

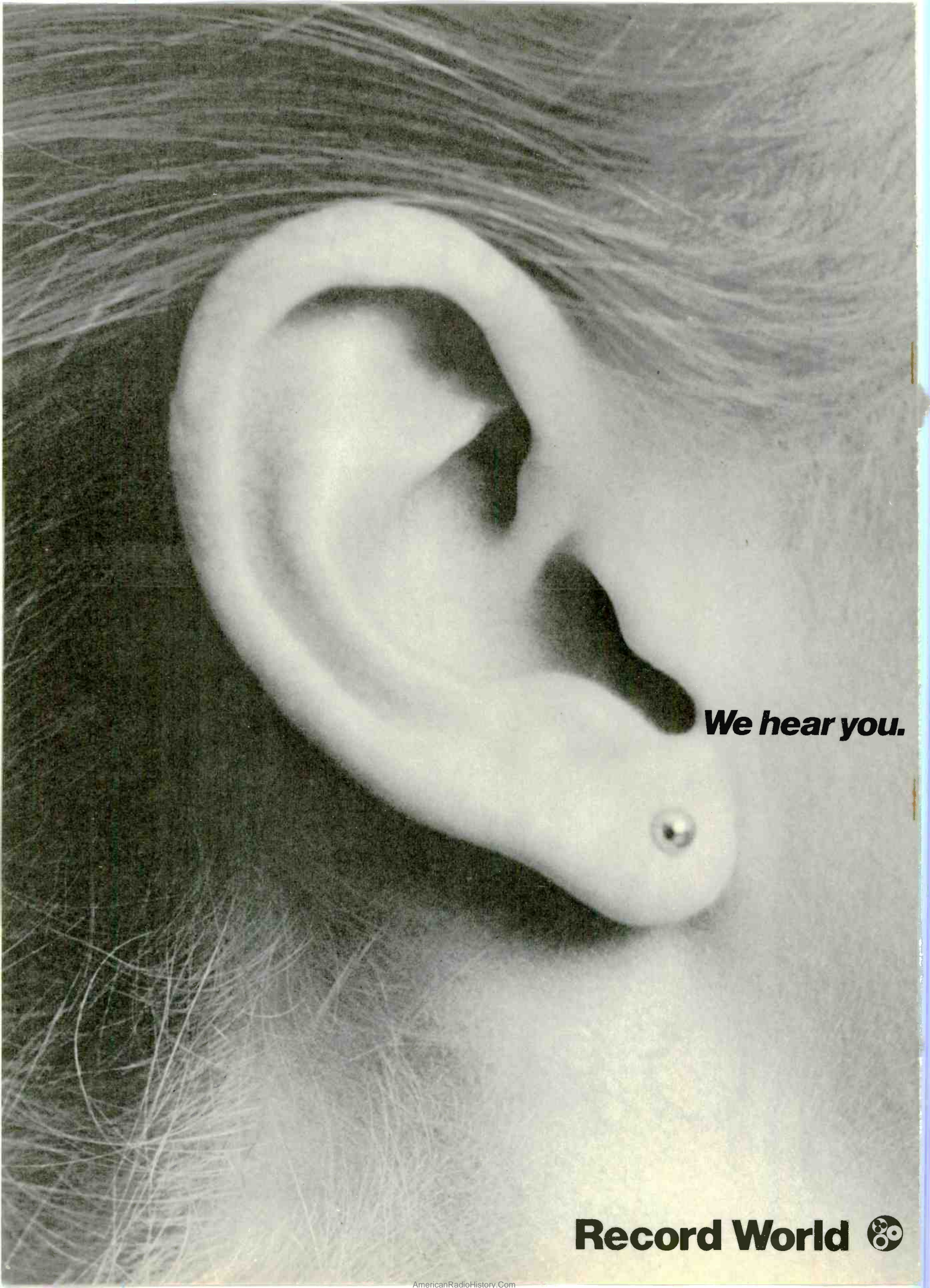
**ELVIS**

*Sings for Children*



Gr





***We hear you.***

**Record World** 

# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **BOOK NEWS:** How does it feel to spend six weeks turning fact into "semifiction" and then have the result called "the finest novel ever written about rock and roll"?

"It's great," says **Mark Shipper**, author of the splendid Beatles "history," "Paperback Writer." "I'm still not used to the reaction. I'm getting these great letters from people I don't know and getting great reviews. The reviews are either really positive or really negative, which I think is good—that way I know I'm offending some people, which means I'm doing my job as a writer. When you're lukewarm, trying to court everybody, you don't seem to get anywhere."

At the outset the only person Shipper courted was himself. He wrote "Paperback Writer" in six weeks in the early months of 1977, vanity pressed it and sent copies to rock critics whose opinions he respected: **Greil Marcus**, **Dave Marsh** and **Robert Hilburn** were among the first to read the book. All responded with enthusiastic reviews, which prompted Shipper to get himself an agent and seek out a publisher (Grosset and Dunlap eventually bought it).

Shipper told us his original idea was to write "the whole history of rock and roll as seen through my eyes—in other words a book like the one I wrote, but about all of rock and roll. I realized right away that I'd better narrow my scope because the subject was too vast. Also, people know the history of the Beatles a little better than they know the history of rock and roll, so it was easier to satirize."

"I'd start writing at nine o'clock at night and keep at it until the sun came up, two nights a week. I was cranking out 25 pages most every time I'd sit down. I couldn't believe it. I was never able to do it before and haven't been able to do it since."

Behind the book's wisecracks and revisionist history is the author's very obvious love for the Beatles. Shipper admits to being "a real Beatles fanatic" and further insists that "It took a real Beatles fan to write 'Paperback Writer.'"

"When you like someone, really like someone, it's not necessary to kowtow to them, to deify them. Give 'em some shit, have some fun with them."

We asked Shipper why he opted to play fast and loose with facts as he did, to the point of, for instance, portraying **Brian Epstein** as a plumber. "When I started doing it I was just typing away, no idea where I was going. There were about 20 other ideas that didn't pan out before that one did. So it was just another idea to me until I began to see some potential for it. Then I started altering the facts. It seemed to me that when Brian Epstein came into the picture I didn't know what to do with him. He owns a record store, is a nice, Jewish boy; what do we do with him? Well, let's make him a plumber. So he's called in to fix the restroom in the Cavern and spots the Beatles. And from there a lot of jokes just came naturally."

"The funny thing is," Shipper adds with a wry grin, "is that a lot of people don't know the facts, so I get asked, Was he really a plumber? Was Yoko really Mick Jagger's girlfriend? It's strange. I only intended this book to be for Beatles fans."

**MAIN MAN RETURNS:** **Delbert McClinton** visited New York last (Continued on page 74)

## Ritenour at the Bottom Line



Elektra/Asylum's Lee Ritenour is hailed backstage at the Bottom Line after his SRO show. Pictured from left are: Dennis Waters, program director, WRVR-FM, New York; Tom Morrera, music director, WNEW-FM, New York; Mike Shalett, E/A local promotion/Connecticut; Ritenour; Ralph Ebler, E/A east coast general manager.

## RSO, Dr. Pepper, MCA Marketing Blitz

■ **LOS ANGELES** — RSO Records, Dr. Pepper Company and MCA/Universal Films have jointly announced implementation of an extensive marketing campaign. The promotion is the largest ever for the Dr. Pepper Company. The campaign, titled "The Pepperization of America," is a three-way tie-in involving the original motion picture soundtrack of "Sgt. Pepper's Lonely Hearts Club Band" (with Peter Frampton and the Bee Gees), the "Sgt. Pepper's Lonely Hearts Club Band" film (a Robert Stigwood Production in association with Dee Anthony distributed by Universal) and Dr. Pepper soft drinks. The Dr. Pepper Company estimates that they alone will spend well over one million dollars in this special promotion.

Dr. Pepper will be offering a free "Sgt. Pepper" poster to purchasers of six-packs of Dr. Pepper soft drinks. In addition to the free poster, customers will be able to take advantage of a bonus offer to send in for an exclusive collectors EP record including five performances from the RSO Records' original motion picture soundtrack of "Sgt. Pepper."

Special display cases featuring the slogan, "Be A Pepper, See 'Sgt. Pepper,' Drink Dr. Pepper, Hear 'Sgt. Pepper,'" will be set up in supermarkets, grocery and convenience stores throughout the United States. The campaign, which will be in full swing by mid-August, will reach millions of customers. Dr. Pepper's initial poster order totaled several million copies. Approximately 90% of the top 25 markets in the United States are included in this campaign; and about 60% of the next 75 markets are already included in this promotion.

In addition to the in-store displays, the poster give-away and the bonus EP offer, Dr. Pepper, RSO Records and Universal Films have already begun an extensive national television and radio advertising campaign in all markets. Dr. Pepper's theme of "You Can Be A Pepper" is being expanded to include such slogans as "If you're a Pepper, you'll love 'Sgt. Pepper's Lonely Hearts Club Band.'" The television advertising campaign includes mention of the motion picture and soundtrack, as does the radio advertising.

## ABBA Platinum

■ **NEW YORK**—"ABBA's Greatest Hits," originally released as the Atlantic recording group's third U.S. album in August, 1976, was certified platinum on July 21, 1978 by the RIAA.

## Arista Promotes J. Schoenberger

■ **NEW YORK**—Scot Jackson, vice president of national promotion, Arista Records, has announced the appointment of John Schoenberger to the position of director, national album promotion-special projects for the label.



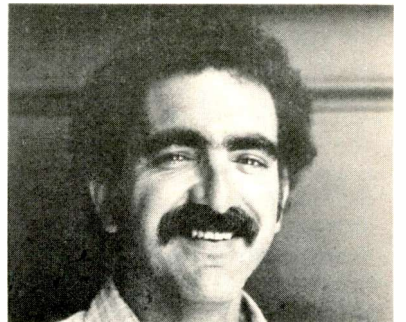
John Schoenberger

In his new capacity, Schoenberger will be directing Arista's national promotion field force on specific album projects and new artist development campaigns on the radio level. His responsibilities will include working with marketing and promotion personnel and distributors prior to an lp's release to generate radio interest and activity, and coordinating airplay with regard to interviews, local appearances and performances. In addition, Schoenberger will continue in his role as Arista's west coast chart liaison.

Prior to his appointment, Schoenberger was Arista's associate director of west coast album promotion. He has also been ABC and Sire Records' director of national album promotion, and has served in several capacities for ABC Records in the south.

## Richard Glennly Named Casablanca Controller

■ **LOS ANGELES** — David Shein, vice president and chief financial officer for Casablanca Record and FilmWorks, has announced the appointment of Richard Glennly as controller of the label. Glennly will be responsible for accounting and financial reporting as well as the day-to-day operations of the finance department.



Richard Glennly

Glennly joins the label after four years with the Los Angeles office of the international C.P.A. firm Hurdman and Cranstoun.

## Radio Replay

By NEIL McINTYRE



■ Billy Martin resigned from the New York Yankees as field manager, with the reason for leaving being his health (didn't want to get axed). The real reasons for leaving: an inmate wanted to run the asylum, and the owner never played second base for the Yankees. While someone will say "that's baseball," — it is very similar to what happens at times in radio. The program manager runs into conflict with his star morning man and the general manager or owner wishes to pick the hits and the result is the radio program manager resigns and someone says "that's radio," and that's too bad. No, Billy Martin wasn't a radio program manager, but his job had many things in common with that of a programmer. He put together the lineup of the most hits, he chose players that would commit the fewest errors, he looked for those who wouldn't strike out under pressure, and tried to create discipline for a total team effort. He won his ratings with two championships in two years. What the Yankees did is what radio owners do on too regular a basis: hire a program director because of that person's knowledge, and then spend a lot of time telling the PD, "if I were running it, I would do it differently." Management that hires others for what they do best, then immediately tries to change their style, is indicative of people who have purchased too many do it yourself kits, and never got passed the instruction manual.

MUSIC, MUSIC, MUSIC: Music research on the part of radio stations is on the increase, but attention to what the audience thinks of different types of music has been with us for a long time. Once it was how many people would show up to hear someone play, then would they spend money to buy the sheet music or purchase recorded music. Radio would count the results of local record sales, and to a great extent program their station from this information. Local record sales are still taken into account for judging music popularity, but sampling the listening audience that is not necessarily the record buyer is a form of research that is still in its infant stage. Each station uses its own methodology to gauge the popularity of music and, this research is only as good as those who interpret the results. Much like the weather information given to meteorologists, their accuracy in predicting depends upon their professional judgement. At times I feel that research is confused by programmers as being fact; it's true that some results have a high percentage of becoming reality, but only after it's been proven by audience acceptance. To think that what works on the air or as research in one market can be transferred with the same results to another, without bringing the entire radio station and population with you, is a dream not easily realized in today's competitive marketplace.

Many of the techniques of gathering information on music appreciation are debatable, and the criticism often laid at the doorstep of rating companies, because of small sample size, is the same problem confronted by radio stations surveying listeners' attitudes about music. Where and when you question a person's taste in music is important. Most of the radio listeners will hear the music at their own leisure and make their decision then. When people are put on the spot, or asked to give an opinion, they sometimes will tell you what they think you want to hear. What their true feelings are might remain unknown for some period of time. Music research, however you use it, should only be a guide to programming, and under your control. While the radio trendsetter asks the auto mechanics, plumbers, and doctors to help program the radio, these people would never think of allowing you to fix their car, pipes, or operate on them. The audience expects you to be the leader for their entertainment and if you're good they enjoy following the leader.

FROYDS OF LONDON STREET: Special insurance policies for the people in the broadcast business are now available through this column. Froyds' long awaited sets of insurance might not provide job security for all, but they will make failure worth your while. I'm sure the premiums for these policies will be rather high at the

(Continued on page 61)

## Radio Promotion Budgets Soaring As Stations Turn To Television Ads

by MIKE FALCON and NEIL McINTYRE

■ NEW YORK — Radio stations in major metropolitan areas, plagued by the increasingly intense competition in garnering regional listener awareness of their identities, are taking out more television ads as a means of getting their messages across. While not every major station in a big market can afford cost-effective television advertising (and there are many stations that do not use TV ads that can afford it), there seems to be an increasing reliance on television, sometimes representing the majority of the promotional budget dollars.

"We've spent more money on television advertising than on any other advertising outlet," explained Larry Berger, program director at New York's WPLJ. "The reason we do that is that we've found it's the only way to reach New York. There's nothing else that's broad enough to reach New York. There's nothing else that's broad enough to reach enough people in the suburbs and effectively cover the market. The

only thing that would be a close second would be The Daily News or The Times." Berger adds that "it's generally agreed that 18 to 34 demographics don't read newspapers to the extent that older people do," and further points out that as a result of this consumer pattern the promotion budget goes heavily into television spots.

Berger has gotten very positive feedback on his television campaign, and cites "cume" growth, listener calls mentioning the television spots plus a Clio Award for a TV ad are tangible results. While Berger stated that he has also tried "newspapers, subway and bus advertising," along with "boards, trains and trailers," the television spot remains his most viable identity builder.

Television advertising for radio stations has heavily hit the Chicago area, according to WLS' program director, John Gehron. And his observations tend to reinforce the feelings of station personnel

(Continued on page 15)



"Not a soundtrack from another B movie..."



## Radio Turns To Video Ads (Continued from page 14)

in other major markets as well. "We try and use a combination of advertising outlets," stated Gehron, "but it seems that television is the medium that everyone wants to use." The program director said that it is not uncommon to tune in "Saturday Night Live" in the Chicago area and see a radio ad "at virtually every break." As a result of this, said Gehron, radio stations in the area have had to increase television ad frequency in order to get some identity. "Before we had one ad in there," he said, "but now you may have to have two or three or four just to maintain that identity level."

As this spiraling cost circle escalates, so do the dollars spent on total promotional budgets. "We haven't seen that increase in newspapers or billboards though," said the executive, although he did state that the biggest promotion done by the station involved a considerable amount of effort in that WLS gave away 44 Fords in a 44-day period. "When everybody else escalates their television production bud-

gets within a market that contains eleven competing FM stations then you have to also," he explained.

Often this cost, considerable to begin with, and then moved upward in a seemingly never-ending cycle, puts a strain on some station budgets. "There's been a tremendous increase on the part of our competition in the use of television," said E. Alvin Davis, program director at Cincinnati's WSAI. "I'm told that one of our competitors spent \$45,000 on television alone during the last rating period, which is more than we've spent on all forms of promotion, including television, contest prizes and advertising in the last six months."

David notes that the trend towards increased television buys is spreading, although he notes that he would rather spend the money in this video area than on billboards.

### Budgets Rising

In commenting on the general increase in promotional budgets, Davis said: "There is no doubt that it costs an awfully lot more

money to do business now than it did five or ten years ago. A lot of companies tend to use six percent of gross as a figure for promotions, and I include a general businesses in this, not just radio." But Davis adds that, "as I view the increase in spending around the country it seems to be over the 25 percent range. While Davis said he "would love to spend money on bumper stickers and billboards and do them in a meaningful creative manner," the limits mandated by his promotion budget ceiling sometimes prevent him from diversifying as much as he would like.

Budget restrictions, although necessary in every case, often prohibit involvement in television to the extent that radio personnel engaged in promotion would like. Although this seems to be a widespread problem, the difficulties are compounded by strong stations in a market attempting to overwhelm the competition through a barrage of television time buys.

*(Continued on page 61)*

## WKTU Goes Disco

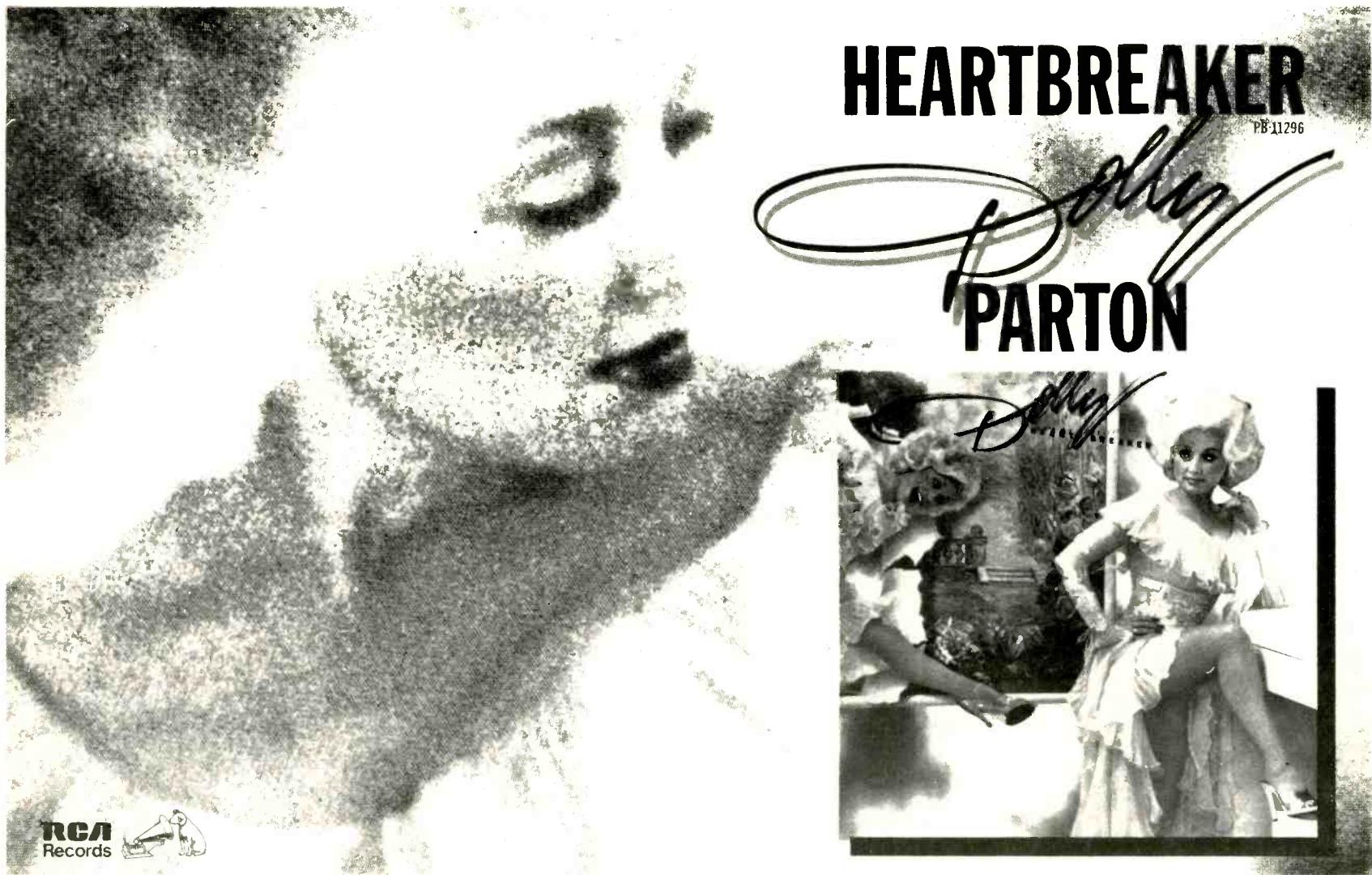
■ NEW YORK—WKTU-FM, which pioneered the "mellow sound" in this market three years ago and debuted the Burkhart / Abrams "Soft Superstars" format this spring, switched to an all-disco format last Monday (24).

The format change came as a surprise to most observers here, even though WKTU's ratings have not improved in recent months, because "Soft Superstars" had not been in effect for a full rating period. But the great success enjoyed by WBLS-FM (which plays a lot of disco music) in the last Arbitron rating book may have had some impact on the decision reached by WKTU's owners, SJR Communications.

None of the station's executives would comment on the format change. Burkhart/Abrams & Associates, the Atlanta-based consultants, will apparently continue to work with the station, although they have never consulted on a disco format before.

Record World learned last week, however, that Wanda Ramos Charres, music director of

*(Continued on page 58)*



PRODUCED BY GARY KLEIN & DOLLY PARTON FOR THE ENTERTAINMENT CO - EXECUTIVE PRODUCER CHARLES KOPPELMAN

# RECORD WORLD SINGLE PICKS

**THE MICHAEL ZAGER BAND**—Private Stock PS 45,202



**SOUL TO SOUL** (prod. by M. Zager) (writers: A. Fields-M. Zager) (Sumac, BMI) (3:21)

"Let's All Chant" was a recent disco staple with both r&b and pop chart action and this new record will likely get the same. It's more of a touch dancing tune than the last outing and adult stations looking for a smooth summer playlist should also give it a listen.

**SEALS & CROFTS**—Warner Bros. WBS 8639



**TAKIN' IT EASY** (prod. by Louie Shelton) (writers: MacLeod-Phillips) (Phillips-MacLeod/Bone Tone, ASCAP) (3:39)

The veteran duo's last album went a long way to change their image but this second, surprisingly heavy rocker still gets the best of their vocal interplays, laced liberally with a churning guitar, and rounded out by Louie Shelton's full production. It's a top 40 natural.

**ROBIN TROWER**—Chrysalis CHS 2238



**MY LOVE (BURNING LOVE)** (prod. by Don Davis) (writers: Trower-Dewar) (Misty Days/Chrysalis, ASCAP) (3:17)

The AOR audience will no doubt jump on this first single from Trower's upcoming "Caravan To Midnight" album. It's a powerful rocker featuring James Dewar's big vocals and Trower's signature searing guitar. After initial AOR play, it should cross easily to top 40 for end of summer rotation.

**THE RITCHIE FAMILY**—Marlin 3323 (T.K.)



**AMERICAN GENERATION** (prod. by J. Morali) (writers: Morali-Belolo-Hurt) (Can't Stop, BMI) (3:03)

The Ritchie Family's records are often the most exciting heard on the disco floor and this one is so lush as to be nearly bottomless. The arrangements are layered with the female harmony vocals as centerpiece. Look for immediate reaction and a Top 40 crossover here.

**KENNY LOGGINS**—Columbia 3-10794

**WHENEVER I CALL YOU "FRIEND"** (prod. by B. James) (writers: Loggins-Manchester) (Milk Money/Rumanian Pickleworks, BMI) (3:59)

Already bulleting on RW's Singles Chart, Loggins duet with Stevie Nicks is a multi-tempo new disc that heads for a pop rock beat.

**LIAR**—Bearsville BSS 0328 (WB) **SET THE WORLD ON FIRE** (prod. by J. Alcock) (writer: Taylor) (Chappell, ASCAP) (3:32)

This cut from the U.K. group's second album (the first here) is an unrelenting rocker with chilling guitar work and interesting melody changes.

**THE SKYLINERS**—Tortoise Intl. JH-11312 (RCA)

**THE LOVE BUG** (prod. by T. Hester) (writer: same) (Groovesville, BMI) (3:36)

The Skyliners, one of the 50s big groups, provide a major link between that era and new disco dominance. The new tune should put them back on the charts.

**THE DEBS**—A&M 2061

**CUPIE DOLLS** (prod. by M. Blatte-L. Gottlieb) (Blatte/Gottlieb, ASCAP) (2:57)

They sound a bit like a number of the summer record girl groups that made it in the 60s, but this tune has decidedly 70s lyrics. It rocks all the way through. It's a teen natural.

**20/20**—Bomp 115

**GIVING IT ALL** (prod. by Shrylock-Ripley) (writer: Allen) (Whiteman Music) (2:46)

This Tulsa/Buffalo group emulates a half dozen of their 60s idols on their Bomp debut disc. It has nostalgic and new audience appeal as well.

**EDDIE KENDRICKS**—Arista AS 0346

**THE BEST OF STRANGERS NOW** (prod. by J. Lane) (writers: T. Macauley-K. Potger) (Macauley/Almo, ASCAP) (3:41)

Kendricks picked one of Tony Macauley's cleverly lyriced ballads for this new single, full of his smooth vocals and bound for r&b and pop play.

**RAYDIO**—Arista AS 0353

**HONEY I'M RICH** (prod. by R. Parker) (writers: Parker-Johnson) (Raydiola, ASCAP) (3:14)

The "Jack & Jill" hitsters dance their hearts out on this third single from the first album. It wrives along on a very Spinner-ish vocal hook.

**LOU RAWLS**—Phila Intl. ZS8 3653 (CBS)

**THERE WILL BE LOVE** (prod. by K. Gamble-L. Huff) (writers: same) (Mighty Three, BMI) (3:27)

One of pop music's songmasters, Rawls excels here on a typically smooth love song produced and written by Gamble & Huff. It should get quick chart action.

**DENNY LeROUX**—RCA JH-11352

**ANNIE** (prod. by George Andrews) (writer: LeRoux) (Kimo Sabe/Ja De-Su, BMI/George Andrews, ASCAP) (3:00)

The well known New York singer/songwriter debuts on the RCA label with an up-tempo ballad somewhat reminiscent of Hall & Oates. Excellent for pop and a/c airplay.

**FIREFLY**—Polydor PD 14496

**MY JOLE** (prod. by K. Nolan) (writer: same) (Kenny Nolan/Thunder's Road/Herald Square, ASCAP) (2:53)

Kenny Nolan produced and wrote this tune, mixing equal parts of jazz and disco cadence. The multi-lingual lyrics and Jim Gilstrap's vocals add interest.

**GORDON LIGHTFOOT**—Warner Bros. WBS 8644

**DREAMLAND** (prod. by L. Waronker) (writer: Lightfoot) (Moose, CAPAC) (2:55)

Watch for country radio action on this cut from Lightfoot's "Endless Wire" lp. The lyrics are just right for his interpretive singing style and soft guitar work.

**AWB**—Atlantic 3500

**SHE'S A DREAM** (prod. by Arif Mardin) (writer: Stuart) (Average, ASCAP) (3:34)

The second single from AWB's "Warmer Communication" album has an easy Latin beat with highly danceable arrangements and their distinct big band sound.

**SANDRA RICHARDSON**—

Dellwood DLD 706 **LOVE TO BE YOUR WOMAN** (prod. by T. Camillo) (writer: same) (Barcam, BMI) (4:21)

Tony Camillo's production gives flourish to this upbeat (lyrically and melodically) tune that should dance into the disco and the r&b charts as well.

**JOANNE BARNARD**—Longview LV 7801

**SUBSTITUTE** (prod. by G. Markle) (writer: W. H. Wilson) (Pub. not listed) (3:32)

Barnard's record is a cover version of a U.K. Top 5 hit and has much of the European light rock feel. The vocals are strong and it's ready for pop and adult air play.

**LANE CAUDELL**—MCA 40935

**THOSE EYES** (prod. by R. Jarrard) (writers: Caudell-Lloyd) (Landell/Irving, BMI) (2:43)

The record drives from the opening notes and the vocals are just as likely to be heard AOR as pop with a smattering of disco action. It's a worthy debut.

**DONNY HATHAWAY**—

Atco 7092 (Atlantic) **YOU WERE MEANT FOR ME** (prod. by D. Hathaway) (writer: W. Peterkin) (Kuumba, ASCAP) (2:49)

Hathaway's duets with Roberta Flack moved right up to the top of the chart and this smooth solo effort should do the same. It's from his "Best Of" lp.

**CO-CO**—Private Stock 45,195

**BAD OLD DAYS** (prod. by T. Bradford) (writers: De Sykes-Slater) (ATV, BMI) (2:37)

A syncopated beat and a lusty duet set off this new disc with overtones of the old Mary Hopkins hit. It should be big with adult listeners.

**RANDY JACKSON**—Epic 8-50576

**HOW CAN I BE SURE** (prod. by S. Stein) (writers: S. Stein-Z. Perry) (Instant Replay/Joshada, ASCAP) (3:29)

The Jackson Family's latest (and youngest) solo artist shows off some formidable vocal powers here, capped by fine production technique. Watch for r&b and a/c play.

**PATTI LABELLE**—Epic 8-50583

**LITTLE GIRLS** (prod. by D. Rubinson & Friends) (writer: A. Wills) (Irving, BMI) (3:58)

Labelle's usually frantic tempo is toned down considerably on this story-song ballad. It shows her vocals are equally effective when understated.

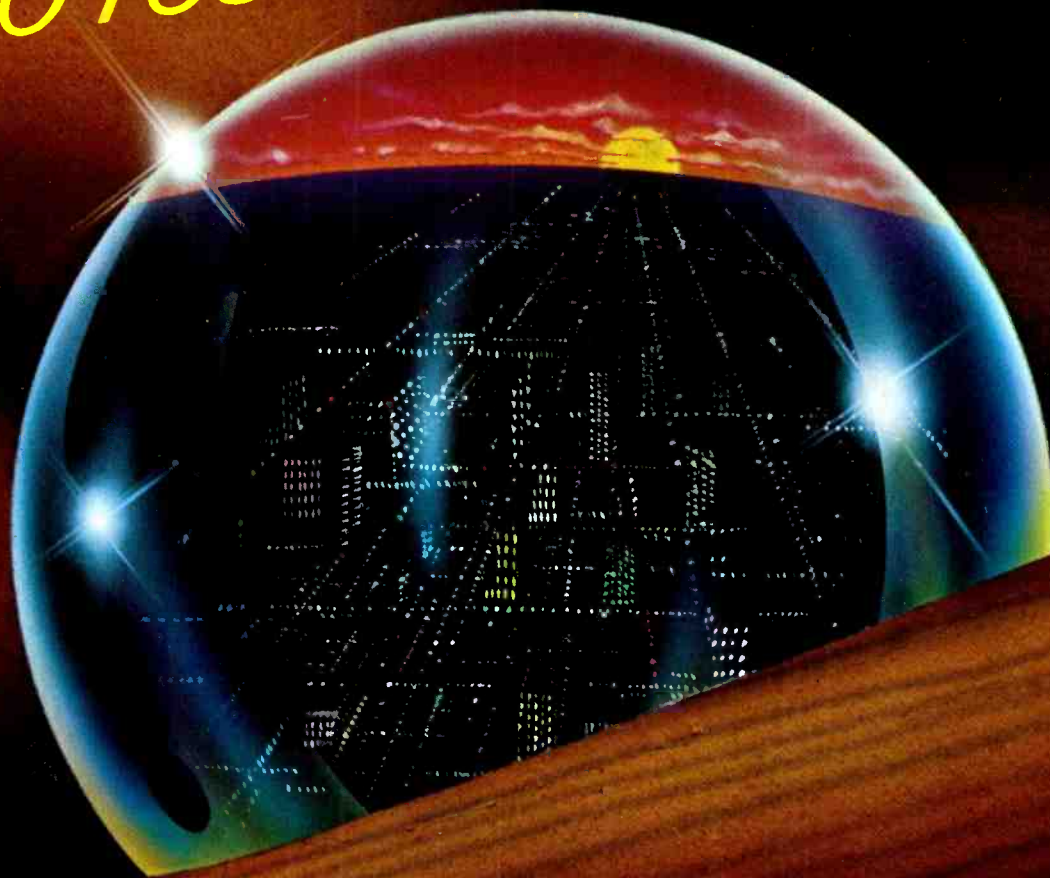
**MARSHALL TUCKER BAND**—

Capricorn CPS-0307 **I'LL BE LOVING YOU** (prod. by S. Levine) (writer: T. Caldwell) (Marshall Tucker/No Exit, BMI) (3:30)

The ultra-Southern band moves into a new beat with this cut from their "Together Forever" album. The vocals shine especially bright.

# Lights from the Valley

CHILLIWACK TURNED 'EM ON  
SO YOU CAN TURN 'EM UP.



**"LIGHTS FROM THE VALLEY"** MRS 5011  
The brand new album from

**Chilliwack**

featuring their latest single,  
**"ARMS OF MARY"**

Produced by:  
Ross Turney, Bill Henderson & Marc Gilutin.

**MOST ADDED**

Week Ending 7/21

#1 Most added Radio & Records

ACR chart #37-#22

#1 Most added CASHBOX

Record World "Flashmaker"

#1 Most added Bill Hard report FMQB

#1 Most added Goodphone Weekly  
highest chart debut #24

From MUSHROOM RECORDS

"THERE'S MAGIC UNDER OUR UMBRELLA"



# 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

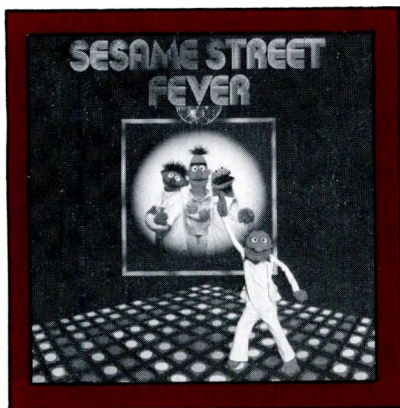
**"Billy Falcon's Burning Rose."**  
Billy Falcon's new album.  
Produced by Jerry Tannenbaum

**"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.

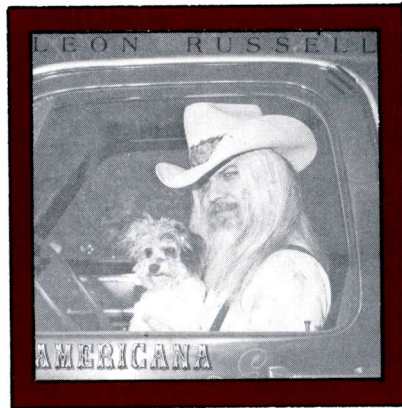
# RECORD WORLD ALBUM PICKS



## SESAME STREET FEVER

VARIOUS ARTISTS—Sesame Street CTW 79005 (7.98)

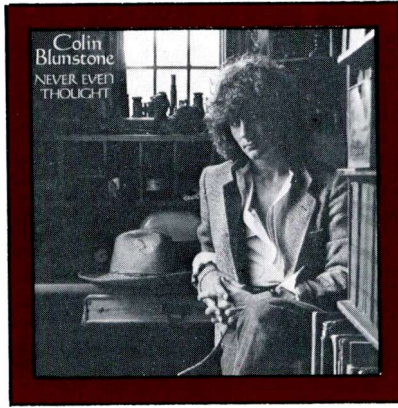
The ingenious creation of producer Joe Raposo finds Muppets regular Ernie, Grover, the Cookie Monster and others joining Robin Gibb for some fast-paced disco workouts on "C Is For Cookie," "Rubber Duckie" and the title song. The material is strong enough to make this a hit.



## AMERICANA

LEON RUSSELL—Paradise PAK 3172 (WB) (7.98)

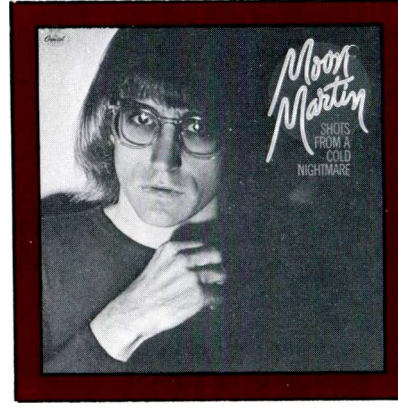
Russell re-establishes himself as a unique and gifted songwriter and artist in general with his first solo album in three years. Russell's fusion of r&b, rock and sometimes even reggae influences accounts for some exceptional new material in "Let' Get Started" and "From Maine To Mexico."



## NEVER EVEN THOUGHT

COLIN BLUNSTONE—Rocket BXL1-2903 (RCA) (7.98)

Blunstone has not been heard from in some time, but he has returned with his most even solo outing to date. His material has a dreamy quality with solid musical support and an excellent production by Bill Schnee. Possible singles include "Photograph," and "You Are the Way For Me."



## SHOTS FROM A COLD NIGHTMARE

MOON MARTIN—Capitol SW 11787 (7.98)

Martin, the author behind Mink DeVille's "Cadillac Walk" and Michelle Phillips' "Victim Of Romance" makes a convincing lp debut in his own right with assistance from Phil Seymour and Gary Valentine. The Oklahoman has a distinct '60s British sound.

## BEAUTY

SANTA ESMERALDA—Casablanca NBLP 7109 (7.98)

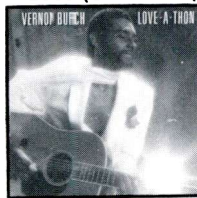


The third lp by the group and the second to spotlight lead singer Jimmy Goings is a concept

work with a beauty and the beast theme and a strong flamenco/disco flavor. The finale of "Hey Joe" provides an interesting twist to what will undoubtedly be another chart success.

## LOVE-A-THON

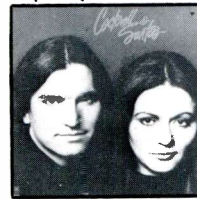
VERNON BURCH—Chocolate City CCLP 2005 (Casablanca) (7.98)



Already the third label for the young artist whose potential has come to the surface with this solid r&b set. Burch can still sound uncannily like Stevie Wonder in places as he mixes in some ballads ("Love Is") with the more upbeat songs.

## NEW BEGINNINGS

COCKRELL & SANTOS—A&M SP 4712 (7.98)



Cockrell, a former member of Pablo Cruise, and Santos, once with "It's A Beautiful Day," have joined forces for an album rich in vocal harmonies and a strong undercurrent of r&b rhythms. The songs are shaded with dense layers of instrumentation.

## JOANNE MACKELL

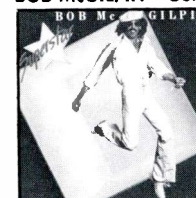
UA LA878-H (7.98)



With a voice that makes Bonnie Tyler sound like Kate Bush, Mackell possesses a unique quality that could earn her a reputation for being a female Bob Seger. Seger's "Fire Down Below" is one of the songs she covers on this debut.

## SUPERSTAR

BOB MCGILPIN—Butterfly FLY 010 (7.98)



McGilpin's debut is divided into a soft side and a hard side comprising somewhat lush ballads and medium tempo rockers with a slight disco flavor. The attractive package (with grey vinyl disc) could connect with a wide audience.

## THE BEST LITTLE WHOREHOUSE IN TEXAS (ORIGINAL CAST)

(ORIGINAL CAST)—MCA 3049 (7.98)



The John Simon produced album of songs penned by Carol Hall forms an exceptional original cast album for this musical which has recently moved uptown to Broadway. "Hard Candy Christmas" and "Texas Has A Whorehouse In It" are a couple of its exceptional moments.

## CIRCLE OF LOVE

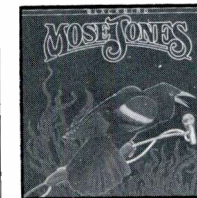
LORNA WRIGHT—Rocket BXL1-2902 (RCA) (7.98)



A noted session singer, Wright has recorded her first album under her own name with a cast of west coast musicians and her brother, Gary Wright. She exhibits a sultry voice on the ballad material and dynamics on the upbeat songs which tend to be shaded with r&b stylings.

## BLACKBIRD

MOSE JONES—RCA AFL1-2793 (7.98)



The group shares the same musical roots as outfits such as Lynyrd Skynyrd and ARS, coming back after a several year absence with a refreshing album of guitar dominated mainstream rock. The quartet's version of The Beatles' title song should attract attention.

## THE BEST OF CHUCK MANGIONE

MERCURY SRM-2-8601



Owing to his recent success, the label has released this double record compilation of tracks recorded with the Rochester and Hamilton Orchestras between 1971-1973. Mangione's flugelhorn work is in a class all by itself as he and guests Gap Mangione and Gerry Niewood prove here.

## NORMA JEAN

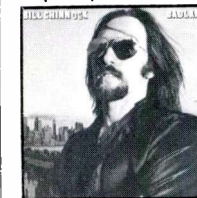
Bearsville (WB) BRK 6983 (7.98)



The songstress is a former member of Chic and the sound is the type of layered, pulsating dance production that should make her current single, "Saturday," a cross-over success. "Having A Party" sums it up best with its updated arrangement.

## BADLANDS

BILL CHINNOCK—Atlantic SD 19191 (7.98)



Chinnock, a veteran of the Asbury Park juke joints, makes his label debut with an enhanced and improved version of an album he released himself earlier in the year. With several members of the E Street Band in his group and a knack for storytelling, comparisons will inevitably be drawn to Bruce Springsteen.

## CAN I HAVE MY MONEY BACK

GERRY RAFFERTY—ABC Blue Thumb BA 6031 (7.98)



This re-release of Rafferty's first solo album is a bit closer to his folk roots but contains the same affable quality that has made "City To City" a platinum seller. A McCartney-like sensitivity pervades on "Mary Skeffington" and "Didn't I?"

# JOHNNY WINTER

## JOHNNY WINTER SHOWS HIS TRUE COLORS.

White. Hot. Blue.

His guitar is nothing short of fever-pitched.

His voice is never less than on target.

Johnny Winter extends his winning streak and celebrates his 10th year with CBS Records with his 10th album, "White, Hot & Blue." Johnny's return to club touring (backed by his finest band ever) lets you share his electric talents close-up.

If you're a close friend of the family, join the reception.

**Johnny Winter's  
10th Anniversary Album.  
"WHITE, HOT & BLUE!"**  
On Blue Sky Records  
and Tapes.

- |   |  |
|---|--|
| 7/25 Cricket Club<br>Ashland, Mass.       | 8/14 Louie's Rock City<br>Fairfax, Virginia      |
| 7/26 Rusty Nail<br>Amherst, Mass.         | 8/15 Louie's Rock City<br>Fairfax, Virginia      |
| 7/28 TG's<br>Greenwood Lake, N.Y.         | 8/16 Finnigan's<br>Ocean City, Md.               |
| 7/29 TG's<br>Greenwood Lake, N.Y.         | 8/19 Agora<br>Columbus, Ohio                     |
| 7/31 Playpen<br>Wildwood, N.J.            | 8/20 Tomorrow Theatre<br>Youngstown, Ohio        |
| 8/1 Gemini II<br>Yorktown Heights, N.Y.   | 8/21 Agora<br>Cleveland, Ohio                    |
| 8/2 Good Times Club<br>Poughkeepsie, N.Y. | 8/23 Second Chance<br>Detroit (Ann Arbor), Mich. |
| 8/4 Redbarn<br>Monroe, Me.                | 8/24 Park West<br>Chicago, Ill.                  |
| 8/5 Redbarn<br>Monroe, Me.                | 8/25 B'Ginnings<br>Chicago, Ill.                 |
| 8/6 Berlin Arena<br>Berlin, N.H.          | 8/27 Thumpers<br>Minneapolis, Minn.              |
| 8/7 Neutral Grounds<br>Burlington, Vt.    | 8/28 Mississippi Night<br>St. Louis, Mo.         |
| 8/9 Shaboo<br>Willamantic, Ct.            | 8/31 O.B.I. East<br>East Hampton, L.I., N.Y.     |
| 8/11 Paradise Theatre<br>Boston, Mass.    | 9/1 Bottom Line<br>New York, N.Y.                |
| 8/12 Paradise Theatre<br>Boston, Mass.    | 9/2 Bottom Line<br>New York, N.Y.                |

Produced by Johnny Winter.

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## Parsons 'Double-Platinum'



Alan Parsons and Eric Woolfson of The Alan Parsons Project visited Arista Records' New York offices recently, and were presented with double-platinum awards in recognition of worldwide sales of over two million units of The Project's debut Arista lp, "I Robot." Shown with the "Robot" plaques are (from left) Elliot Goldman, executive vice president and general manager, Arista Records; Eric Woolfson; Alan Parsons, Clive Davis, president, Arista Records.

## Epic Ups Schwartz

■ NEW YORK — Bob Feineigle, director, national album promotion, Epic/Portrait/Associated Labels, has announced the appointment of Chuck Schwartz to regional album promotion manager, midwest region, Epic/Portrait/Associated Labels.

In his new position, Schwartz will be responsible for implementing all promotion efforts within his region on behalf of albums released on the Epic, Portrait, and CBS Associated Labels. He will maintain close liaisons with programmers at key radio stations in order to obtain maximum exposure for E/P/A album releases. He will also assist in the coordination and planning of artist development activities for the midwest region. He will report directly to Feineigle.

Schwartz joined CBS Records in 1972 as a junior salesman in the Chicago marketing area. In 1974 he was promoted to salesman for the Cincinnati marketing area. In 1975 Schwartz was named local promotion manager, E/P/A, for the Cleveland marketing area, the position he has held until his current move.

## A&M Promotes Green

■ LOS ANGELES—Harold Childs, senior vice president, promotion, A&M Records, has announced the appointment of Larry Green as assistant national promotion director.

Green began doing local promotion in Charlotte, North Carolina for Warner Brothers Records. He joined A&M in 1973, continuing local promotion work in Charlotte. In 1974 Green moved to Denver, Colorado to do promotion in that area. In 1976 he was named west coast regional promotion director.

In his new position, Green will deal with secondary top 40 stations and he will report directly to Childs.

## ASCAP Taps Schmidt

■ NEW YORK—Lisa Schmidt has joined the New York headquarters staff of the American Society of Composers, Authors and Publishers, according to ASCAP director of Membership Paul S. Adler.

Ms. Schmidt's duties will include discussing ASCAP operations with members and prospective members, developing and maintaining music and record industry contacts, visiting concerts, clubs and showcases in the Metropolitan area as part of the Society's expanded membership service program.

Prior to joining ASCAP, Ms. Schmidt was associated with Avalon Productions in Cambridge, Massachusetts, where she worked in contracts and promotional materials for tours of acts including Bonnie Raitt, Buddy Guy and Junior Wells, and Rory Block.

## ABC Names Three To Intl. Posts

■ LOS ANGELES—Jay Morgenstern, vice president and general manager, international division, ABC Records, has announced three appointments in the division, all reporting to Elaine Corlett, VP of artist development, international division.

Lee Wilder has been appointed to the position of publicity manager, international division. Wilder comes to ABC from A&M Records, where she was international publicity coordinator.

Craig Dugan has been named manager, promotional materials. Dugan also comes from A&M Records, where he was responsible for international production.

In addition, Jeryl Sachs has been promoted to assistant to Elaine Corlett. She has worked in ABC's international division for more than a year and previously was with Coyote Productions.

## Camillo, Barker Join In New Label Venture

■ LOS ANGELES—Veteran arranger, conductor, songwriter and producer Tony Camillo has joined forces with Cecile Barker, personal and business representative for several artists, to form Camillo/Barker Enterprises.

The new entity is comprised of five divisions; Venture Records, a record label; Venture Sound Studios, a sixteen, twenty-four and thirty track, multi-million dollar recording facility housed in a mansion located in New Jersey; BARCAM Publishing; CB Productions, a music and film production affiliate; and CAMBAR Advertising Agency.

Eight artists are presently signed to the label: Sandra Feva, Creme D'Cocoa, Donny Most, John Gates, Givens 4, Jesse Fields, Bazuka and Synergism. Albums are presently being completed on all artists with initial single releases scheduled for August 1 on Creme D'Cocoa, Donny Most and John Gates.

Venture Records presently has offices in three locations: 7033 Sunset Boulevard, Los Angeles, California, 121 Meadowbrook Drive, Somerville, New Jersey and 5050 Powder Mill Road, Beltsville, Maryland.

Rick Sidoti has been named director of national promotion, Mike Thomas, director of east coast operations and Ms. Gloria Seuoya, publicity director.

Independent distribution has been set as follows: Progress Records Distribution Corporation for Chicago, Detroit, Pittsburgh, Buffalo and Cleveland; Alpha Distributors for New York, Boston, New Jersey and Rhode Island; Schwartz Brothers for Washington, D.C.; Tone Distributors for Florida; Music City Records for

Nashville; Pickwick International for Atlanta, Georgia, St. Louis, Missouri, and Minneapolis, Minnesota; Record Merchandising for Los Angeles, California; K&A Distributors for Hawaii; Big State Distributors for Dallas, Texas; H. W. Daily for Houston, Texas; Alta Distributors for Phoenix, Arizona; Bib Distributors for Charlotte, North Carolina; All South Distributors for New Orleans, Louisiana; Sound Records & Tapes for Seattle, Washington; Universal Distributors for Philadelphia, Pennsylvania; Stan's Records for Shreveport, Louisiana; Pacific Recording and Tape for San Francisco, California; and Western Merchandising for Denver, Colorado.

## GRT of Canada Names Edwards Pres.

■ SUNNYVALE, Cal. — Gordon R. Edwards has been named president of GRT of Canada by Vinton D. Carver, president, GRT Corporation. Edwards, who moves up from the post of executive vice president, succeeds Ross B. Reynolds, who has been named executive vice president of WEA Music of Canada, Ltd.

Before joining GRT of Canada over a year ago, Edwards was vice president and general manager of the Handleman Company of Canada for a period of three years. Prior to that, he was vice president, marketing, WEA of Canada. He had been with WEA for over five years and held key promotional and managerial positions during that time.

Edwards will report to Herbert B. Hershfield, corporate senior vice president.

## Tyler Takes Gold



Between her two sold out Bottom Line shows in New York, RCA's Bonnie Tyler was presented gold plaques for her single, "It's A Heartache," and album of the same title, both of which had just been certified by the RIAA. Shown making the presentation in her dressing room are (from left) Warren Schatz, division vice president, east coast pop artists and repertoire, RCA Records; Bonnie, and Robert Summer, president, RCA Records.



# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Chuck Smith on Pickwick International's New Era

By SAM SUTHERLAND

■ C. Charles (Chuck) Smith, president of Pickwick International, became chief operating officer of the company during American Can's acquisition of Pickwick in 1977. With a marketing and management background both outside and within the music industry (including a term with Transcontinental Distributors), Smith has spearheaded a structural realignment of Pickwick's rack jobbing, distribution, manufacturing and budget record divisions during the past year. In his Dialogue, Smith outlines his company's priorities for the next two years, talks about the future of rack jobbing and independent distribution, and details what American Can has meant to Pickwick in terms of additional capital and services.



Chuck Smith

**Record World:** Industry speculation ran high during the early stages of talks between Pickwick and American Can, particularly in response to American Can's stature as a mammoth conglomerate previously based in other, non-entertainment fields. Now that Pickwick has passed its first birthday as a wholly-owned sector of American Can, how would you characterize the relationship between the two companies? What benefits have Pickwick's various divisions derived from the acquisition?

**Chuck Smith:** The American Can Company's acquisition of Pickwick was an important step for them in the consumer products area, one they intend to support. They've already supported Pickwick significantly up to this point, and have indicated to us that we should not feel that capital is constrained in pushing our side of the business. Their firm support for the direction we're heading in is virtually unlimited, and so long as the things we do continue to make sense, and our performance continues to match what it's been, we expect that that support will continue. The expertise that they've offered—in areas like marketing, computer sciences, optical scanning and the use of bar codes, where American Can is an industry leader—has been extremely helpful.

**RW:** Since the acquisition, you've undertaken some restructuring of Pickwick. Would you characterize these changes as major ones for the company?

**Smith:** Yes, but I have to qualify that answer in that there was no disruption to the structure because of the strategic planning that took place prior to the official acquisition on June 7 of 1977. Because much of that planning was underway while Pickwick was negotiating with the American Can organization, American Can was quite familiar and comfortable with what was going on. We began the restructuring in January of '77.

**RW:** What was the principal goal behind the restructuring?

**Smith:** The principal thing that we tried to establish promptly with the organization was the single company concept. Prior to 1977, the company had generally been operating with three separate spheres of management: the Heilicher group, headquartered in Minneapolis, the U.S. Records group, headquartered in New England, and Pickwick Records, headed by Cy Leslie, which dealt with re-release product and international operations. All were operating relatively autonomously.

**RW:** So that structure resulted in duplication of costs and data, among other things?

**Smith:** Well, it wasn't only the economy scale, but the synergism that would come about by putting the divisions together—the actual professional help that one division can give to another. For example, the promotion of Pickwick product, the coordination of the pressing of that product along with other, third-party pressing business, the distribution of it through the rack jobbing and retail organization—each was enhanced considerably by putting them all together.

The beginning, then, was a planning process of what would be featured at Pickwick Records from the available licensed material, and it was improved by putting it all under one operating management, with one coordination of the marketing and product programs. And the results were promptly felt. The volume of Pickwick Records product—notwithstanding the significant restructuring that went on in connection with management changes and the relocation from Woodbury to Minneapolis—doubled in 1977 as compared with 1976, with fewer releases than in previous years.

**RW:** Given the benefits that such a vertical integration of divisions can provide, do you know of any earlier Pickwick moves to more closely ally the various divisions?

**Smith:** I don't know that any useful purpose is served by speculating as to what the prior management's orientation may have been. I think there is evidence that at various times the subject was addressed, but for one reason or another, wasn't implemented.

**RW:** How is Pickwick currently structured as a result of the overall management strategy introduced since the American Can purchase?

**Smith:** We have six operating divisions with a general manager in charge of each. These are coordinated by corporate officers and by the use of combined marketing strategies, so that each division understands what the others are doing, what may interface from one division to another, and thus realize the greatest corporate benefits.

The six divisions are: the Pickwick Records division, at various times called a proprietary products division, which isn't very indicative of what it does, since it's basically a re-release operation domestically and in Canada; the Keel Manufacturing division, which manufactures product for Pickwick and for third party labels; the independent distribution division, which is now separately administered from the rack arm, although it never used to be; the rack jobbing division, which is the largest division; the retailing division, which operates over 350 stores and is currently opening one store a week, and which, again, never had independent management from the rack services and independent distribution divisions until now; and the international division, which is managed in London, and now has common product resources to the U.S. Pickwick Records divisions.

Company strategy and policy are determined by the six heads of those divisions plus four principal staff officers, including myself. So actually 10 or 12 people primarily manage the affairs of the company, getting together regularly to determine policies.

The volume of Pickwick Records product . . . doubled in 1977 as compared with 1976, with fewer releases than in previous years.

**RW:** That range of interests places Pickwick in a somewhat unique vantage point in terms of evaluating changes in the music marketplace. In particular, Pickwick's clout as a rack jobber makes it, in effect, the most accurate gauge of that end of the business. The competition between racks and retailers is a chronic one, subject to fluctuations in share of market, and with the rapid growth of major retail chains in recent years, much attention has turned to that side. Without asking you to predict the ultimate future of the racks, what special problems are you facing? Does the situation facing rack jobbers approach the lost market share more zealous retailers might suggest?

**Smith:** Certainly to characterize rack jobbing in a negative sense would be to do it a disservice. It's very important and will continue to be a major force in the distribution of records; it is extremely important to the labels, the artists and ourselves, because this is where the most significant tonnages of product are moved through the distribution pipeline to the retailers. I think it's obvious to everybody that the rack jobber is not growing at the virtually boundless rates we saw in the '60s, but, that doesn't indicate that rack jobbing is endangered or even a little unhealthy.

**RW:** So you feel that the gains in volume and overall dollar sales remain very healthy.

(Continued on page 35)

# WE BELIEVE...



...IN RCA



...IN OUR ARTISTS



...IN OUR PRODUCT



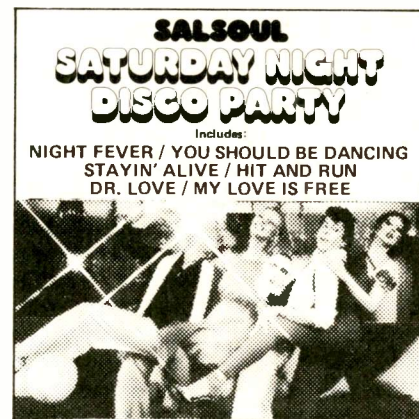
...IN OUR PRODUCERS

*BECOME A SALSOU**L** BELIEVER. If you believe hard enough, your WE BELIEVE IN SALSOU**L** badge will arrive in the mail shortly. Look for it. The badge you can wear with pride.*

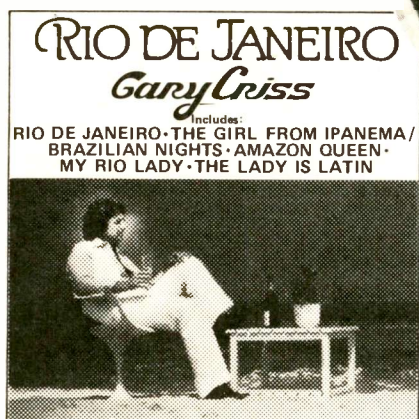
# WE'RE RIGHT ON THE BUTTON



**THE SALSOU ORCHESTRA:**  
Greatest Disco Hits  
The world famed big dance band at their super best. Contains non-stop danceable versions of all their biggest hits from "TANGERINE" through "GETAWAY" for the first time on one record. Produced, arranged and conducted by hitmaker VINCENT MONTANA, JR. and blended by WALTER GIBBONS.



**SALSOU SATURDAY NIGHT DISCO PARTY**  
Three newly recorded Bee Gee gorillas tuned to the successful style of THE SALSOU ORCHESTRA as produced, arranged and conducted by VINCENT MONTANA, JR. Also including major hits by CHARO, LOLEATTA HOLLOWAY, FIRST CHOICE, DOUBLE EXPOSURE and RIPPLE in full-length disco edits, available for the first time on one lp.



**GARY CRISS: Rio De Janeiro**  
That top disco hit, "RIO DE JANEIRO," emerges like a summer breeze in a new album containing the full version, as well as classics, "THE GIRL FROM IPANEMA" and "BRAZILIAN NIGHTS," plus future hits, "MY RIO LADY" and "AMAZON QUEEN" in a mix by dj RICHIE RIVERA.



**LUV YOU MADLY ORCHESTRA**  
Up-dated, up-tempo versions of the great Ellington classics performed by nephew Stephen James and Kermit Moore with the forty piece orchestra created to contemporize the Duke. A medley of standards sets the pace, followed by dj WALTER GIBBONS unique mixes of "MOON MAIDEN" and James' own "ROCKET ROCK."

## A HITBOUND WINNING TEAM



# ABC Publishing Catalogue Experiencing Resurgence

By SAM SUTHERLAND

■ LOS ANGELES — With each successive generation of rock and pop acts creating its own potential lode of eventual oldies, ABC Music's catalogues — consolidated under the ABC/Dunhill recording and publishing aegis in the '60s — are undergoing an upsurge in recording activity. While the current ABC Music publishing enclave reflects a number of recent signings of both established and emerging songwriters, president Jay Morgenstern notes that a number of key copyrights acquired during the late '60s and '70s are now experiencing new viability.

Key songwriters whose catalogues are enjoying stepped-up coverage from other artists and producers range from veteran r&b performer and writer Johnny Ace and rock classicists Leiber and Stoller, through the extensive Dennis Lambert and Brian Potter catalogue and other prime '60s acquisitions, to '70s signings such as Jimmy Buffett, Delbert McClinton, Steely Dan's Walter Becker and Donald Fagen, and Peter McCann.

Says Morgenstern, who also heads up ABC's international music operations, "From the publishing standpoint, we're doing very well. It's the biggest year we've had since we've entered the business — the first quarter net profit was what our annual profit was just three years ago." ABC Music's current chart futures reflect recent signings, including Big Tree recording artist Jimmie Mack and songwriter Dana Merino, along with other

## Gooding Joins Private Stock

■ NEW YORK — Private Stock Records has announced the appointment of Bob Gooding as director of album promotion.



Bob Gooding

Gooding comes to Private Stock from WCAU-FM in Philadelphia, where he was news director. Previously he had been vice president of programming at WCOL-AM & FM, and also program director of WCOL-FM.

active writers, but one key, for Morgenstern, is the continuing production trend back toward interpretive recordings after an early '70s predominance of writer-performers.

Although Morgenstern does subscribe to the view that many producers are more willing to balance self-penned material with well-chosen outside contributions, his assessment for the greater exposure accorded ABC's catalogue includes a more critical development as well. "We find that right now our biggest problem is not getting the covers," explains the veteran publisher, "but finding the songs. With the writer/artist, he gets first crack at his own best material; he tends to put you on hold, and it limits the amount of unrecorded material available. There also aren't that many non-performing writers around with good unpublished material to record."

As a result, ABC Music's staff have been focusing on older catalog while working with their newest writers. While more recent additions to the writing staff like Nashville's Blake Mevis and Michael Garvin have garnered recent covers from artists like Helen Cornelius and Jim Ed Brown (for both a Cornelius solo project and a single by the duo), a number of older writers — some no longer contracted — are attracting more cover activity than ever.

Steely Dan is a case in point. Despite the group's hardiness as an AOR programming staple prior to last year's multiple platinum success with "Aja," cover activity had been scattered until recently. Now the band's popularity, coupled with a simultaneous — and somewhat atypical — recognition from the jazz and educational communities. "We've gotten a number of covers on 'Dirty Work,' and we've also gotten covers on 'Do It Again,'" notes Morgenstern by way of example, adding that "Do It Again," already a radio perennial, is itself garnering new airplay and royalties via its inclusion in the "FM" soundtrack lp (along with another ABC copyright, Jimmy Buffett's "Livingston Saturday Night"). "We've just licensed a new Steely Dan jazz print series with Jensen Publications. The interest from jazz artists is also building, and we're getting covers on them from mainstream recording artists in that area. 'Aja' was really a turning point for them in terms of educational uses; I think that lp proved to a lot of people that they had more depth than had been assumed."

Likewise, Peter McCann, whose own "Do You Wanna Make Love" single was a hit for ABC Music's

inhouse production arm, has been covered through that song by enough artists to bring the tune back onto various charts in four separate versions other than McCann's.

Other recordings, both covers and self-contained, are of course being generated by artists recording for ABC Records, but Morgenstern notes that the overall catalog represents less of an overlap than previously. "Only 40 percent of our publishing is now derived from acts recording for the label," he reports. "We want to be a full-line publisher offering broad services to all our writers." Thus, despite the comparative scarcity of fully-developed new writers and the catalogue's rejuvenation through covers of older copyrights, Morgenstern and his staff still reserve plenty of time to hear tapes and live auditions from new writers.

Morgenstern also feels his realigned role as head of ABC's international division has contributed to the publishing division's current strength. "Being in charge of an international operation is like running a miniature record company," he says, "so that gives me an overall scope that's very valuable to both sides." The international connection has proved particularly useful in opening up ABC's oldest copyrights. "I think the biggest value is that right now, outside the U.S., there is tremendous activity in compilations — greatest hits, disco, Top 40, whatever you can think of may generate album packages. Where we're involved in assembling such a package, my publishing background enables me to recommend songs we publish that may be recorded on another label, or simply report on other writers' catalogues. I'm able to use the information I retrieve from that marketplace, in turn, to make suggestions on what's done here."

## RCA Inks Harris



Saxophonist Eddie Harris has been signed to a long term recording contract by Neil Portnow, division vice president, a&r, west coast of RCA Records. Harris (left) is shown here with Portnow.

## Leder Bows Penumbra

■ NEW YORK — Howard Leder has announced the establishment of a new, independently distributed record company, Penumbra Records. Penumbra is releasing its debut single release in early August.

Leder has named Bruce Marcus promotion coordinator and Robert Goldee as marketing coordinator for Penumbra. Stephen Penn has been retained as attorney and Nadine Leder as secretary and treasurer.

### First Release

Penumbra's first release will be an album by a 12 piece Haitian disco group, The Voodoo Machine Orchestra, featuring Audrienne Mike and writer/percussionist Robert Delaleu. Penumbra has also signed Brookstream, which will debut with a tune penned by Victor Kastel, who has also been signed to Shadow Publishing, a subsidiary of Penumbra. Forthcoming product will be from the Winiker Swing Orchestra, Medium Rare, a 20 piece jazz ensemble featuring Pat Hollenbeck, and classical pianist Joshua Pierce.

Leder has also announced that he has retained David Salidor and David Davidson of OGE Communications to coordinate press and public relations for the label. Penumbra Records is based at 215 Middle Neck Road, Great Neck, New York.

## GRT Names Leis Intl. Coordinator

■ LOS ANGELES — Lore Leis has returned to the GRT family as international coordinator for the GRT Record Group. She will be based in Los Angeles.

In her new capacity, Leis will be responsible for coordinating communications between GRT record operations and international licensees. In addition, she will be handling the publishing administration.

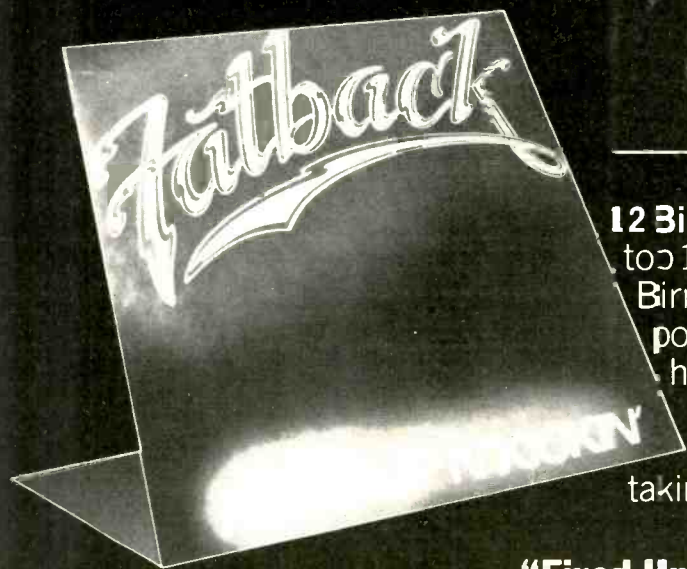
Leis will report to vice president of business affairs, Jim Levy.

## Intl. Lawyers Meet Set For '79 MIDEM

■ NEW YORK — The International Lawyers Meetings, a feature of MIDEM for the past several years, has been set for January 19, 1979, opening day of the 13th MIDEM.

The meeting will study some of the most significant court decisions taken recently which relate to copyright law. As in recent years, the meeting will be open to all MIDEM participants.

# With a summer smash as hot as I LIKE GIRLS it's no wonder **FATBACK'S** **FIRED UP 'N' KICKIN'**



If your single was bulletted at 8 **Cashbox**, 12 **Billboard**, and 16 **Record World**, and you were top 10 in Detroit, Boston, Cleveland, Jackson, Birmingham and Raleigh, with hot action reports pouring in from the rest of the country, your heels would be clicking, too.

"I Like Girls" is their biggest selling single ever, and "Fired Up 'N' Kickin'" is taking Fatback to the top.

**"I Like Girls" from Fatback's**  
SP-181  
**"Fired Up 'N' Kickin'." This summer's air conditioning.**  
SP-1-671B  
**On Spring Records and Tapes**

# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ TV OR NOT TV: The music business, in terms both tangible (as in money) and intangible (as in the influence it has on today's youth), has gotten too big to be ignored, even by those who continue to glibly dismiss pop music as a fad. As we all know, the Midas touch of **Robert Stigwood** and his organization is the dominant feature of the industry right now—witness the countless magazine cover stories overflowing the newsstands, including an extensive and interesting feature in last week's Newsweek. But we were intrigued to see that TV Guide, which (along with the Reader's Digest) has both the highest circulation and often the highest pabulum quotient of any publication around, devoted considerable space to the uneasy relationship between rock music and TV in a recent two part article (July 22 and 29 issues).

TV Guide is not Creem or Crawdaddy, so it's not surprising that they (meaning writer **Max Gunther**) take a rather staid and not entirely informed approach to their subject matter. The statement that "radio-station managers watch Billboard, and as a song moves up the charts they broadcast it more often" is simply wrong; singles charts are based on airplay, not vice versa. Nor do we feel that the choice of managers **Bert Block** and **Fred Kewley** as interviewees, as good as those men are, provides a particularly insightful viewpoint on why rock and rollers avoid the tube; choosing from a broader spectrum of rock managers—Irv Azoff, say, or **Leber and Krebs**—might have gotten them a little closer to the actual pulse of the rock world (Gunther did seek out **Elliot Roberts**, which helped). What's more, Gunther's evaluation of rock psychology, to our minds at least, occasionally borders on snide condescension: "Many individual rock artists are careful to cultivate a radical or at least antiestablishment image," he says—"which means, of course, affecting a lofty disdain for the TV industry, its people and all its works." A case of the pot calling the kettle black, it seems to us.

By and large, though, Gunther's various explanations for the lack of a strong TV-rock relationship are accurate and absorbing. Some are purely financial; the huge sums artists can command via record sales and other royalties (which are detailed at length), as well as for concert tours (some staggering figures are quoted here, like \$300,000 for a single **Beatles** show, \$5 million for a 1974 **Elton John** tour, or \$10 million in a single year for **ZZ Top**), make the relatively paltry sum offered by TV barely worth the trouble. Bad ratings for shows featuring **Paul Simon**, **Natalie Cole**, the **Rutles** and **Ringo Starr** are cited as part of TV's own reluctance to experiment with different music formats.

When it comes to the musicians themselves, Gunther talks of their objections to the alleged "lack of freedom" and the restrictions put on "the aggressively sexual style of many groups and individual rock stars." But while Gunther over-emphasizes the image factor, he also points to the very real problems of over-exposure—the example of the **Captain and Tennille** is well taken—and sound, which is usually awful on music programs.

What with the heavy crossover now happening between music and movies, a new look at the possibilities of television can't be far in the future. Late night offerings like "Rock Concert" and "Midnight Special" or lesser known shows like "Soundstage" have presented fine music in the past (we recall the excellent "Midnight Special" with **Little Feat**, **Jesse Winchester**, **Emmylou Harris**, **Bonnie Raitt** and **Weather Report**); it remains to be seen if there can be a successful transition to prime time.

THE BIG EYE—With one of the oldest inhouse audio-visual operations in the industry, CBS Records has been preparing sophisticated presentations for its convention programs for some time. But this year saw several onscreen moments, some inhouse, and some from the networks (of all places—see below), that were truly mind-boggling.

For CBS staffers, the strangest sight had to be their most high honchos showing up on a "Gong Show" parody whose host managed to look like Pacific Stereo's Tom Campbell sounds, all unctuous airwave hiccuping and pearly smile. Then **Walter Yetnikoff** gave a dramatic reading of one of **Jack Craigo's** memos, which managed to make the CBS Records Group prez weep openly while we kept thinking of **Kafka**. Later **Bruce Lundvall** sang "Winchester Cathedral," and, in a performance that somehow escaped "Saturday Night Live" (well, it is another network), Jack Craigo recited **Dylan's** "Baby, Stop Crying" to a blubbing blonde.

There were also a few moments where such outre humor gave way

(Continued on page 53)

## Casablanca Inks Meadowlark Lemon



Larry Harris, senior vice president of Casablanca Record and FilmWorks has announced the signing of Harlem Globetrotter Meadowlark Lemon. His first solo album, produced by the team of Dalton and Dubarri, is set for release in January. Shown from left are: Larry Harris, senior vice president of Casablanca Record and FilmWorks, has announced senior vice president.

## WEA Promotes Burns

■ LOS ANGELES — Barbara Anne Burns has been appointed National Advertising Coordinator for the Warner-Elektra-Atlanta Corp., announced WEA's executive vice president, Vic Faraci.

Ms. Burns, who is currently assistant to the promotion director at WEA's Cleveland Branch, will assume her new position August 1 in Burbank.

## ASF Competition Set For Nashville

■ NASHVILLE—For the first time in its five-year history, the American Song Festival will hold its second and third level amateur and professional country competition judging in Nashville. Since it is a part of ASF's overall pledge to entrants to place their music directly in the hands of the industry professionals who are in a position to do the most for them, it naturally follows that this segment of the country competition should be judged by a group of Nashville's top professionals, according to ASF president Tad Danz.

This year's entrants, from every state and over 20 foreign countries, are competing for cash prizes as well as, in the upcoming lyric competition, a contract offer with April-Blackwood Music. Entrants retain all rights to their material and are guaranteed that at least two music industry professionals will listen to their efforts.

Flip Black, director of ASF creative services, along with Danz and ASF manager Joe Willemse, will headquarter at the Hyatt Regency for the judging August 7-9, and Danz will host the ASF party for judges and invited guests at the Exit/In August 10. Category winners will be announced this fall, with grand prize winners to be announced next January at the ASF presentation awards in Los Angeles.

## Versatile Pacts With Teichiku

■ NEW YORK—Versatile Records, Ltd., New York, has signed an exclusive licensing agreement with Teichiku Records, Tokyo, for distribution rights to the entire Versatile catalogue in Japan.

Teichiku's first release will be "Cornell Dupree's Saturday Night Fever" album on August 25. An extensive promotional campaign is planned for the album. Plans have been finalized for the fall release of Versatile's "Grant Green Easy" lp.

Teichiku will release all future Versatile MSG Series albums simultaneously with their release in the United States.

Michael S. Gusick, Versatile president, negotiated the agreement with Knut Kraft of GP Music Corp., who acted as liaison between the two companies.

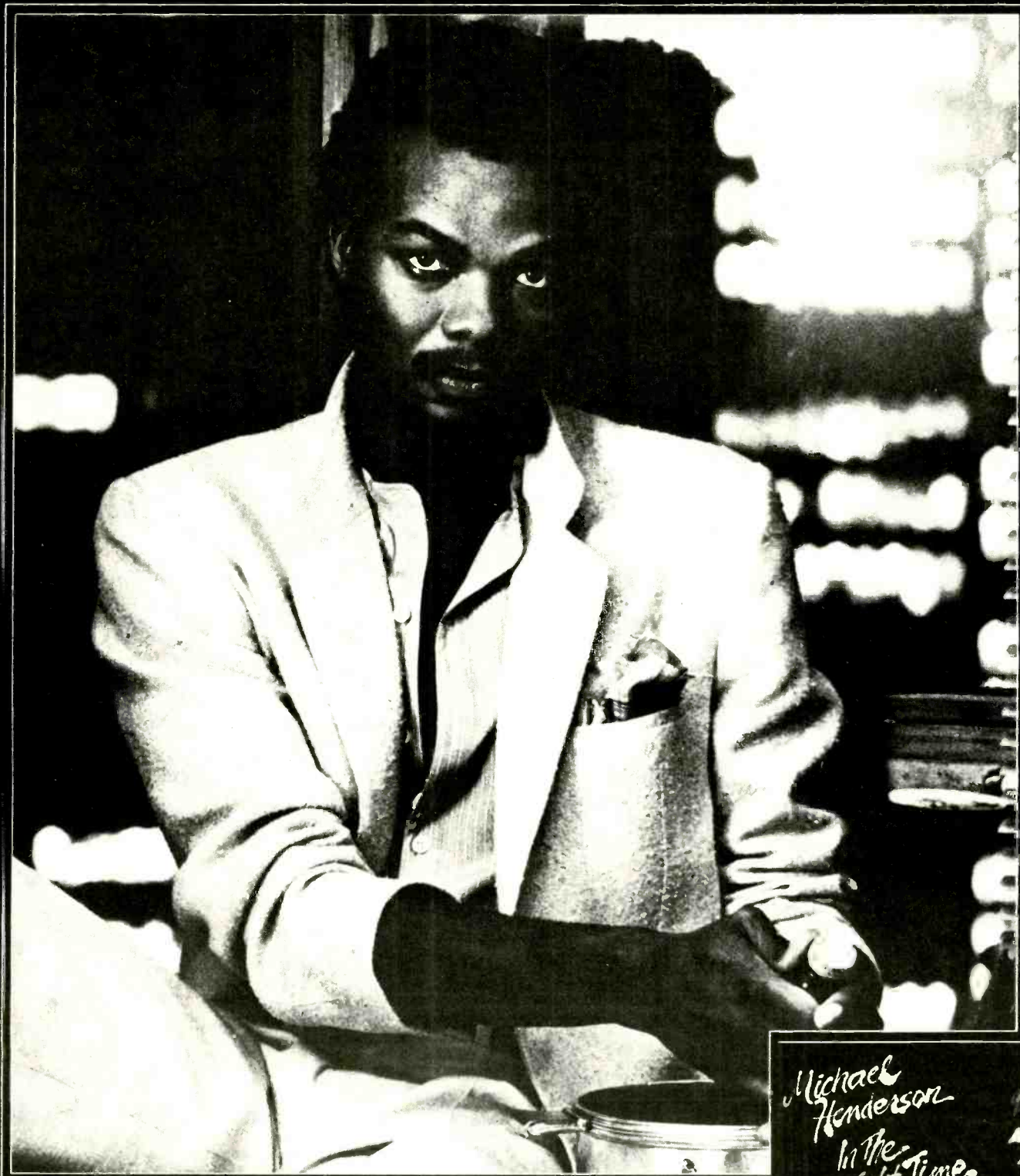
## Sound Seventy Inks Henry Paul Band

■ NASHVILLE — Henry Paul, former frontman on rhythm guitar and vocals for Tampa-based The Outlaws, has formed The Henry Paul Band and signed a management contract with Joseph E. Sullivan's Sound Seventy Management.


The group, which signed with Atlantic Records June 29, will record this summer at Miami's Criteria Studios, and a concert tour in support of the album is planned for this fall. The line-up for the band includes Jim Fish (lead guitar), Billy Crain (lead guitar and vocals), Barry Rapp (keyboards), Wally Dentz (bass and vocals), and Bill Hoffman (drums).

The band has appeared on tour dates with the Rolling Stones, The Marshall Tucker Band, and the Charlie Daniels Band. Paul was one of the original members of the Outlaws, the first group signed to Arista Records by Clive Davis.

# The year of Michael Henderson.



1978 is the year for Michael Henderson, the extraordinary musician, composer, and vocalist. His incredible new album, "In The Night-Time," is soaring up the R&B and pop charts. And his new single, "Take Me I'm Yours," is unquestionably a smash hit. This certainly is the year for Michael Henderson: one of music's brightest stars, about to shine at the very top of the charts—and for a long time to come.

"IN THE NIGHT-TIME" MICHAEL HENDERSON'S BRILLIANT NEW ALBUM. ON BUDDAH RECORDS AND TAPES. 



Produced by Michael Henderson

Marketed and distributed by Arista Records.



Neil Reshen Management

The album. "In The Night-Time." BDS 5712

BB: R&B-24\*  
POP-82\*

CB: R&B-13\*  
POP-62\*

RW: R&B-16  
POP-71\*

The single. "Take Me I'm Yours." BDA 597

BB: 23\*

CB: 24\*

RW: 19\*

# CBS RECORDS CONVENTION

## CBS Execs Point Toward \$1 Billion Year

### Walter Yetnikoff

(Continued from page 3)

four years, and we didn't start off from a tiny base to begin with. Much more dramatically, those same numbers show 2½ times growth in the record group's profits. Think about that, a great big company with the most intense competitive pressures, with skyrocketing costs and a whole host of problems, growing 2½ times in profits in a few short years. We may not always look like Wall Street archtypical business people with white shirts and ties up to our noses, but our achievements should be the envy of all those brokers in blue pinstripe suits. So life's been good, even if our sanity has been tested from time to time. In London last year, while trying to escape from an Arab whom Bob Sherwood sent to my room, my adrenaline glands were overworked (I said adrenaline, not genital glands), I panicked and came up with the idea of a billion dollar year by 1980. I should keep my big mouth shut because since then I have been constantly pestered by people asking, "How's your billion dollars?" The answer is that it's fine. The CBS Records Group is very rapidly closing in on that target. In fact, if we were to add Columbia House's mail order record sales to the projected 1978 revenues of the CBS Records Group, then it looks as if CBS Inc. is going to hit 1 billion dollars in record sales not in 1980, and not even in 1979, but this year. A billion dollars in music from one company. Maybe there was something worthwhile in that Arab after all.

But the last six months haven't been easy—for me—and I don't think for any of you either. We rolled into 1978 with a momentum that seemed to promise an easy continuation of the growth of the previous year. It seemed as if very little could go wrong, but we hadn't gotten very far into the year when it became apparent that optimism may be a healthy point of view but it provides no guarantee against the unexpected. Many serious problems emerged.

A number of important albums from our super-star artists were finished later than we had anticipated. Of course, that is the creative process, and there is no way it can be rushed, but it did mean that we all had to work that much

harder to come up with the necessary sales.

Our problems were complicated further by a strike at the Pitman facility which lasted far longer than either we or our employees would have liked, and caused serious production problems particularly in the singles area.

At the same time we introduced a new pricing program which was initially met with some customer resistance.

Added to this three fold set of unanticipated problems, there were a number of very serious efforts by other companies to hire many of our important people, which you know met with some success. This last problem, as opposed to the others, was not a surprise since being the number one company with the best people, as I have said so many times before, we always knew that less fortunate record companies

(Continued on page 33)

### M. Richard Asher

(Following are excerpts from the speech to the CBS Records convention made last week by M. Richard Asher, president, CBS Records International)

■ CRI is doing great in 1978. 1977 was over 20% better than 1976 in sales and profits and 1978 will be far better than 1977. We have our problems and frustrations . . . . England and Europe have had a very soft record market to work in . . . . but our combination of good people, good artists, professionalism and hard work, have more than overcome the problems. In fact, while most of our competitors are expending a good deal of their creativity now in preparing excuses to their stockholders and the financial analysts, we're forging ahead on all fronts. We have had great artists and music from CRU and our CRI affiliates, we are breaking ground musically around the world with new forms and styles of music and every indication is that we'll continue to do so for the rest of 1978 and into 1979 . . .

CRI is 26 companies in partnership doing business in 42 countries . . . . our business is much better than it was last year . . . . and last year was magnificent . . . . we've got expansion plans going into effect right this moment . . . .

(The following are excerpts from the address to the CBS Records convention by Bruce Lundvall, president, CBS Records Division)

■ Companies . . . like individuals can have a realistic perception or a distortion of their image. For example . . . decades ago the railroad industry perceived of itself as being in the railroad business, only to learn too late from airlines and the trucking companies that they were really in the transportation business.

The titans of the Hollywood film studios failed to focus on the meaning and importance of television . . . and very soon their studios were taken over by the packagers and producers of TV programs.

Do you recall that RCA initially rejected the invention of the transistor because they saw themselves as being in the now obsolete vacuum tube business?

Our industry has a vision of its image as well, a 3.5 billion dollars

and we're going to do our share . . . . and more . . . . to meet those goals you heard from Walter and John Backe this morning.

#### Partnership & Dedication

We're doing it the only way it's possible to be successful . . . . we're doing it with a sense of partnership and a dedication to being the best. Real partnerships with local companies . . . . local governments . . . . local people . . . . local CBS people. That last, we think, is the true partnership . . . . and it gets down to that wherever we operate . . . . one person relating to another . . . . with mutual respect And we cross over oceans and mountains and rivers and mind-boggling frustrations and barriers to establish our partnerships . . .

You can take that partnership meaning to any lengths in our company . . . . to all lengths . . . . if you will. We have to do it in our international scheme of things . . . . but we do it out of desire because we know local people know and can stay current with their markets better than we can learn them . . . . and we rely on them in a full partnership relationship . . .

As your partner—I'm here today to tell you how we're doing

(Continued on page 67)

### Bruce Lundvall

in the next decade. Even the financial pundits on Wall Street are sending out their newsletter to describe the cosmic growth they perceive is ahead for the music industry or is it the home entertainment industry . . . or the leisure time industry? It should be obvious to anyone standing in the middle of what promises to be a prolonged industry boom, that nothing could be more important than having absolute clarity of vision . . .

There's a statement we've all heard that's become an industry cliché . . . "Let's wait and see what CBS Records does." That's the highest compliment a company can receive—and the best definition of leadership that I've heard. Having the vision to conceive an idea, the guts to execute it, the wisdom to perfect it—has made the difference . . . .

#### Luck A Factor

There's a true story, told about two well known record executives who found their company in the middle of a hot streak with one hit record being released after another. This sharply contrasted with the previous five months when every record released by the label bombed. When asked how he could explain the sudden turnaround, the head of the record company, in his renowned "cool," replied—"It was really very simple; after watching our records go down the drain for five months, I walked into my partner's office one day and said, 'O.K. I've had enough—it's time to get lucky.'" Wouldn't it be wonderful if it was as easy as that? All I'd have to do is give Jack or Don or Paul an occasional reminder and tell them . . . now is the time.

Of course, luck does play a larger role in our business than anyone would like to admit, but it takes more than a hot pair of dice for a company to more than double its sales volume in the last three years . . . and that's exactly what we've done.

You've heard me expound many times on the fact that we're one of the very few companies involved in every area of music and that our continued success will depend on our leadership in each of those areas, if you will . . . our musical vision in each of those areas, "I'm going to say some-

(Continued on page 61)



# CBS RECORDS CONVENTION

## Engineers Honored

■ LOS ANGELES—A number of CBS Records engineers were the recipients of special awards for their work on gold and platinum CBS Records albums during the first six months of 1978 at the 1978 CBS Records Convention in Los Angeles.

The recipients were: Stan Kalina for Blue Oyster Cult's "Spectres" on Columbia Records (gold) and for The Isley Brothers' "Showdown" on Philadelphia International Records (platinum); Tim Geelan for Ted Nugent's "Double Live Gonzo" on Epic Records (platinum); Don Puluse for Ted Nugent's "Double Live Gonzo" on Epic Records (platinum); Lou Schlossberg for Ted Nugent's "Double Live Gonzo" on Epic Records (platinum); Stew Romain for The Manhattans' "It Feels So Good" on Columbia (gold); Jerry Watson for Willie Nelson's "The Sound In Your Mind" on Columbia Records (gold).

The awards were presented during the six day convention, representing significant achievement on the part of the CBS Records engineering staff as a result of their important involvement with so many of CBS Records' gold and platinum records for 1978.

## Multi-Media Shows Spotlight New LPs

■ LOS ANGELES—At three separate general sessions over the week-long CBS Records 1978 Convention, multi-media presentations were used to spotlight new product on the Columbia, Epic, Portrait and CBS Associated Labels. A total of 74 upcoming releases were presented through a combination of slides, film and music to the assembled CBS Records' personnel and guests.

All of the convention product presentations took place at Royce Hall on the campus of U.C.L.A. The hall was chosen for its full theatrical stage which ideally accommodated elaborate flying prop effects were used throughout the presentations.

The opening film of the CBS Records 1978 Convention depicted a marathon runner racing cross-country from New York to Los Angeles. The runner was shown bringing a message from Paul Smith, senior vice president and general manager, marketing, CBS Records and chairman of the convention, to various CBS Records branch offices in his mission throughout the country. The

## Total of 44 Gold & Platinum Awards Sets New Mid-Year High for Company

■ NEW YORK—Leading up to its 1978 Convention in Los Angeles, CBS Records came through with the biggest pre-convention total of gold and platinum records in the company's history. A total of 31 gold and 13 platinum records were garnered by artists on the Columbia, Epic, Portrait and Associated Labels. This represents an all-time high point for the labels at mid-year mark, with the most dramatic increase in the number of platinum plaques achieved—over 50 percent increase of last year's convention total of eight awards. This year's convention platinum and gold award total was evenly divided between Columbia Records and the Epic/Portrait/Associated labels, with 22 awards achieved by each. Of the platinum awards given, Columbia garnered six, Epic three, and the Associated Labels four. Of the seven singles certified gold, Epic Records claimed three awards, while Columbia and the Associated Labels each had two:

This year broke through with the platinum certification of Columbia artist Billy Joel's now-triple-platinum album, "The

marathon runner then burst through the screen live, ran throughout the audience, followed by 30 Los Angeles branch field personnel. The runner then approached a huge sign reading "The Family of Music '78," which subsequently exploded.

During the course of the week, three slide and music product presentations were given to convention guests. The presentations covered a broad range of music, including releases by established, developing and new artists.

The convention's concluding film was a reprise of all album covers seen over the past three sessions, the lps that comprise CBS Records' fall program, "We've Got the Hits." At the finale, 1300 beach balls were dropped upon the audience from the balcony, creating pandemonium throughout.

This year's convention product presentations were designed by Jim Sant'Andrea & Company. Among the people who prepared the audio visuals and multi-media presentations at CBS Rec-

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Stranger." His single, "Just The Way You Are" was subsequently certified gold. Johnny Mathis garnered gold and platinum with his latest Columbia album, "You Light Up My Life," and his hit single with Deniece Williams, "Too Much Too Little Too Late," went gold. Mathis' and Williams' first album effort as a duo, "That's What Friends Are For," went gold as well.

Barbra Streisand's newest album release, "Songbird," went both gold and platinum, as did Bruce Springsteen's "Darkness On The Edge Of Town." Rounding off Columbia's parade of platinum certifications are: Blue Oyster Cult's "Agents Of Fortune" lp, with an additional gold certification for the group for their "Spectres" lp; and Paul Simon's "Greatest Hits Etc." Willie Nelson struck gold with "The Sound In Your Mind" album as well as his latest lp, "Stardust." The latest album releases by Columbia artists Bob Dylan, Journey, Art Garfunkel, Eddie Money, Bill Withers, Dave Mason, as well as "It Feels So Good" by The Manhattans, all contributed to Columbia Records' mid-year convention certification total of 22 records.

Epic Records' Heatwave brought in a total of four certifications so far this year, contributing to the label's total of 12 certifications; the group earned gold and platinum for their latest album, "Central Heating," and gold for the singles "Always And Forever" and "Groove Line." Epic/Cleveland International artist Meat Loaf emerged as a superstar with gold and platinum certification for his debut lp, "Bat Out Of Hell," and gold for the single "Two Out Of Three Ain't Bad." Ted Nugent's double live Epic bonanza, "Double Live Gonzo," struck gold and platinum. Epic's total also includes gold certification for releases by REO Speedwagon, George Duke, and Carole King.

The CBS Associated Labels achieved a total of 10 certifications so far this year. Philadelphia International recording artists Teddy Pendergrass and The O'Jays each earned three certifications: Teddy Pendergrass achieved gold and platinum for his latest lp, "Live Is A Song Worth Singing," and platinum for his lp "Teddy Pendergrass;" and The O'Jays achieved gold and platinum for their album "So Full Of Love"

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## Mansfield Stresses Marketing Teamwork

■ LOS ANGELES—Joe Mansfield, vice president, marketing, Columbia Records, discussed the major ingredients of marketing at Columbia Records in his address before attendees at the CBS Records 1978 convention on Tuesday (25), a day devoted to marketing meetings.

During his 25-minute presentation with slides, Mansfield described his operation as "comprised of total teamwork within the headquarters structure and implemented by . . . the field force."

Each of the four major components that collectively are the label's marketing umbrella — product management merchandising, artist development, publicity, and promotion — were identified as to specific functions, and each was cited for making valuable contributions to the suc-

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## Martinovich Outlines Merchandising Strategy

■ LOS ANGELES — In his first formal address since being named vice president, merchandising, CBS Records, Mike Martinovich hosted a one-hour audio-visual presentation before attendees at the CBS Records 1978 convention. The presentation occurred during a day of marketing meetings, held on Tuesday (25).

Martinovich's introductory remarks dealt with the broad scope of activities in which CBS merchandising is involved. He delineated the seven key departments reporting to him which comprise the CBS merchandising umbrella: advertising and creative services, packaging art and design, advertising planning, customer merchandising, marketing services, merchandising planning and administration and college promotion.

The merchandising vice president then discussed various developments that have occurred in the area of point-of-purchase, which have enabled CBS Records to extend its leadership position as the preeminent merchandiser of records and tapes. "The implementation of the new superposter has enabled CBS Records to cover all formats of music — country, black music, including r&b and jazz, pop, and classical." He also discussed the extensive and innovative usage of neon

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# CBS RECORDS CONVENTION

## Live Shows Highlight Convention Meetings

■ LOS ANGELES — Twenty-one major artists from the Columbia, Epic, Portrait and CBS Associated Labels rosters performed at the 1978 CBS Records convention in five gala dinner shows and three matinee showcases before more than 1400 CBS Records personnel and specially invited guests.

### Irakere

The convention's live performances were launched on Tuesday afternoon by a spectacular performance by the Cuban band Irakere, which was recently brought to the United States by CBS Records for a series of performances. The group also recorded for CBS Records, with expected release of the lp within the near future.

### Tuesday

Tuesday evening's show opened with Epic/Full Moon recording artist Dan Fogelberg, whose upcoming album collaboration with Tim Weisberg is slated for August release. He was followed by Columbia artist John McLaughlin and Nipper artist Stanley Clarke who jointly delivered an exciting performance. Lake, a German-bred band, were presented by CBS Records International. Completing the evening's performance was Columbia artist Willie Nelson, who played to a wildly enthusiastic convention audience.

### Wednesday

Wednesday's concert featured the diverse talents of Columbia Records' Walter Egan; Columbia recording artists The Emotions, who have just released their "Sunbeam" lp; and the show closed with Epic Records' "enfants terrible" Cheap Trick, who are enjoying worldwide success with their latest recording, "Heaven Tonight."

Thursday's live performances began with a fine matinee performance by Lifesong recording artist Dion.

### Thursday

Thursday night's concert featured exceptional performances by Columbia recording groups Santana and Blue Oyster Cult. Philadelphia International recording group The O'Jays closed the evening's concert giving the audience one of their finest performances.

### Friday

Friday's concert began with a choice performance by Columbia artist Kenny Loggins. Next on the bill was Blue Sky recording artist David Johansen.

Epic recording group REO Speedwagon concluded the evening with an excellent performance featuring music from their latest gold lp, "You Can Tune A Piano But You Can't Tuna Fish."

### Saturday

The final day of the Convention included a daytime performance by Janie Fricke whose debut Columbia album was recently released. Saturday evening's concert commenced with a superb performance by Marilyn McCoo and Billy Davis Jr., whose signing to the Columbia label was announced at the convention. Columbia recording artists Les Dudek, Mike Finnigan and Jim Krueger, who comprise the DFK Band, performed music from their respective solo albums. A climactic conclusion to the week's lineup of talent was a performance by Columbia group Chicago.

## CBS Intl. Plays A Substantial Role

■ LOS ANGELES — CBS Records International played a major role at the 1978 CBS Records Convention held here last week incorporating its own annual convention in the domestic division's yearly gathering. More than 350 delegates from 32 countries were in attendance, as well as executive personnel from CBS Records International headquarters in New York. Dick Asher, president, CRI, hosted International's participation in the convention.

### A&R Development

This year's convention activities underscored the a&r development, marketing and promotion of CBS Records' American and international product throughout the world. In addition to individual meetings and seminars throughout the week, CBS Records International's recording group Lake from Germany was featured at Tuesday's banquet show.

Key CRI executives representing overseas affiliates included Peter DeRougement, senior vice president, European operations; Maurice Oberstein, vice president, European operations; Maurice Oberstein, vice president and managing director, CBS Records U.K.; Nick Cirillo, vice president, Latin American operations; Bill Smith, vice president and managing director, CBS Records International's Australian company;

## Promo Dept. Special Presentation Tied to Academy Awd. 50th Anniv.

■ LOS ANGELES — Bob Sherwood, vice president, national promotion, Columbia Records, hosted an hour-long promotional presentation on Saturday (28), at the CBS Records Convention, stressing the future directions of Columbia Records promotion.

In keeping with the CBS Convention's location, the audio-visual presentation was constructed around a Hollywood theme tying in the 50th Anniversary of the Academy Awards. Sherwood appeared in formal attire, complete with top-hat and tails, to introduce the Columbia Records award winners and candidates for Record Of The Year.

### Six Candidates

The six candidates for that honor were previewed before those in attendance. Artists and records showcased were: newly-signed Marilyn McCoo and Billy Davis, Jr.—"Shine On Silver Moon;" Lynn Anderson — "Last Love Of

My Life;" Bob Dylan — "Baby Stop Crying;" Stephen Stills—"Can't Get No Booty;" Cheryl Lynn—"Got To Be Real;" and Bruce Springsteen — "Badlands."

Each of the records was introduced by a major Hollywood celebrity, and the "presenters," whose voices were audible from a location off-stage, included Clark Gable, Lieutenant Columbo, John Wayne, Walter Brennan and Henry Fonda. However, the sixth and final "celebrity presenter," General Patton, did appear "live" on stage in full-uniform. In between each record, Bobby Rich, program director of radio station 99X (New York City), conducted a brief discussion of each of the five CBS marketing regions via pre-recorded tape.

At the "moment of truth," Susan Anton, actress and Columbia recording artist, accompanied Sherwood to the podium to announce the winner of the Columbia Records Record Of The Year.

The presentation was conceived by Chuck Thagard, director of national A/C promotion and trade relations, Columbia Records, and the morning was put together by the entire national promotion staff, including Sherwood and Luba Firchuk, manager, promotion administration.

## Blackburn Details Nashville Growth

■ LOS ANGELES — Rick Blackburn, vice president, country music marketing, CBS Records, opened his address before attendees at the CBS Records 1978 convention, by noting that CBS's Nashville business is 55 percent ahead of last year at the same time.

During a 45-minute audio-visual presentation, delivered at Tuesday's marketing meetings (25), Blackburn cited a first quarter "Tape Program," which he termed incredibly successful, and a second quarter "Hot Ones" campaign, as primary contributors to the performance registered by CBS Records in the field of country music. Both programs created impressive catalogue sales, in addition to generating significant sales on new releases. Blackburn then focused on the changing demographics of country music in the United States and how they

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and Arnold Gosewich, chairman and chief executive officer, CBS Records of Canada.

CBS Records International held meetings and seminars throughout the convention week which covered all phases of the division's operation, including a&r, marketing, publishing, business affairs, promotion and sales. A reception at Le Bistro in Beverly Hills on Sunday evening (23) inaugurated CBS Records International's convention agenda with some 300 guests in attendance. During the banquet dinner, Dick Asher presented CBS artist Neil Diamond with a Crystal Globe Award, signifying sales of over 5 million albums throughout the world outside of the U.S.

Conferences began on Monday (24) with a general managers meeting. CRI's overseas managing directors and New York staff examined the global success over the past year of such artists as Heatwave (GTO), Lake, Dragon, Julio Iglesias, Tina Charles, Raffaella Carrà, Umberto Tozzi, Miguel Bose, The Clash, The Vibrators, and Roberto Carlos. The meeting, which was chaired by Asher, looked at CBS Records' American artists who have enjoyed huge international success: Kansas, Meat Loaf, Billy Joel, Santana, Mother's Finest, Johnny Mathis and Lou Rawls, and Blue Oyster Cult. Delegates were also

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# CBS RECORDS CONVENTION

## Gurewitz Hosts E/P/A 'Class of '78'

■ LOS ANGELES—Dressed in cap-and-gown regalia, Al Gurewitz, vice president, promotion, Epic/Portrait/Associated Labels welcomed the labels' "Class Of 1978" to the CBS Records 1978 convention on Thursday (27). The occasion was a one-hour music and slide promotion presentation in which five key E/P/A promotion executives presented 12 singles and album cuts, and discussed promotional plans for these upcoming releases.

Presenters included: Jim Jeffries, director, national promotion, Epic Records; Larry Douglas, director, national promotion, Portrait Records; Gordon Anderson, director, national promotion, Associated Labels; Bob Feineigle, director, album promotion, E/P/A; Joe Casey, director, promotion, country music marketing, CBS Records; and Don Eason, director, national promotion, black music marketing, E/P/A. They were introduced by: Le Baron Taylor, vice president, black music marketing, CBS Records; Rick Blackburn, vice president, country music marketing, CBS Records; and Al Gurewitz.

The artists and records showcased were: Boston—"Take A Chance" (Epic); Network—"We're Only Into Rock n' Roll" (Epic);

Dragon—"April Sun In Cuba" (Portrait); Dan Hartman—"Instant Replay" (Blue Sky); Matthew Moore—"Savannah" (Caribou); Champion—"It's Your Life" (Epic); George Jones/Waylon Jennings—"Night Life" (Epic); Melba Moore—"You Stepped Into My Life" (Epic); The O'Jays—"Brandy" (Philadelphia International); Anicosta—"Ain't Nothin' To It" (Tabu); Jebediah—"Sing This Song Altogether" (Epic); and Mother's Finest—"Tell Me" (Epic).

Gurewitz, in his introductory remarks, emphasized the significant expansion that has taken place within the Epic, Portrait and Associated Labels promotion team over the past year. He also stressed that these developments marked "the beginning of a new era—one that will be brighter and more successful than any in our history."

Gurewitz recapped E/P/A's major accomplishments in 1978 to date, including the achievement of four gold singles, five platinum albums and ten gold albums. Then, at the close of the hour, a montage of the E/P/A promotion field staff flashed on the screen, followed by the logos of all 12 record labels that are affiliated with Epic/Portrait/Associated Labels.

## Tyrrell Targets E/P/A Artist Development

■ LOS ANGELES—Emphasizing "the need to further define, and consequently refine the approach we take to the development of artists," Jim Tyrrell, vice president, marketing, Epic, Portrait and Associated Labels, addressed the CBS Records 1978 convention, during Tuesday's (25) marketing meetings.

"We are (here) to interact for the development of ideas and tools for the full exploitation of the creative output of our roster of artists," he said, during a 20-minute presentation with slides.

The focus of Tyrrell's address was a recent print ad prepared by Xerox Corporation, entitled 'The Information Crisis,' which contends that 75 percent of all information available to mankind has been developed within the last two decades. Tyrrell spoke about this mushrooming information crisis as it relates to the effective marketing of records. "Motivating the consumer is our ultimate goal," Tyrrell declared. "The creativity of the artist is at the root of (our) successes, but the maximum realization is in the exploi-

tation—the marketing."

The E/P/A marketing vice president then applied these concepts to a typical prospective record consumer—John Doe, following that hypothetical person through various daily experiences in which he is exposed to information relating to music and records.

Included was a discussion of research call-out techniques and the importance of radio in the consumer information flow. Tyrrell then spoke on refining direction in securing sales and press and concert exposure in order to obtain the best opportunities for artists.

Slides utilized during the presentation included album covers of gold and platinum records certified for the Epic, Portrait and Associated Labels during the first half of the year, store window displays, press clippings from consumer periodicals highlighting Meatloaf and David Johansen, the upcoming Dan Fogelberg/Tim Weisberg collaboration, and radio station logos.

## Taylor Maps Black Music Marketing Plans

■ LOS ANGELES—Speaking at Tuesday's (25) marketing meetings at CBS Records' 1978 annual convention, Le Baron Taylor, vice president, black music marketing, CBS Records, outlined upcoming plans for the marketing of black music on the Columbia, Epic, Portrait and CBS Associated Labels. He stressed that if certain projections are met, the company's leadership position in the field of black music marketing (25 percent at present), will increase to a 30 percent share of the market by the end of 1978.

During a 25-minute presentation with slides, Taylor highlighted albums by Jerry Butler, his first with CBS, through Philadelphia International Records, Earth Wind & Fire, The Emotions, Marlena Shaw, D. J. Rogers, Bill Withers, newly-signed Marilyn McCoo and Billy Davis, Patti LaBelle, and Melba Moore, her first on Epic Records.

Taylor indicated that the marketing of black music will further emphasize the "basics," added to the company's innovative approaches to artist development, sales, and market research. "We're constantly searching for additional, different, points of view, even from people in soft drink or beer industries," he said. "That's because we, in addition to other industries, recognize that this (the black consumer market) is a \$87-plus-billion a year market. We all want our share."

The black music marketing vice president went on to chronicle the marketing and promotion strategies that led to the reemergence of Johnny Mathis as a superstar in the industry. His

most recent solo album, "You Light Up My Life," just went platinum, and the single "Too Much, Too Little, Too Late," in collaboration with Deniece Williams, was recently certified gold. The first Johnny Mathis/Deniece Williams album, "That's What Friends Are For," was released earlier this month. "As Johnny Mathis' career became revitalized, . . . so did Deniece Williams reestablish the momentum she had going with her debut album," Taylor noted. "With the current radio activity and retail excitement, Johnny and Deniece are surely pushing each other to platinum heights."

Taylor then focused his attention on the less-than-one-year old jazz and progressive music marketing division, headed by director Vernon Slaughter. "The key to the success of . . . division is to always let the music dictate the direction of the marketing," Taylor explained. He outlined various marketing strategies consistent with that objective, as they specifically apply to merchandising, promotion, and advertising, that have made the jazz/progressive roster at CBS Records one that "surpasses that of every other record company worldwide." Recent releases by Herbie Hancock and George Duke were utilized to illustrate his points.

Taylor closed his presentation by saying, "The key to the success of our company is in its human resource development." At that time, slides depicting members of the black music marketing staff appeared on the screen.

## Walter Yetnikoff (Continued from page 30)

would be our executive talent.

But these problems are for the most part, now behind us. On the product side, many of our superstar albums are on release or already in house or on the way. As you are going to see from the product presentations, our release schedule this fall is nothing short of sensational.

As to the Pitman strike, that's been settled, although as an industry we are facing an overall capacity shortage. It was wild last fall and it's going to be even more difficult this Christmas for the industry to get all its product out. We reached our capacity in May and June of this year, which are traditionally slower months but I know our manufac-

turing expertise and dedication, and I can assure our own artists as well as our custom pressing and duplicating customers, that we will meet our responsibilities. . . . Perhaps you are not quite as aware of a number of similar executive moves in CRI, both in the New York office and overseas where we had the depth of talent and the right organizational slots to enable people to move up into higher positions, thus filling the needs of the employee and the company at the same time. Around the world it's been definitely proven to me that I was always right in thinking that not only have we the best executives, but the best executive develop-

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# CBS RECORDS CONVENTION

## CBS Convention Aims at \$1 Billion Goal For '78

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half times those garnered when he arrived. Joking about his own projection of one billion in sales by 1980, he recalled how, during last year's convention, he "panicked and came up with the idea of a billion dollar year by 1980. I should keep my big mouth shut, because since then I have been constantly pestered by people asking, 'How's your billion dollars?'"

"The answer is that it's fine. The CBS Records Group is very rapidly closing in on that target. In fact, if we were to add Columbia House's mail order record sales to the projected 1978 revenues of the CBS Records Group, then it looks as if CBS Inc. is going to hit one billion dollars in record sales not in 1980, and not even in 1979, but this year."

Those increases have not been easily achieved, though, according to Yetnikoff, who observed that while CBS had started the year "with a momentum that seemed to promise an easy continuation of the growth of the previous year," a number of "serious" problems surfaced soon after. Delays in delivery of finished product by major label acts, the strike that immobilized CBS' Columbia Records Productions pressing facility in Pitman, N. J., and customer resistance to a realigned pricing structure were problems unanticipated by record divisions chiefs, Yetnikoff said.

More pointed was an allusion to the recent departure of former Epic Records chief Ron Alexenburg, and a subsequent move by a number of former staffers to his new MCA label venture. "There were a number of very serious efforts by other companies to hire many of our important people, which you know met with some success," said Yetnikoff.

Going on to note that those problems are "for the most part behind us," Yetnikoff noted the company's overdue hit product was now in the marketplace, while clear gains were evident in its new artist development program. But while he noted CBS' recent approval of a fourth CRP manufacturing facility being built at a cost of \$50 million in Georgia, Yetnikoff warned that industry-wide production capacity remains severely taxed. "It was wild last fall, and it's going to be even more difficult this Christmas for the industry to get all its product out," he predicted.

Both Yetnikoff and CBS Records president Bruce Lundvall

sounded notes of warning in their respective addresses, taking a familiar theme—rapid corporate growth in a booming market, to the possible detriment of other companies—to a different quarter.

Lundvall's address, started as a narrative to an impressionistic film clip contrasting a human eye with distorted images, raised the challenge of maintaining a broad industry vision capable of anticipating both technological and economic change. Reviewing how other major industries had short-changed their own growth by failing to expand markets, Lundvall asserted CBS Records' own willingness to enter new musical genres and undertake innovative operational changes has enabled the company to achieve the stature of an industry leader whose primacy is reflected in "an industry cliché, 'Let's wait and see what CBS Records does.'"

But before setting a new series of sales and market share objectives, Lundvall alluded to the ever greater market competition, saying, "As we move into a new season and very soon into a new decade, the one quality—in fact, the only quality—that will make the difference between remaining number one and losing our bullets on the 'Big Chart' will be the continued focus of that vision. But do we have an exclusive proprietorship on this elusive quality? Little RSO had a multi-media vision, and became a major factor in the business in a single year. RCA may have suffered through some rough years, but they're certainly awakening now . . . and no one can take issue with their vision in the country field. Polygram, through label acquisition, has become a third power in the industry in a very short time.

"And consider the well-funded outsiders who must be looking at the attractive growth projections of this industry, and are perhaps ready to climb on board to reach for the platinum ring."

Lundvall's prediction of entry by a non-entertainment heavyweight echoed Yetnikoff's speculation "that a heavily financed major corporation, foreign or domestic, will try to become another important force in this industry. If Polydor, with the impetus of RSO, could do it so quickly, so can others. I am hardly advocating a philosophy of exclusion, which is impossible anyhow, but we must be alert to changes that can occur."

CBS president Backe followed Yetnikoff's keynote with what, in that light, was indication of CBS' willingness to support its music wing against such encroachment. The \$200 million Backe noted as corporate investment in current CBS Records Group projects was, he added, greater than CBS' outlay for all other divisions combined during the same period; also cited as evidence of corporate commitment to the record division's growth planning were staff increases totalling some 2,000 employees added to the payroll during the past year.

Backe's brief speech framed a sneak preview of a new TV series being readied by CBS, "WKRP in Cincinnati," which he noted reflected growing interest in the music world and the broadcast division's greater awareness of that medium's appeal.

### International Growth

Following the screening of the pilot and Backe's summary comments, CBS Records International president Richard Asher reviewed continued growth despite chronic European economic soft spots, reporting "1977 was over 20 percent better than 1976 in sales and profits, and 1978 will be better by far than 1977."

Projecting continued growth in CBS' overseas market strength, Asher noted plans for new manufacturing facilities in the U. K. and Brazil, plants recently completed and operating in Iran and Mexico, and a new Colombian studio. With a number of European based crossover successes for CBS International acts now selling stateside, Asher said his division would pass the half-billion sales mark in 1979.

### New Objectives, New Stars

Before setting a series of new market objectives, Lundvall interrupted his presentation to confirm four major artist signings, including Johnny Rodriguez to Epic, and Marilyn McCoo and Billy Davis, Jr.; David Crosby and Graham Nash; and Gladys Knight to Columbia.

Key music areas that would receive greater stress, said Lundvall, were disco and country.

### Multi-Media Pacing

Both executive addresses and product presentations utilized a variety of audio-visual elements to pace an agenda that still ran over. In addition to film footage for the first theme clip and a later "Gong Show" parody, featur-

ing Yetnikoff, Lundvall, Jack Craig (senior vp, general manager) and several label acts, convention planners utilized two different multiple screen configurations to facilitate split screen slide presentations cued to the taped music and narration.

Several signings announcements and sales awards were also interspersed, with Lundvall announcing Tuesday that a new label, ARC/Columbia, had been formed in conjunction with managers Bob Cavallo and Joe Ruffalo and Earth, Wind & Fire's Maurice White, adding a second CBS label venture based in the west. The signing of Barry White and his production roster, a special multiple platinum and gold album presentation for the Isley Brothers, and other special announcements were peppered throughout the first days of the gathering.

Lundvall's announcement of the formation of ARC/Columbia as CBS' second west-coast based label was followed Thursday by a fuller breakdown of the new company's roster and management, included in that day's product presentation. With several prominent Cavallo-Ruffalo acts already on Columbia, most produced by White's Kalimba Productions, the launching of ARC calls for such artists as Earth, Wind and Fire, Deniece Williams, The Emotions, Pockets, Weather Report, Valerie Carter and Reggie Knighton to move under the ARC aegis.

Also signed to ARC are D. J. Rogers and The Curtis Brothers, while Weather Report's Joe Zawinul and Wayne Shorter are both readying solo albums for release on ARC this year.

After Tuesday's day-long agenda of keynotes, product presentation, and marketing meetings (followed by the first of five showcase evenings after CBS Records International's Monday night welcoming bash), day-time sessions were spread out more to permit staffers to keep in touch with home offices and contacts.

After a free day Wednesday, presentations resumed the following morning with commentary from chief executives representing Epic/Portrait/Associated Labels. Addresses from E/P/A senior VP and general manager Don Dempsey, Portrait VP and general manager Larry Harris, and Tony Martell, VP and general manager, Associated Labels, preceded an a&r summary by Lenny Petze,

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# Dialogue

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**Smith:** Not only does rack jobbing remain a vital force, it's a growing force. With an industry that has begun to take off again as our's has, a very significant growth rate is logical, and certain segments of the business will grow faster than others. Currently, some of the independent retail operations are experiencing phenomenal growth. We think it's healthy; it certainly doesn't diminish the rack jobber's input in the marketplace or to the manufacturer or to the artist.

**RW:** An older and perhaps more entrenched assumption about rack jobbing is the old saw that the racks, being tied to variety retail situations, were somehow more staid than the hipper independent retailer. From our vantage point, it's obvious that racked accounts are employing the same strategies and many of the same tools, yet that contrast is still made. How accurate is that model?

**Smith:** I think one of the great tragedies of our industry from the record manufacturers' standpoint is that so few of them really recognize what happens out there in the distribution/retailing marketplace. This is less to say "shame on them" than it is to encourage them to recognize that the marketplace has changed very significantly, that the rack jobber's accounts are attuned to what's happening in 1978, as opposed to 1970. To imagine, for example, that a discount store rack selection could be the few hundred stock keeping units that it successfully was six or seven years ago is no longer reflective of the marketplace; a well-managed department today has several thousand titles and competes very meaningfully with an independent store.

**RW:** That underscores the extent to which the racks are indeed adapting many of the more innovative free-standing music retailing strategies developed in recent years.

**Smith:** If they don't, they can't expect to keep their customers. It's as simple as that.

**RW:** So the most competitive rack jobbers are becoming progressively larger in terms of the variety of titles they're willing to stock.

**Smith:** That's exactly what you are seeing: the biggest racks are making their customers true competitors with the independent retail stores.

In our organization, rack and retailing work closely together. I'm talking not only in terms of promotion; they're constantly trying new merchandising techniques in our retail stores, and, to the extent that those approaches prove successful, utilizing them in 7,000 racked accounts. It's one of the reasons our rack jobbing organization is growing at the rate it is. It works the other way around too, by the way: the distribution organization that supports the rack also helps the retailing side be as dynamic as it is. The two work very closely, even though, as I mentioned earlier, they are separate structures headed by separate central managers.

**RW:** Given that competitiveness, do you feel the traditional view racked accounts and retail stores draw different types of customers is subject to revision? Are those differences being minimized?

**Smith:** No, that's not necessarily true. But the two are indeed competing; a customer shopping in an independent retail store is not advantaged in terms of the product he's going to find now. His spread of product is not going to be very much different. Still, it's obvious that there's going to be a different demographic group driving up to a free-standing Warehouse or a Discount Records, which are devoted entirely to records, from the one that shops in Sears, Penney's or Wards, because of people that shop there in general.

**RW:** Since the consumer who frequents those department chains generally represents an older demographic, that suggests some interesting possibilities for racked locations in terms of the industry's recent awareness of a demographic shift in the record and tape buying audience. Even though successive market research projects conducted by major corporations and industry groups such as NARM and the RIAA all point to an adult domination of the market, many retailers and label staffers still feel the customers entering free-standing stores are generally younger; they're having some difficulty identifying that older adult buyer once presumed lost but now once more surfacing as a significant demographic. Do you feel Pickwick's existing presence in rack jobbing could, in fact, point up a potential stronghold for all racks in the fact that they've already established themselves with that wider demographic base now being sought by indie retailers?

**Smith:** Well, you've identified one of the interesting points in our long-range marketing strategy. You are certainly correct when you say that there has been a misconception in the minds of a great many retailers at this point as to the importance of the teen buyer. The Warner Communications study very closely parallels a lot of the work

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## Publishing, TV, Classical Discs Led Polygram's '77 Success, Solleveld Says

■ NEW YORK — Coen Solleveld, president of the worldwide Polygram Group, which surpassed \$900 million in sales in 1977, last week announced in his company's annual report a number of remarkable achievements by music publishing, TV-film and classical divisions.

One of the biggest contributions to the year's success, Solleveld said, was the catalogues of the Robert Stigwood Group, a partner of Polygram and administered worldwide by Chappell and Intersong, both Polygram companies. Included here are the songs of the Bee Gees, who earned superstar status during the year with a Grammy in the U.S. and the phenomenal popularity of their music for "Saturday Night Fever."

### Chappell's Contributions

In the U.S., Chappell's success story included having between 10 and 13 percent of the songs that made the singles charts during the last six months of the year, including a number of top hits, among them "Back In Love Again," "Roses for Mama," and "I've Got Love On My Mind." In addition, there were also a dozen worldwide number one hits, including "Year of the Cat" and "When I Need You."

In the film and theatrical area, Chappell represented 20th Century Fox in the U.K. and other areas on the published music from "Star Wars;" the soundtrack lp and Meco disco version went high on the charts even before the film opened and stayed there. The company also represented such Broadway scores as "The Act" (the recent Kander & Ebb musical starring Liza Minnelli), and owns the rights to "The King and I," "A Chorus Line," and "Side By Side By Sondheim," which were particularly successful in various parts of the world.

Solleveld noted a number of unusual events which occurred in the world of the "standards." Irving Berlin's "White Christmas" rode a wave of nostalgia after the death of Bing Crosby and reached number three on U.K. charts, where a re-release of "As Time Goes By," from the film "Casablanca" also did well. Intersong International, which controls the publishing rights to most of Elvis Presley's music outside the U.K., experienced an unprecedented surge in sales of the singer's albums. (The Hill & Range catalogue, which includes this music, was acquired in 1976.)

The new DG recording of Beethoven's Fifth Symphony, part of Herbert von Karajan's complete cycle with the Berlin Philhar-

monic, has reached worldwide sales of well past 1 million copies, Solleveld said, a figure rarely achieved by classical recordings. More than 150,000 complete sets, with eight records, were also sold. Beethoven's work also proved to be a boom to several other artists: piano virtuoso Maurizio Pollini had great success with the composer's five late sonatas, while Pinchas Zuckerman's recording of the Beethoven violin concerto, accompanied by the Chicago Symphony, Daniel Barenboim conducting, also took honors.

On the opera front, DG has a pair of acclaimed and best-selling sets: The La Scala production of "Simon Boccanegra," conducted by Claudio Abbado and starring Peiro Cappuccilli and Mirella Freni, and Carlos Kleiber's "La Traviata," starring Ilona Cotrubas, Placido Domingo and Sherrill Milnes. Also doing well in the DG catalogue this year have been Tchaikovsky's "Pique Dame," conducted by Rostropovich and Barenboim's "Secret Marriage" of Cimarosa.

The Archiv production label, with its reputation as the leading proponent of pre-classical music, and two releases of particular note this past year: Handel's "Judas Maccabeus," which won high praise from critics and consumers, and the latest volume of the Bach Cantatas, comprised of the Ascension Day, Whitsum and Trinity Cantatas.

Between them, Archiv and DG won 29 national and international prizes last year, Solleveld said.

Philip's towering achievement for the year was the first releases of its stunning Mozart Edition—148 records packaged in 16 deluxe sets. It presents the entire range of the composer's music, and is already seen as a unique reference work.

### Drama Productions

Highlights of the last year's TV and film productions noted by Solleveld were several highly acclaimed and highly rated drama series produced by Telecip, including the historical "Richelieu" and "Voltaire" and "Madame Curie," a co-production of Polytel International and the B.B.C. In addition, the Polyphone line of entertainment specials continued, featuring such stars as Victor Borge, Lilli Palmer and Peter Ustinov. A concerted effort was made during the year in the area of classical music; such famous names as Leonard Bernstein, Lazar Berman, Isaac Stern, Julian Bream and Claudio Arrau performed for the first time on television in specials either produced or co-produced by this division.

# Camillo-Barker Enterprises Announces The Formation Of

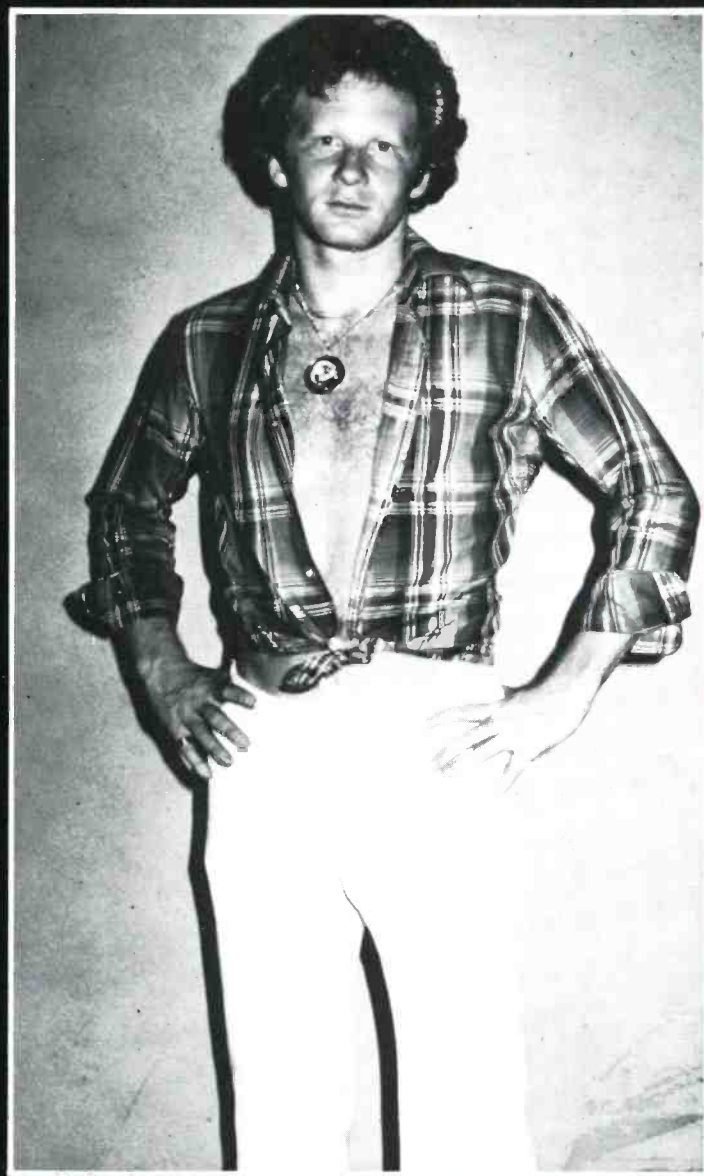
★ VENTURE RECORDS™ ★

“HERE’S SOME LOVE”  
DONNY MOST V-101

By TV’s  
Happy Days Star

Taken From  
The  
Album

“Happy Days & Nights”



Produced By:  
Tony Camillo & Cecile Barker  
For CB Productions

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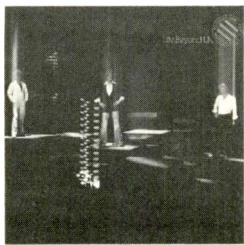
# RECORD WORLD SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	AUG. 5	JULY 29	WKS. ON CHART
<b>1</b> <b>6</b> <b>THREE TIMES A LADY</b> COMMODORES Motown 1443			7
<b>2</b> <b>4</b> <b>GREASE</b> FRANKIE VALLI/RSO 897			10
<b>3</b> <b>3</b> <b>MISS YOU</b> ROLLING STONES/Rolling Stones 19307 (Atl)			11
<b>4</b> <b>5</b> <b>LAST DANCE</b> DONNA SUMMER/Casablanca 926			12
<b>5</b> <b>1</b> <b>YOU'RE THE ONE THAT I WANT</b> JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891			19
<b>6</b> <b>2</b> <b>SHADOW DANCING</b> ANDY GIBB/RSO 893			17
<b>7</b> <b>9</b> <b>COPACABANA (AT THE COPA)</b> BARRY MANILOW/Arista 0339			9
<b>8</b> <b>8</b> <b>TWO OUT OF THREE AIN'T BAD</b> MEATLOAF/Epic/Cleveland Intl. 8 50513			21
<b>9</b> <b>7</b> <b>BAKER STREET</b> GERRY RAFFERTY/United Artists 1192			17
<b>10</b> <b>12</b> <b>LOVE WILL FIND A WAY</b> PABLO CRUISE/A&M 2048			10
<b>11</b> <b>10</b> <b>STILL THE SAME</b> BOB SEGER & THE SILVER BULLET BAND/Capitol 4581			13
<b>12</b> <b>11</b> <b>USE TA BE MY GIRL</b> O'JAYS/Phila. Intl. 8 3462 (CBS)			16
<b>13</b> <b>15</b> <b>LIFE'S BEEN GOOD</b> JOE WALSH/Asylum 45493			9
<b>14</b> <b>18</b> <b>HOT BLOODED</b> FOREIGNER/Atlantic 3488			6
<b>15</b> <b>13</b> <b>TAKE A CHANCE ON ME</b> ABBA/Atlantic 3457			16
<b>16</b> <b>21</b> <b>SHAME</b> EVELYN "CHAMPAGNE" KING/RCA 11122			10
<b>17</b> <b>19</b> <b>MY ANGEL BABY</b> TOBY BEAU/RCA 11250			13
<b>18</b> <b>20</b> <b>KING TUT</b> STEVE MARTIN/Warner Bros. 8577			12
<b>19</b> <b>24</b> <b>BOOGIE, OOGIE OOGIE</b> A TASTE OF HONEY/Capitol 4565			8
<b>20</b> <b>23</b> <b>MAGNET AND STEEL</b> WALTER EGAN/Columbia 3 10719			10
<b>21</b> <b>22</b> <b>STAY/LOADOUT</b> JACKSON BROWNE/Asylum 45485			10
<b>22</b> <b>27</b> <b>AN EVERLASTING LOVE</b> ANDY GIBB/RSO 904			4
<b>23</b> <b>26</b> <b>I'M NOT GONNA LET IT BOTHER ME TONIGHT</b> ATLANTA RHYTHM SECTION/Polydor 14484			9
<b>24</b> <b>28</b> <b>HOPELESSLY DEVOTED TO YOU</b> OLIVIA NEWTON-JOHN/RSO 903			5
<b>25</b> <b>14</b> <b>RUNAWAY</b> JEFFERSON STARSHIP/Grunt 11275 (RCA)			11
<b>26</b> <b>29</b> <b>STUFF LIKE THAT</b> QUINCY JONES/A&M 2043			9
<b>27</b> <b>33</b> <b>CLOSE THE DOOR</b> TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)			8
<b>28</b> <b>31</b> <b>TWO TICKETS TO PARADISE</b> EDDIE MONEY/Columbia 3 10765			6
<b>29</b> <b>32</b> <b>YOU</b> RITA COOLIDGE/A&M 2058			6
<b>30</b> <b>34</b> <b>FOOL (IF YOU THINK IT'S OVER)</b> CHRIS REA/Magnet/UA 1198			5
<b>31</b> <b>35</b> <b>KISS YOU ALL OVER</b> EXILE/Warner/Curb 8589			5
<b>32</b> <b>39</b> <b>HOT CHILD IN THE CITY</b> NICK GILDER/Chrysalis 2226			7
<b>33</b> <b>37</b> <b>MR. BLUE SKY</b> ELO/Jet 5050 (CBS)			7
<b>34</b> <b>38</b> <b>MACHO MAN</b> VILLAGE PEOPLE/Casablanca 922			7
<b>35</b> <b>48</b> <b>GOT TO GET YOU INTO MY LIFE</b> EARTH, WIND & FIRE/Columbia 3 10796			2
<b>36</b> <b>16</b> <b>BLUER THAN BLUE</b> MICHAEL JOHNSON/EMI-America 8001			14
<b>37</b> <b>30</b> <b>I'VE HAD ENOUGH</b> WINGS/Capitol 4594			7
<b>38</b> <b>25</b> <b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA 11249			20
<b>39</b> <b>17</b> <b>THE GROOVE LINE</b> HEATWAVE/Epic 8 50524			15
<b>40</b> <b>36</b> <b>DANCE WITH ME</b> PETER BROWN/Drive 6269 (TK)			23
<b>41</b> <b>49</b> <b>YOU AND I</b> RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)			7
<b>42</b> <b>41</b> <b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/United Artists 1210			10
<b>43</b> <b>42</b> <b>THANK GOD IT'S FRIDAY</b> LOVE & KISSES/Casablanca 925			12
<b>44</b> <b>40</b> <b>SONGBIRD</b> BARBRA STREISAND/Columbia 3 10756			9
<b>45</b> <b>43</b> <b>YOU BELONG TO ME</b> CARLY SIMON/Elektra 45477			16
<b>46</b> <b>54</b> <b>GET OFF</b> FOXY/Dash 5046 (TK)			6
<b>47</b> <b>47</b> <b>CAN WE STILL BE FRIENDS</b> TODD RUNDGREN/Bearsville 0324 (WB)			9
<b>48</b> <b>44</b> <b>YOU'RE THE LOVE</b> SEALS & CROFTS/Warner Bros. 8551			10
<b>49</b> <b>46</b> <b>PROVE IT ALL NIGHT</b> BRUCE SPRINGSTEEN/Columbia 3 10763			8
<b>50</b> <b>56</b> <b>LOVE IS IN THE AIR</b> JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)			4
<b>51</b> <b>63</b> <b>YOU NEEDED ME</b> ANNE MURRAY/Capitol 4574			5
<b>52</b> <b>55</b> <b>YOU'RE A PART OF ME</b> GENE COTTON/Ariola 7704			7
<b>53</b> <b>50</b> <b>WILL YOU LOVE ME TOMORROW</b> DAVE MASON/Columbia 3 10749			10
<b>54</b> <b>51</b> <b>FM (NO STATIC AT ALL)</b> STEELY DAN/MCA 20894			10
<b>55</b> <b>64</b> <b>AIN'T NOTHIN' GONNA KEEP ME FROM YOU</b> TERI DE SARIO/Casablanca 929			5
<b>56</b> <b>59</b> <b>I NEED TO KNOW</b> TOM PETTY AND THE HEARTBREAKERS/Shelter 62010 (ABC)			6
<b>57</b> <b>79</b> <b>REMINISCING</b> LITTLE RIVER BAND/Harvest 4605 (Capitol)			2
<b>CHARTMAKER OF THE WEEK</b>			
<b>58</b> — <b>SUMMER NIGHTS</b> JOHN TRAVOLTA, OLIVIA NEWTON-JOHN & CAST RSO 906			1
<b>59</b> <b>45</b> <b>LOVE IS LIKE OXYGEN</b> SWEET/Capitol 4549			24
<b>60</b> <b>75</b> <b>JUST WHAT I NEEDED</b> CARS/Elektra 45491			5
<b>61</b> <b>73</b> <b>A ROCK 'N ROLL FANTASY</b> THE KINKS/Arista 0342			2
<b>62</b> <b>66</b> <b>NEW ORLEANS LADIES</b> LOUISIANA'S LE ROUX/Capitol 4586			8
<b>63</b> <b>71</b> <b>YOU</b> McCRARYS/Portrait 6 70014			4
<b>64</b> <b>65</b> <b>RIVERS OF BABYLON</b> BONEY M/Sire/Hansa 1027 (WB)			8
<b>65</b> <b>80</b> <b>WHENEVER I CALL YOU "FRIEND"</b> KENNY LOGGINS/Columbia 3 10794			2
<b>66</b> <b>77</b> <b>IF YOU WANNA DO A DANCE</b> SPINNERS/Atlantic 3493			3
<b>67</b> <b>78</b> <b>LOVE THEME FROM "EYES OF LAURA MARS" (PRISONER)</b> BARBRA STREISAND/Columbia 3 10777			2
<b>68</b> <b>52</b> <b>WONDERFUL TONIGHT</b> ERIC CLAPTON/RSO 895			13
<b>69</b> <b>76</b> <b>TALKING IN YOUR SLEEP</b> CRYSTAL GAYLE/United Artists 1214			3
<b>70</b> <b>72</b> <b>YOU DON'T LOVE ME ANYMORE</b> EDDIE RABBITT/Elektra 45488			8
<b>71</b> <b>61</b> <b>NEVER LET HER SLIP AWAY</b> ANDREW GOLD/Asylum 45489			8
<b>72</b> <b>74</b> <b>TIME FOR ME TO FLY</b> REO SPEEDWAGON/Epic 8 50582			4
<b>73</b> <b>53</b> <b>HOT LOVE, COLD WORLD</b> BOB WELCH/Capitol 4588			9
<b>74</b> <b>82</b> <b>STEPPIN' IN A SLIDE ZONE</b> MOODY BLUES/London 270			2
<b>75</b> <b>83</b> <b>THINK IT OVER</b> CHERYL LADD/Capitol 4599			3
<b>76</b> <b>84</b> <b>HOLDING ON (WHEN LOVE IS GONE)</b> LTD/A&M 2057			2
<b>77</b> <b>85</b> <b>YOU'RE ALL I NEED TO GET BY</b> JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10772			2
<b>78</b> <b>86</b> <b>SATURDAY</b> NORMA JEAN/Bearsville 0326 (WB)			2
<b>79</b> <b>81</b> <b>READY OR NOT</b> HELEN REDDY/Capitol 4582			4
<b>80</b> <b>57</b> <b>WITH A LITTLE LUCK</b> WINGS/Capitol 4559			19
<b>81</b> <b>60</b> <b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M 2001			28
<b>82</b> <b>68</b> <b>RUNAWAY LOVE</b> LINDA CLIFFORD/Curtom 0318 (WB)			10
<b>83</b> <b>62</b> <b>ONLY THE GOOD DIE YOUNG</b> BILLY JOEL/Columbia 3 10750			12
<b>84</b> <b>87</b> <b>BREAK IT TO THEM GENTLY</b> BURTON CUMMINGS/Portrait 6 70016			3
<b>85</b> <b>88</b> <b>I LOVE THE NIGHTLIFE (DISCO ROUND)</b> ALICIA BRIDGES/Polydor 14488			3
<b>86</b> <b>67</b> <b>FOLLOW YOU, FOLLOW ME</b> GENESIS/Atlantic 3474			15
<b>87</b> <b>89</b> <b>DON'T PITY ME</b> FAITH, HOPE & CHARITY/20th Century Fox 2370			3
<b>88</b> <b>92</b> <b>SURRENDER</b> CHEAP TRICK/Epic 8 6434			3
<b>89</b> <b>91</b> <b>IF YOU'RE READY (HERE IT COMES)</b> ENCHANTMENT/Roadshow 1212 (UA)			4
<b>90</b> — <b>I WILL STILL LOVE YOU</b> STONEBOLT/Parachute 512 (Casablanca)			1
<b>91</b> — <b>HE'S SO FINE</b> KRISTY & JIMMY McNICHOL/RCA 11271			1
<b>92</b> <b>96</b> <b>I LIKE GIRLS</b> FATBACK BAND/Spring 181 (Polydor)			2
<b>93</b> <b>97</b> <b>VICTIM</b> CANDI STATON/Warner Bros. 8582			2
<b>94</b> <b>98</b> <b>5.7.0.5. CITY BOY</b> /Mercury 73999			2
<b>95</b> — <b>BACK IN MY ARMS AGAIN</b> GENYA RAVAN/20th Century Fox 2374			1
<b>96</b> — <b>SHE LOVES TO BE IN LOVE</b> CHARLIE/Janus 276			1
<b>97</b> — <b>SHAKE AND DANCE WITH ME</b> CON FUNK SHUN/Mercury 74008			1
<b>98</b> — <b>RUMOUR AT THE HONKY TONK</b> SPELLBOUND/EMI-America 8002			1
<b>99</b> — <b>RAISE A LITTLE HELL</b> TROOPER/MCA 40924			1
<b>100</b> — <b>TAKE ME I'M YOURS</b> MICHAEL HENDERSON/Buddah 597 (Arista)			1

# RECORD WORLD FM AIRPLAY REPORT

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

## FLASHMAKER



**LIFE BEYOND L.A.**  
AMBROSIA  
WB

### MOST ADDED:

- LIFE BEYOND L.A.**—Ambrosia—WB
- AMERICANA**—Leon Russell—Paradise
- A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville
- MORE SONGS**—Talking Heads—Sire
- WHATEVER HAPPENED TO BENNY SANTINI**—Chris Rea—UA
- URBAN DESIRE**—Genya Ravan—20th Century Fox
- SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
- SGT. PEPPER** (soundtrack)—RSO

## WNEW-FM/NEW YORK

- ADDS:**
- AMERICANA**—Leon Russell—Paradise
  - A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville
  - BLOODBROTHERS**—The Dictators—Asylum
  - CRIMSON TIDE**—Capitol
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - MORE SONGS**—Talking Heads—Sire
  - NEVER EVEN THOUGHT**—Colin Blunstone—Rocket
  - NOTHING TO HIDE**—Contraband—Portrait
  - LEO SAYER**—WB
  - SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - STREET LEGAL**—Bob Dylan—Col
  - URBAN DESIRE**—Genya Ravan—20th Century Fox
  - THIS YEARS MODEL**—Elvis Costello—Col
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - AJA**—Steely Dan—ABC
  - DAVID JOHANSEN**—Blue Sky
  - CITY TO CITY**—Gerry Rafferty—UA
  - DOUBLE VISION**—Foreigner—Atlantic

## WBCN-FM/BOSTON

- ADDS:**
- ADOLESCENT SEX**—Japan—Ariola
  - JESSE BARISH**—RCA
  - BLAM!!**—Brothers Johnson—A&M
  - BLOODBROTHERS**—The Dictators—Asylum
  - BOBBY CALDWELL**—TK
  - LIFE BEYOND L.A.**—Ambrosia—WB

- ORCHESTRA OF CLOUDS**—Tim Duffy—Music is Medicine
- URBAN DESIRE**—Genya Ravan—20th Century Fox
- ROADMASTER**—Village Records
- HEAVY ACTION (airplay in descending order):**
- MORE SONGS**—Talking Heads—Sire
- SOME GIRLS**—Rolling Stones—Rolling Stones
- THE CARS**—Elektra
- STRANGER IN TOWN**—Bob Seger—Capitol
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—ABC
- SGT. PEPPER** (soundtrack)—RSO
- GET IT OUTCHA SYSTEM**—Millie Jackson—Spring
- RETURN TO MAGENTA**—Mink DeVille—Capitol
- HEAVEN TONIGHT**—Cheap Trick—Epic
- DOWN IN THE BUNKER**—Steve Gibbons—Polydor

## WCOZ-FM/BOSTON

- ADDS:**
- 5.7.0.5.** (single)—City Boy—Mercury
  - MARIPOSA DE ORO**—Dave Mason—Col
  - NIGHTWATCH**—Kenny Loggins—Col
  - POWER IN THE DARKNESS**—Tom Robinson Band—Harvest
  - SGT. PEPPER** (soundtrack)—RSO
  - SEE FOREVER EYES**—Prism—Ariola
  - TOBY BEAU**—RCA
- HEAVY ACTION (airplay in descending order):**
- DOUBLE VISION**—Foreigner—Atlantic
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - THE CARS**—Elektra
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - THE STRANGER**—Billy Joel—Col
  - WORLDS AWAY**—Pablo Cruise—A&M
  - STREET LEGAL**—Bob Dylan—Col
  - OCTAVE**—Moody Blues—London
  - LONDON TOWN**—Wings—Capitol

## WLIR-FM/LONG ISLAND

- ADDS:**
- AMERICANA**—Leon Russell—Paradise
  - 5.7.0.5.** (single)—City Boy—Mercury
  - HOTELS, MOTELS & ROADSHOWS**—Various Artists—Capricorn
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - MY LOVE** (single)—Robin Trower—Chrysalis
  - NARNIA** (single)—Steve Hackett—Chrysalis
  - NATURE'S WAY** (single)—Spirit—Potato
  - OBSESSION**—UFO—Chrysalis
  - SGT. PEPPER** (soundtrack)—RSO
  - SEX & VIOLINS**—Martin Mull—ABC
- HEAVY ACTION (airplay in descending order):**
- WHO ARE YOU** (single)—The Who—Polydor
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - RINGS AROUND THE MOON**—Carillo—Atlantic
  - EDDIE MONEY**—Col
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - WORLDS AWAY**—Pablo Cruise—A&M
  - ROCKET FUEL**—Alvin Lee—RSO
  - THE DIRT BAND**—UA
  - EARTH**—Jefferson Starship—Grunt

## WPLR-FM/NEW HAVEN

- ADDS:**
- AMERICANA**—Leon Russell—Paradise
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - MIDNIGHT BELIEVER**—B.B. King—ABC
  - MORE SONGS**—Talking Heads—Sire
  - HEAVY ACTION (airplay, sales, phones in descending order):**
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - DOUBLE VISION**—Foreigner—Atlantic
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - CITY TO CITY**—Gerry Rafferty—UA
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - OCTAVE**—Moody Blues—London
  - LONDON TOWN**—Wings—Capitol
  - CHAMPAGNE JAM**—Atlanto Rhythm Section—Polydor
  - WORLDS AWAY**—Pablo Cruise—A&M

## WOUR-FM/UTICA

- ADDS:**
- AMERICANA**—Leon Russell—Paradise
  - A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville
  - CABIN FEVER**—Michael Stanley Band—Arista
  - HOBOWITH A GRIN**—Steve Harley—Capitol
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - MORE SONGS**—Talking Heads—Sire
  - NEVER EVEN THOUGHT**—Colin Blunstone—Rocket
  - OBSESSION**—UFO—Chrysalis
  - THE KICK INSIDE**—Kate Bush—EMI-America
  - URBAN DESIRE**—Genya Ravan—20th Century Fox
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - SEE FOREVER EYES**—Prism—Ariola
  - DOUBLE VISION**—Foreigner—Atlantic
  - THE CARS**—Elektra
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - STREET LEGAL**—Bob Dylan—Col
  - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
  - NIGHTWATCH**—Kenny Loggins—Col
  - STONEBOLT**—Parachute

## WIOQ-FM/PHILADELPHIA

- ADDS:**
- AMERICANA**—Leon Russell—Paradise
  - LETTING GO**—Lori Lieberman—Millenium
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
  - TROPICO**—Gato Barbieri—A&M
  - WHATEVER HAPPENED TO BENNY SANTINI**—Chris Rea—UA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - DOUBLE VISION**—Foreigner—Atlantic

- THE CARS**—Elektra
- MORE SONGS**—Talking Heads—Sire
- DAVID GILMOUR**—Col
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- PYRAMID**—Alan Parsons Project—Arista
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—ABC
- HEAVEN TONIGHT**—Cheap Trick—Epic
- CITY TO CITY**—Gerry Rafferty—UA

## WSAN-AM/ALLENTOWN

- ADDS:**
- AMERICANA**—Leon Russell—Paradise
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - MORE SONGS**—Talking Heads—Sire
  - THE KICK INSIDE**—Kate Bush—EMI-America
  - 3-WAY MIRROR**—Livingston Taylor—Epic
  - WHATEVER HAPPENED TO BENNY SANTINI**—Chris Rea—UA
- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - WORLDS AWAY**—Pablo Cruise—A&M
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - DOUBLE VISION**—Foreigner—Atlantic
  - STREET LEGAL**—Bob Dylan—Col
  - OCTAVE**—Moody Blues—London
  - SEE FOREVER EYES**—Prism—Ariola
  - NIGHTWATCH**—Kenny Loggins—Col

## WQSR-FM/TAMPA

- ADDS:**
- A CRAZY STEAL**—The Hollies—Epic
  - ALIVEMUTHERFORA**—Various Artists—Col
  - AMERICANA**—Leon Russell—Paradise
  - A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville
  - FRIENDS**—Chick Corea—Polydor
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - MY SONG**—Keith Jarrett—ECM
  - MIST AND MELTING**—Bill Connors—ECM
  - STUCK IN THE MIDDLE WITH YOU**—Stalers Wheel—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STREET LEGAL**—Bob Dylan—Col
  - CITY TO CITY**—Gerry Rafferty—UA
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - NIGHTWATCH**—Kenny Loggins—Col
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - SLEEPER CATCHER**—Little River Band—Harvest
  - STRANGE COMPANY**—Wendy Waldman—WB

## WORJ-FM/ORLANDO

- ADDS:**
- BRUISED ORANGE**—John Prine—Asylum
  - CRIMSON TIDE**—Capitol
  - DREAM OF A CHILD**—Burton Cummings—Portrait
  - LAST KISS**—Fandango—RCA
  - SGT. PEPPER** (soundtrack)—RSO
  - STONEBOLT**—Parachute
  - THE PAT TRAVERS MINI ALBUM**—Polydor
- 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
  - MISFITS**—The Kinks—Arista
  - OCTAVE**—Moody Blues—London
  - MARIPOSA DE ORO**—Dave Mason—Col
  - DOUBLE VISION**—Foreigner—Atlantic
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - WORLDS AWAY**—Pablo Cruise—A&M
  - STREET LEGAL**—Bob Dylan—Col

## WKLS-FM/ATLANTA

- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN**—Bob Seger—Capitol
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - DOUBLE VISION**—Foreigner—Atlantic
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - AJA**—Steely Dan—ABC
  - OCTAVE**—Moody Blues—London
  - PYRAMID**—Alan Parsons Project—Arista
  - POINT OF KNOW RETURN**—Kansas—Kirshner
  - STREET LEGAL**—Bob Dylan—Col

## WKDF-FM/NASHVILLE

- ADDS:**
- AMERICANA**—Leon Russell—Paradise
  - APPROVED BY THE MOTORS**—The Motors—Virgin
  - IMAGES**—Crusaders—ABC
  - JADED VIRGIN**—Marshall Chapman—Epic
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - MORE SONGS**—Talking Heads—Sire
  - MULTIPLE FLASH**—Pete Carr—Big Tree
  - SGT. PEPPER** (soundtrack)—RSO
  - TROPICO**—Gato Barbieri—A&M
  - WHATEVER HAPPENED TO BENNY SANTINI**—Chris Rea—UA
- HEAVY ACTION (airplay, sales, 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
  - WORLDS AWAY**—Pablo Cruise—A&M
  - DOUBLE VISION**—Foreigner—Atlantic
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - CITY TO CITY**—Gerry Rafferty—UA
  - PYRAMID**—Alan Parsons Project—Arista
  - STREET LEGAL**—Bob Dylan—Col
  - MARIPOSA DE ORO**—Dave Mason



**Now Bonnie Tyler has  
two certified heartaches.**

**The single/The album**

PB-11249

AFL1-2821

**R.I.A.A. Certified Gold**

**“If I Sing You  
A Love Song”**

her next hit single  
from the album.

PB-11349



Produced by David Mackay, Scott and Wolfe

**RCA**  
Records



# 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  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**STREET LEGAL**—Bob Dylan—Col  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**WORLDS AWAY**—Pablo Cruise—A&M

## WMMS-FM/CLEVELAND

**ADDS:**  
**BLAMM!**—Brothers Johnson—A&M  
**SONGS AND STORIES**—Shel Silverstein—Parachute  
**THICK AS THIEVES**—Trooper—MCA  
**URBAN DESIRE**—Genya Ravan—20th Century Fox  
**HEAVY ACTION (airplay, sales 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—WB  
**YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—ABC  
**NIGHTWATCH**—Kenny Loggins—Col  
**PETER GABRIEL**—Atlantic  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum

## WABX-FM/DETROIT

**ADDS:**  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**TOBY BEAU**—RCA  
**WHATEVER HAPPENED TO BENNY SANTINI**—Chris Rea—UA  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**DOUBLE VISION**—Foreigner—Atlantic  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**WORLDS AWAY**—Pablo Cruise—A&M  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**PYRAMID**—Alan Parsons Project—Arista

## WQFM-FM/MILWAUKEE

**ADDS:**  
**ONE MORE NIGHT WITH YOU** (single)—Sutherland Brothers—Col  
**SGT. PEPPER** (soundtrack)—RSO  
**URBAN DESIRE**—Genya Ravan—20th Century Fox  
**HEAVY ACTION (airplay in descending order):**  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**DOUBLE VISION**—Foreigner—Atlantic  
**BAT OUT OF HELL**—Meatloaf—Epic/Cleve. Intl.  
**PYRAMID**—Alan Parsons Project—Arista  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**STREET LEGAL**—Bob Dylan—Col  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**THICK AS THIEVES**—Trooper—MCA  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**OCTAVE**—Moody Blues—London

## WXRT-FM/CHICAGO

**ADDS:**  
**AMERICANA**—Leon Russell—Paradise  
**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**MORE SONGS**—Talking Heads—Sire  
**MY LOVE** (single)—Robin Trower—Chrysalis  
**THICK AS THIEVES**—Trooper—MCA  
**TROPICO**—Gato Barbieri—A&M  
**URBAN DESIRE**—Genya Ravan—20th Century Fox  
**WHITE, HOT & BLUE**—Johnny Winter—Blue Sky  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**DOUBLE VISION**—Foreigner—Atlantic  
**STREET LEGAL**—Bob Dylan—Col  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**PETER GABRIEL**—Atlantic  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**DAVID JOHANSEN**—Blue Sky  
**LINES**—Charlie—Janus  
**DAVID GILMOUR**—Col

## KSHE-FM/ST. LOUIS

**ADDS:**  
**AMERICANA**—Leon Russell—Paradise  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**TRICKSTER**—Jet  
**WHATEVER HAPPENED TO BENNY SANTINI**—Chris Rea—UA  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**DOUBLE VISION**—Foreigner—Atlantic  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom  
**STONE BLUE**—Foghat—Bearsville  
**DAVID GILMOUR**—Col  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**MARIPOSA DE ORO**—Dave Mason—Col  
**SLEEPER CATCHER**—Little River Band—Harvest

## KLOL-FM/HOUSTON

**ADDS:**  
**AMERICANA**—Leon Russell—Paradise  
**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**DOWN IN THE BUNKER**—Steve Gibbons—Polydor  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**NOT SHY**—Walter Egan—Col  
**SEE FOREVER EYES**—Prism—Ariola  
**SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol  
**SONGS AND STORIES**—Shel Silverstein—Parachute  
**RICHARD SUPA**—Polydor  
**THE BEES KNEES**—Derek  
**HEAVY ACTION (airplay in descending order):**  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**MARIPOSA DE ORO**—Dave Mason—Col  
**STREET LEGAL**—Bob Dylan—Col  
**OCTAVE**—Moody Blues—London  
**NIGHTWATCH**—Kenny Loggins—Col  
**WHITE MANSIONS**—A&M  
**WORLDS AWAY**—Pablo Cruise—A&M  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum

## KGB-FM/SAN DIEGO

**ADDS:**  
**LIVE AND DANGEROUS**—Thin Lizzy—WB  
**THE PAT TRAVERS MINI ALBUM**—Polydor  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**DOUBLE VISION**—Foreigner—Atlantic  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**VAN HALEN**—WB  
**STREET LEGAL**—Bob Dylan—Col  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**WORLDS AWAY**—Pablo Cruise—A&M

## KOME-FM/SAN JOSE

**ADDS:**  
**AMERICANA**—Leon Russell—Paradise  
**AT THE THIRD STROKE**—Russ Ballard—Epic  
**HOTELS, MOTELS & ROADSHOWS**—Various Artists—Capricorn  
**IMAGES**—Crusaders—ABC  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**HEAVY ACTION (airplay, sales):**  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**MISFITS**—The Kinks  
**OCTAVE**—Moody Blues—London  
**PYRAMID**—Alan Parsons Project—Arista  
**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—ABC

## KWST-FM/LOS ANGELES

**ADDS:**  
**WHATEVER HAPPENED TO BENNY SANTINI**—Chris Rea—UA

**HEAVY ACTION (airplay, sales, phones in descending order):**  
**YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—ABC  
**STONE BLUE**—Foghat—Bearsville  
**DAVID GILMOUR**—Col  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**WORLDS AWAY**—Pablo Cruise—A&M  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**DOUBLE VISION**—Foreigners—Atlantic  
**SEE FOREVER EYES**—Prism—Ariola  
**STONEBOLT**—Parachute

## KSAN-FM/SAN FRANCISCO

**ADDS:**  
**A CRAZY STEAL**—The Hollies—Epic  
**AMERICANA**—Leon Russell—Paradise  
**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**CABIN FEVER**—Michael Stanley Band—Arista  
**HEARTS OF STONE**—Stoneground—WB  
**LIVE FROM PARIS**—Go—Island  
**MORE SONGS**—Talking Heads—Sire  
**NESTED**—Laura Nyro—Col  
**NIGHTWATCH**—Kenny Loggins—Col  
**URBAN DESIRE**—Genya Ravan—20th Century Fox

**HEAVY ACTION (airplay in descending order):**  
**THE CARS**—Elektra  
**APPROVED BY THE MOTORS**—The Motors—Virgin  
**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—ABC  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**PETER GABRIEL**—Atlantic  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**MISFITS**—The Kinks—Arista  
**OBSESSION**—UFO—Chrysalis  
**STRANGER IN TOWN**—Bob Seger—Capitol

## KZAP-FM/SACRAMENTO

**ADDS:**  
**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**AMERICANA**—Leon Russell—Paradise  
**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**FRIENDS**—Chick Corea—Polydor  
**HEARTS OF STONE**—Stoneground—WB  
**MORE SONGS**—Talking Heads—Sire  
**SGT. PEPPER** (soundtrack)—RSO  
**STUCK IN THE MIDDLE WITH YOU**—Stalers Wheel—A&M  
**WHATEVER HAPPENED TO BENNY SANTINI**—Chris Rea—UA  
**WHITE, HOT & BLUE**—Johnny Winter—Blue Sky

**HEAVY ACTION (airplay in descending order):**  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**STREET LEGAL**—Bob Dylan—Col  
**THE CARS**—Elektra  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**DOUBLE VISION**—Foreigner—Atlantic  
**MISFITS**—The Kinks—Arista  
**YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—ABC  
**APPROVED BY THE MOTORS**—The Motors—Virgin  
**HEAVEN TONIGHT**—Cheap Trick—Epic

## KZAM-FM/SEATTLE

**ADDS:**  
**LAURA ALLAN**—Elektra  
**AMERICANA**—Leon Russell—Paradise  
**AMERICAN STRANGER**—Happy Traum—Kicking Mule  
**BREEZE EASY**—Cal Tjader—Galaxy  
**LARRY CARLTON**—WB  
**FRIENDS**—Chick Corea—Polydor  
**SIGNS OF LIFE**—Lost Gonzo Band—Capitol  
**SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol  
**THISTLES**—Bim—Elektra  
**NOW**—Eric Kloss—Muse  
**HEAVY ACTION (airplay in descending order):**  
**STREET LEGAL**—Bob Dylan—Col  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**CITY TO CITY**—Gerry Rafferty—UA  
**BRUISED ORANGE**—John Prine—Asylum  
**JAZZ**—Ry Cooder—WB  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**RUNNING ON EMPTY**—Jackson Browne—Asylum  
**NESTED**—Laura Nyro—Col  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville

## KZEL-FM/EUGENE

**ADDS:**  
**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**BLAM!**—Brothers Johnson—A&M  
**CIRCLE OF LOVE**—Lorna Wright—Rocket  
**CREED**—Elektra  
**CRIMSON TIDE**—Capitol  
**GREEN**—Steve Harley—Virgin  
**NEVER EVEN THOUGHT**—Colin Blunstone—Rocket  
**OBSESSION**—UFO—Chrysalis  
**SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol  
**TOO**—Carole Bayer Soger—Elektra  
**HEAVY ACTION (airplay, sales, phones):**  
**BAT OUT OF HELL**—Meatloaf—Epic/Cleve. Intl.  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**SNAIL**—Cream  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**STREET LEGAL**—Bob Dylan—Col  
**THE CARS**—Elektra  
**WORLDS AWAY**—Pablo Cruise—A&M

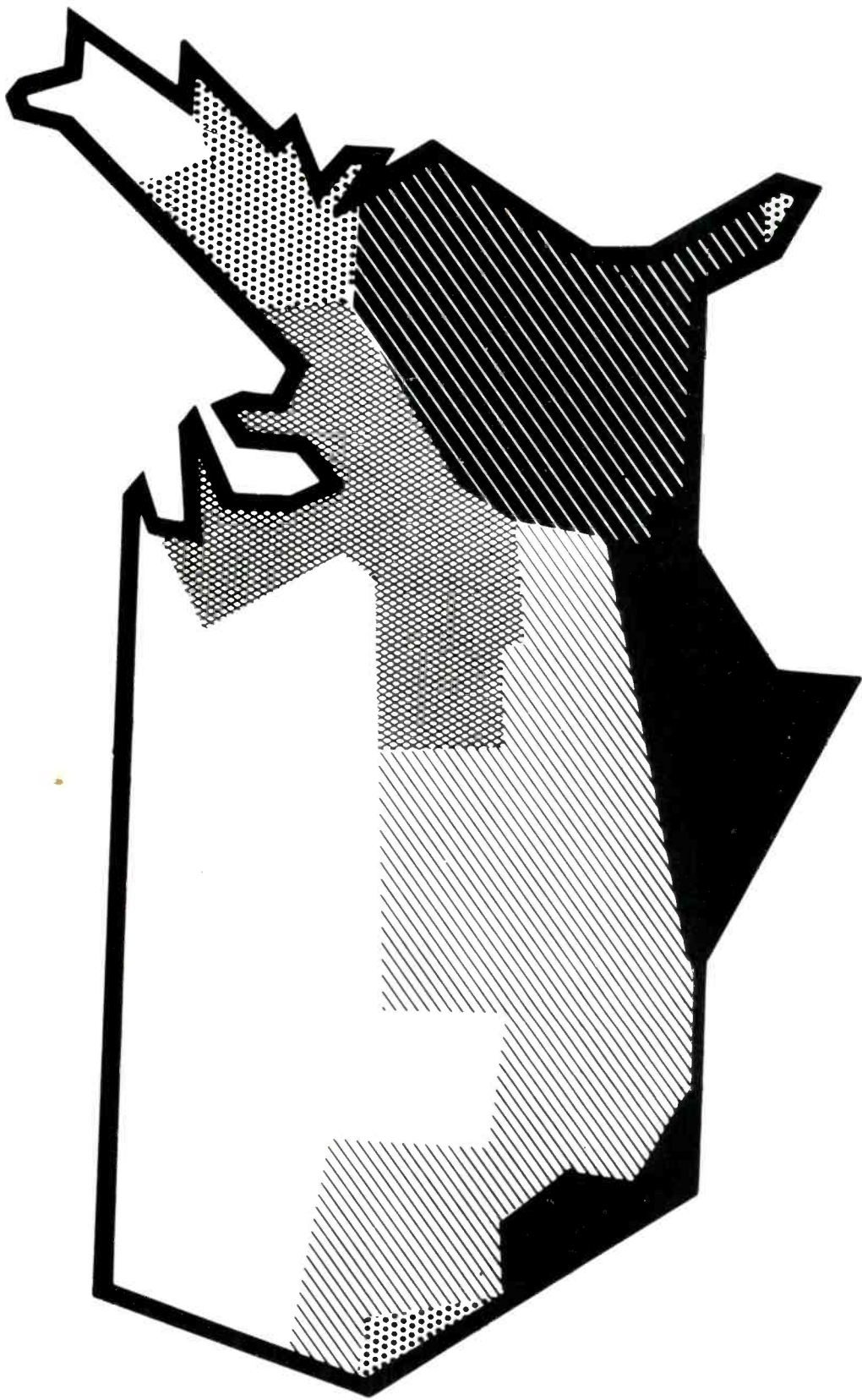
## CHUM-FM/TORONTO

**ADDS:**  
**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**BRUISED ORANGE**—John Prine—Asylum  
**NESTED**—Laura Nyro—Col  
**OBSESSION**—UFO—Chrysalis  
**SAGA**—Polydor  
**LEO SAYER**—WB  
**THREE'S A CROWD**—Tarney/Spencer Band—A&M  
**HEAVY ACTION (airplay in descending order):**  
**STREET LEGAL**—Bob Dylan—Col  
**OCTAVE**—Moody Blues—London  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**DOUBLE VISION**—Foreigner—Atlantic  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SEE FOREVER EYES**—Prism—Ariola  
**LOVE ME AGAIN**—Rita Coolidge—A&M  
**CITY TO CITY**—Gerry Rafferty—UA  
**MISFITS**—The Kinks

August 5, 1978  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



# THE RADIO MARKE

## Record World Suggested Marl

Based on airplay and sales in similar behavioral arc

### Stations:

#### RWI

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	Frankie Valli
2	3	Rolling Stones
4	4	Donna Summer
7	5	Pablo Cruise
8	6	Barry Manilow (Copacabana)
9	7	Evelyn "Champagne" King
10	8	Village People
14	9	A Taste of Honey
15	10	Foreigner
13	11	Joe Walsh
5	12	Gerry Rafferty
6	13	Bob Seger
17	14	Toby Beau
16	15	Walter Egan
21	16	Olivia Newton-John
20	17	Andy Gibb (Everlasting)
11	18	Jefferson Starship
23	19	Jackson Browne
24	20	Rita Coolidge
Add	21	Earth, Wind & Fire
Add	22	Exile
Add	23	Chris Rea
Ex	24	Teddy Pendergrass

**Adds:** John Travolta &  
Olivia Newton-John  
Nick Gilder

**Extras:** Barbra Streisand (Prisoner)  
Anne Murray  
Teri De Sario  
Cars

**LPCuts:** Meatloaf (Paradise)  
Robin Gibb (Oh)  
Aerosmith (Come)

**Also Possible:** ELO  
ARS  
Quincy Jones  
John Paul Young  
Moody Blues  
Little River Band  
Kristy & Jimmy McNichol

#### Last Week: This Week:

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

**Adds:** Kenny Loggins  
John Travolta &  
Olivia Newton-John  
Little River Band

**Extras:** Anne Murray  
Raydio  
Barbra Streisand (Prisoner)  
John Paul Young

**LPCuts:** Robin Gibb (Oh)

**Also Possible:** Tarney Spencer Band  
Cheryl Ladd  
Gene Cotton  
Rick James  
Nick Gilder  
Billy Joel (She's)

#### Last Week: This Week:

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

**Adds:** Chris Rea  
Nick Gilder  
ARS

**Extras:** Eddie Money  
Exile  
Earth, Wind & Fire  
Kenny Loggins  
Moody Blues  
REO Speedwagon

**LPCuts:** None

**Also Possible:** John Paul Young  
Cheryl Ladd  
Sutherland Bros.  
Rick James  
Michael Stanley Band

### Hottest:

#### Rock:

Kinks

#### Adult:

Little River Band

#### R&B Crossovers:

Rick James  
Spinners  
Foxy

# ACTION MUSIC

By CHRISTY WRIGHT

■ **A Taste Of Honey** (Capitol). Already #1 r&b, this song is doing well with top 10 movement on the major market and secondary levels and is spreading quickly. Adds this week are WQXI, WMAK, WMET, WNOE, KNUS, KING, KBEQ, Z104, WFLI, WAUG, WRFC, WGUY, KOFM. Moves are 4-4 WNBC, 16-6 Y100, 10-3 96X, 9-6 13Q, 3-3 WPEZ, 6-4 WRKO, 6-5 WPGC, 11-9 WHBQ, 17-6 WGCL, 17-10 WVBF, 15-7 KRTH, 13-9 WEFM, 17-10 WHHY, 8-3 WANS, 13-8 WFLB, 21-14 99X, 27-17 WQAM, HB-20 KFRC, 25-23 Z93, 30-17 WLAC, 28-18 WCOL, 21-18 WZZP, 18-15 WLS, 31-24 WDRQ, 20-12 CKLW, 25-17 KSLQ, HB-28 TEN-Q, 40-19 KILT, 17-12 WCAO, 23-20 WIFI, HB-23 KYA, 22-17 WICC, HB-29 KYNO, 18-12 WINW, 38-36-WHB, 21-14 WISE, 26-17



Teddy Pendergrass

WBBQ, 25-19 WAAY, 27-22 WBSR, 16-11 WSGA, 29-24 WGSV, 22-18 WCGQ, 29-24 KNDE, 30-26 KCBQ, 29-21 KTFX, 27-20 KLUE, HB-36 KAKC.

**Teddy Pendergrass** (Phila. Intl.). A former number one r&b song that is crossing over into the pop field with good number jumps on the sta-

tions where it is receiving airplay 99X, WHBQ, WDRQ, KHFI, KCBQ, KLUE, WAUG, WBSR, WSGA, WGSV, WCGQ. Moves are 25-21 Y100, 39-35 WQAM, 17-12 96X, HB-27 WPGC, 19-17 WZZP, 31-22 KSLQ, HB-34 KNOE-FM, HB-27 WHHY, 27-21 WANS, 19-16 WFLB, 32-28 WRFC.

**Exile** (Warner/Curb). This record has exploded with airplay in the past two weeks and is debuting already with good numbers. Adds just for this week are 96X, WPEZ, WPGC, WMAK, KSLQ, Q102, WTIX, WVBF, KING, KKLS, WNDE, WFLI, KNOE-FM. Moves are 15-9 WNOE, 4-4 KILT, 12-10 KHFI, 24-10 KAKC, 23-19 Y100, HB-37 WQAM, HB-26 WQXI, 34-30 WMET, HB-35



Earth, Wind & Fire

WOKY, 39-35 KXOK, 31-26 B100, 16-13 KLIF, HB-29 KTLK, 22-15 KFI, 30-27 94Q, HB-30 WCAO, 28-25 WIFI, 27-25 KTOQ, 30-27 WGUY, HB-29 KJRB, HB-29 WICC, 36-29 WAVZ, HB-27 Z104, 28-26 WEFM, 21-14 KXX106, HB-28 WISE, 27-23 WBBQ, 25-22 WRJZ, 29-22 WAAY, 24-19 WHHY, 18-12 WANS, 33-31 WFLB, 20-18 WAUG, 29-26 WBSR, 25-22 WSGA, 30-25 WGSV, 34-31 WRFC, 27-22 WCGQ, HB-28 KNDE, 27-24 KTFX, HB-28 KOFM, 26-21 KRTH.

**Earth, Wind & Fire** (Columbia). This cut off of the "Sgt. Pepper's Lonely Heart's Club Band" soundtrack album has been immediately accepted throughout the radio community. It was added off the album even before the single was released. Adds this week are 13Q, WPEZ, WQXI, Z93, WLAC, WGCL, KSTP, WCAO, Z104, WINW, KNOE-FM, KHFI, KTOQ, WJON. Moves are 30-26 Y100, 18-12 WQAM, 35-29 96X, HB-30 WRKO, HB-25 KFRC, HB-20 WPGC, 36-24 WZZP, 32-25 WDRQ, 30-27 CKLW, 25-20 KJR, HB-27 KLIF, HB-34 KILT, 26-19 94Q, 25-18 KRTH, 29-26 WICC, 29-22 WAVZ, 30-23 KNDE, 34-31 KCBQ, 40-34 KTFX, HB-29 KLUE, HB-40 KAKC, 27-17 KGLF, HB-26 KXX106, HB-31 WISE, HB-24 WRJZ, 30-25 WHHY, HB-31 WANS, HB-33 WFLB, HB-27 WBSR, 28-26 WSGA, HB-27 WGSV, 35-32 WRFC, HB-28 WCGQ, HB-30 KJRB.

**John Travolta & Olivia Newton-John** "Summer Nights" (RSO). From the #1 album in the country comes another cut that is receiving immediate

(Continued on page 58)

# HOT ADDS

(A bi-weekly listing of the most added records in each category.)

## Most Added Records at Major Markets:

Exile (Warner/Curb)	24
Earth, Wind & Fire (Columbia)	19
Chris Rea (UA)	15
A Taste of Honey (Capitol)	15
Nick Gilder (Chrysalis)	12
Little River Band (Harvest)	12
Andy Gibb (RSO)	11
Olivia Newton-John (RSO)	11
John Travolta, Olivia Newton-John & Cast (RSO)	11

## Most Added Records at Secondary Markets:

Kenny Loggins (Columbia)	14
John Travolta, Olivia Newton-John & Cast (RSO)	13
Little River Band (Harvest)	13
Earth, Wind & Fire (Columbia)	13
Chris Rea (UA)	12
Exile (Warner/Curb)	11
Anne Murray (Capitol)	11
Teddy Pendergrass (Phila. Intl.)	10

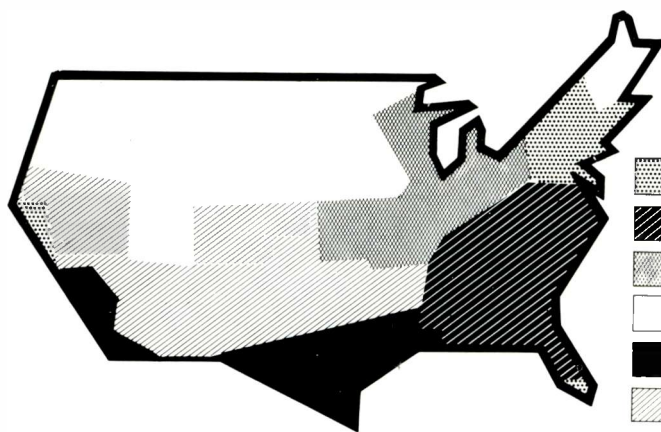
## Most Added R&B:

Stargard (MCA)	13
Earth, Wind & Fire (Columbia)	12
Emotions (Columbia)	12
Ohio Players (Mercury)	9
Dells (ABC)	9
Prince (WB)	7
Johnny Mathis & Deniece Williams (Columbia)	7
McCrarys (Portrait)	7

## Most Added Country:

Waylon Jennings (RCA)	53
Statler Brothers (Mercury)	45
Jim Ed Brown & Helen Cornelius (RCA)	40
Rex Allen, Jr. (Warner Bros.)	37
Emmylou Harris (Warner Bros.)	34
Mickey Gilley (Epic/Playboy)	33
Jacky Ward (Mercury)	25
Kenny O'Dell (Capricorn)	23
Sonny James (Columbia)	23

# PLACE et Playlists



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

## Stations:

### RW IV

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

### RW V

WNOE WTIK KAFY KCBQ KFI KHFI KHJ  
KIIS-FM KILT 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:

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

**Adds:** Nick Gilder  
Earth, Wind & Fire  
Kenny Loggins  
Little River Band

**Extras:** Kenny Rogers  
Taste of Honey  
Evelyn "Champagne" King  
John Travolta and Olivia  
Newton-John

**LPCuts:** Robin Gibb (Oh)

**Also Possible:** Crystal Gayle  
Spinners  
Stonebolt  
Kinks  
Quincy Jones

### Last Week: This Week:

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

**Adds:** John Travolta and  
Olivia Newton-John  
Nick Gilder  
Little River Band  
Earth, Wind & Fire  
Teddy Pendergrass

**Extras:** Rick James  
McCrays  
Cars  
Louisiana's Le Roux  
Tom Petty  
Kinks

**LPCuts:** Bee Gees & Peter Frampton  
(Sgt. Pepper)

**Also Possible:** Quincy Jones  
Village People  
Moody Blues

### Last Week: This Week:

1	1	Frankie Valli
2	2	Rolling Stones
5	3	Joe Walsh
3	4	Commodores
4	5	Pablo Cruise
10	6	Walter Egan
9	7	Toby Beau
8	8	Jefferson Starship
6	9	Bob Seger
7	10	Gerry Rafferty
15	11	ARS
13	12	Barry Manilow (Copacabana)
11	13	Andy Gibb (Shadow)
12	14	O'Jays
17	15	ELO
23	16	Olivia Newton-John
21	17	Rita Coolidge
18	18	Wings
20	19	Jackson Browne
25	20	Andy Gibb (Everlasting)
22	21	Foreigner
14	22	Michael Johnson
Add	23	Chris Rea
Add	24	Exile
Add	25	Earth, Wind & Fire
Ex	26	Nick Gilder
AP	27	Evelyn "Champagne" King

**Adds:** Anne Murray  
Taste of Honey  
Prism

**Extras:** Eddie Money  
Little River Band  
John Travolta and  
Olivia Newton-John  
Village People

**LPCuts:** None

**Also Possible:** Cheryl Ladd  
Tom Petty  
John Paul Young

## Hottest:

### Country Crossovers:

Crystal Gayle  
Anne Murray

### Teen:

Kristy & Jimmy McNichol

### LP Cuts:

Robin Gibb (Oh)  
Aerosmith (Come)  
Bee Gees & Peter Frampton (Sgt. Pepper)

# OUR BULLETS MEAN BUSINESS!

These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

*Our Bullets mean business!*

It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets which accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business.

*You can count on us because we count on facts.*



## RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS

**Cresting.**

# Boney M's "Rivers of Babylon."

(SRE 1027)



A legend in Europe, where it hit Number One in seven countries,  
"Rivers of Babylon" now surges up the American charts.  
The flood of Boney M hits has begun.  
Watch for their first Sire LP, *Night Flight To Venus*, (SRK 6062) Coming soon.

Boney M—from where rock and roll has been  
to where disco and pop are going.



On Sire Records.  
Produced by Frank Farian.





# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

# 101 THE SINGLES CHART 150

AUGUST 5, 1978

5 JULY  
AUG. 29

AIN'T NOTHING GONNA KEEP ME FROM YOU Barry Gibb, Karl Richardson & Alby Galuten (Stigwood, BMI)	55	MR. BLUE SKY Jeff Lynne (Unart/Jet, BMI)	33
AN EVERLASTING LOVE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	22	MY ANGEL BABY Sean Delancy (Texongs/BoMass, BMI)	17
A ROCK 'N ROLL FANTASY R. Davies (Davray, BMI)	61	NEW ORLEANS LADIES Leon S. Medica (Break of Dawn, BMI)	62
BACK IN MY ARMS AGAIN Holland, Dozier & Holland (Jobete, ASCAP)	95	NEVER LET HER SLIP AWAY Andrew Gold (Lucky/Special, BMI)	71
BAKER STREET Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	9	ONLY THE GOOD DIE YOUNG Phil Ramone (Joelsongs, BMI)	83
BLUER THAN BLUE Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP)	36	PROVE IT ALL NIGHT Jon Landau & Bruce Springsteen (Bruce Springsteen, ASCAP)	49
BOOGIE, OOGIE, OOGIE Fonce & Larry Mizell (Conducive/On Time, BMI)	19	RAISE A LITTLE HELL Randy Bachman (Survivor/Top Soil, BMI)	99
BREAK IT TO THEM GENTLY B. Cummings (Shillelagh, BMI)	84	READY OR NOT Nick DeCaro (United Artists, ASCAP)	79
CAN WE STILL BE FRIENDS Todd Rundgren (Earmark, BMI)	47	REMINISCING John Boyland & group (Screen Gems-EMI, BMI)	57
CLOSE THE DOOR Kenneth Gamble & Leon Huff (Mighty Three, BMI)	27	RIVERS OF BABYLON Frank Farian (Al Gallico/Ackee, BMI-ASCAP)	64
COPACABANA (AT THE COPA) Ron Dante & Barry Manilow (Kamakazee/Apopgiatura Camp Songs, BMI)	7	RUMOUR AT THE HONKY TONK Bill Halverson (Baby Chick)	98
DANCE WITH ME Cory Wade (Sherlyn/Decible, BMI)	40	RUNAWAY Larry Cox & group (Diamondback, BMI)	25
DON'T PITY ME Van McCoy (Van McCoy/Tamerlane, BMI)	87	RUNAWAY LOVE Gil Askey (Andrask/Gemingo, BMI)	82
FEELS SO GOOD Chuck Mangione (Gates, BMI)	81	SATURDAY N. Rodgers & B. Edwards (Chic, BMI)	78
FM (NO STATIC AT ALL) Prod. not listed (Freckles/Jump Tunes/Duchess, BMI)	54	SHADOW DANCING Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	6
FOLLOW YOU, FOLLOW ME David Hentschel & group (Gelring/Run It, BMI)	86	SHAKE AND DANCE WITH ME Skip Scarborough (Valle-Joe, BMI)	97
FOOL (IF YOU THINK IT'S OVER) Gus Dudgeon (Magnet/Sole Selling Agent/Interworld, no licensee listed)	30	SHAME Warren R. Schatz (Dynatone/Belinda/Unichappell, BMI)	16
GET OFF Cory Wade (Sherlyn, BMI) (Lindseyanne, BMI)	46	SHE LOVES TO BE IN LOVE T. Thomas, J. Colbeck & E. Organ (Heavy, BMI)	...
GOT TO GET YOU INTO MY LIFE Maurice White (Maclen, BMI)	35	STEPPIN' IN A SLIDE ZONE Tony Clarke (Johnsongs, ASCAP)	74
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	2	SONGBIRD Gary Klein (Manhattan Island/Diana, BMI/Intersong U.S.A., ASCAP)	44
HE'S SO FINE Jason Darrow (Bright Tunes, ASCAP)	91	STAY Jackson Browne (Cherio, BMI)	21
HOLDING ON (WHEN LOVE IS GONE) Bobby Martin (Almo/McRovscod, ASCAP)	76	STILL THE SAME Bob Seger & Punch (Gear, ASCAP)	11
HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood/John Farrar/Ensign, BMI)	24	STUFF LIKE THAT Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP)	26
HOT BLOODED K. Olsen, M. Jones, J. McDonald (Somerset/Evansongs/WB, ASCAP)	14	SUMMER NIGHTS Louis St. Louis (Edwin Morris)	58
HOT CHILD IN A CITY Mike Chapman (Beechwood, BMI)	32	SURRENDER Tom Werman (Screen Gems-EMI/Adult, BMI)	88
HOT LOVE, COLD WORLD Carter (Glenwood/Cigar, ASCAP)	73	TAKE A CHANCE ON ME Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP)	15
IF YOU'RE READY (HERE IT COMES) Michael Stokes (Desert Moon, BMI/Desert Rain, ASCAP)	89	TAKE ME I'M YOURS Michael Henderson (Electrocord, ASCAP)	100
IF YOU WANNA DO A DANCE Thom Bell (Mighty Three, BMI)	66	TALKING IN YOUR SLEEP Allen Reynolds (Chriswood, BMI)	69
I LIKE GIRLS By Group (Clita, BMI)	92	THANK GOD IT'S FRIDAY Alec R. Costandinos (Cafe Americana/C.P. Fefee, ASCAP)	43
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI)	85	THE GROOVE LINE Barry Blue (Almo/Tincabell, ASCAP)	39
I NEED TO KNOW Denny Cordell, Noah Shark & Tom Petty (Skyhill, BMI)	56	THINK IT OVER Gary Klein (Kengorus, ASCAP)	75
I WILL STILL LOVE YOU W. Stewart & I. C. Phillips (WB, ASCAP)	90	THREE TIMES A LADY J. Carmichael/Commodores (Jobete/Commodores, ASCAP)	1
I'M NOT GONNA LET IT BOTHER ME TONIGHT Buddy Buie (Low-Sal, BMI)	23	TIME FOR ME TO FLY Kevin Cronin, Gary Richrath & Paul Grupp (Fate, ASCAP)	72
IT'S A HEARTACHE David Mackay/Scott & Wolfe (Pi-Gem, BMI)	38	TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neerland Peg, BMI)	8
I'VE HAD ENOUGH Paul McCartney (MPL/ATV, BMI)	37	TWO TICKETS TO PARADISE Bruce Botnick (Grainoca, BMI)	28
JUST WHAT I NEED Roy Thomas Baker (Lido, BMI)	60	USE TA BE MY GIRL Kenneth Gamble & Leon Huff (Mighty Three, BMI)	12
KING TUT William E. McEuen (Colorado, ASCAP)	18	VICTIM Dave Crawford (Daan, ASCAP)	93
KISS YOU ALL OVER Rick Chinn & Mike Chapman (Chinnichap/Careers, BMI)	31	WHENEVER I CALL YOU "FRIEND" Bob James (Milk Money, ASCAP)	65
LAST DANCE Giorgio Moroder (Primus Arista/Olga, BMI)	4	WILL YOU LOVE ME TOMORROW Dave Mason & Ron Nevison (Screen Gems-EMI, BMI)	53
LIFE'S BEEN GOOD Bob Szymczyk (Wow & Flutter, ASCAP)	13	WITH A LITTLE LUCK Paul McCartney (MPL/ATV, BMI)	80
LOVE IS IN THE AIR Vanda & Young (Edwards B. Marks, BMI)	50	WONDERFUL TONIGHT Glyn Johns (Stigwood/Unichappell, BMI)	68
LOVE IS LIKE OXYGEN Prod. by group (Sweet/WB, ASCAP)	59	YOU David Anderle (Beechwood/Snow, BMI)	29
LOVE OR SOMETHING LIKE IT Larry Butler (M-3/Cherry Lane, ASCAP)	42	YOU Trevor Howard (Island, BMI)	63
LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER) Just Over The Bridge/Diana, BMI)	67	YOU AND I Rick James & Art Stewart (Stone Diamond, BMI)	41
LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI)	10	YOU BELONG TO ME Arif Mardin (Snug/C'est, ASCAP)	45
MACHO MAN Jacques Morali (Can't Stop, BMI)	34	YOU DON'T LOVE ME ANYMORE David Malloy (Briarpatch/DebDave, BMI)	70
MAGNET AND STEEL Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP)	20	YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP)	51
MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP)	3	YOU'RE A PART OF ME Steve Gibson (Brown Shoes/Chappell, ASCAP)	52

101 114 FLYIN' PRISM/Ariola 7714 (Squamish/Corinth, BMI)
102 101 IT'S REALLY YOU TARNEY SPENCER BAND/A&M 2049 (ATV/Braintree, BMI) (Spurtree/Cotillion, BMI)
103 104 WITHOUT YOU HEART/Mushroom 7035 (Warner Bros., ASCAP)
104 103 LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360 (Alvert, BMI)
105 106 WILD IN THE STREETS BRITISH LIONS/RSO 898 (Castle Hill/Shepshead Bay, ASCAP)
106 112 FOR A FEW DOLLARS MORE SMOKEY/RSO 900 (Chinnichap, BMI)
107 — IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS/Buddah 5 598 (Arista) (Macaulay/Almo, ASCAP)
108 116 ONE MORE NIGHT WITH YOU SUTHERLAND BROTHERS/Columbia 3 10758 (Island/Skerry, BMI)
109 107 NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC 12346 (Tree, BMI)
110 108 SHAKER SONG SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)
111 111 REELIN' GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)
112 119 FIRE ROBERT GORDON WITH LINK RAY/Private Stock 45203 (Ramrod, ASCAP)
113 109 GOD KNOWS DEBBY BOONE/Warner/Curb 8554 (Irving/Braintree/Bolde's/Peter Noone, BMI)
114 130 GOT TO HAVE LOVING DON RAY/Polydor 14489 (Cerrone/D. Ray, SACEM)
115 121 I CAN'T ASK FOR ANYTHING MORE THAN YOU RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP)
116 115 STAND BY ME POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda, ADT, BMI)
117 132 LONG HOT SUMMER NIGHTS WENDY WALDMAN/Warner Bros. 8617 (Irving/Moon & Stars, BMI)
118 122 BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826 (WMOT, BMI)
119 128 NEVER MAKE A MOVE TOO SOON B.B. KING/ABC 12380 (Irving/Four Knights, BMI)
120 127 OUT OF THE BLUE THE BAND/Warner Bros. 8592 (Medicine Hat, ASCAP)
121 123 HEARTBREAKER NANTUCKET/Epic 8 50556 (Nantucket, ASCAP)
122 125 NIGHT TIME MAGIC LARRY GATLIN/Monument 45249 (First Generation, BMI)
123 135 BEAUTY SCHOOL DROPOUT FRANKIE AVALON/De-Lite 907 (Mercury) (Edwin Monis, ASCAP)
124 126 1 2 3 KIND OF LOVE WILD CHERRY/Epic/Sweet City 8 50551 (Bema/RWP, ASCAP)
125 146 FIRST IMPRESSIONS THE STYLISTICS/Mercury 7 4006 (Teddy Randazzo, BMI)
126 — YOUNGBLOOD (LIVIN' IN THE STREETS) WAR/United Artists 1213 (Far Out, ASCAP)
127 136 MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 (Nineteen Eighty-Five, BMI)
128 140 THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343 (Jobete, ASCAP)
129 139 SUITCASE LIFE RICHARD SUPA/Polydor 1449 (Colgems-EMI/Glory, ASCAP)
130 — DANCE (DISCO HEAT) SYLVESTER/Fantasy 827 (Jobete, ASCAP) (Shepshead Bay, ASCAP)
131 133 GROOVE WITH YOU ISLEY BROS./T-Neck 2277 (CBS) (Bovina, ASCAP)
132 134 (THEMES FROM) JAWS II FLYER/MCA 40927 (Duchess, BMI)
133 129 I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 2371 (Stallion, BMI)
134 147 LOVE BROUGHT ME BACK D.J. ROGERS/Columbia 3 10754 (Circle R, ASCAP)
135 124 MIDTOWN AMERICAN MAIN STREET GANG DION/Lifesong 9 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP)
136 137 LOVE STOP AIRWAVES/A&M 2056 (Almo, ASCAP)
137 117 THIS NIGHT WON'T LAST FOREVER BILL LaBOUNTY/Warner/Curb 8529 (Captain Crystal BMI)
138 — CASTLES OF SAND JERMAINE JACKSON/Motown 1441 (Jobete, ASCAP)
139 — STELLAR FUNGK Slave/Cotillion 44238 (Atl)
140 — SUN IS HERE SUN/Capitol 4587 (Glenwood & Dentente, ASCAP)
141 131 TAKE IT OFF THE TOP DIXIE DREGS/Capricorn 0291 (No Exit/Dregs, BMI)
142 — SOFT AND WET PRINCE/Warner Bros. 8619 (Prince)
143 — SUPER WOMAN DELLS/ABC 12386 (Groovesville/Razzle Dazzle, BMI)
144 — THINK IT OVER CISSY HOUSTON/Private Stock 204 (Sumac, BMI)
145 141 I GOT WHAT I NEED BUNNY SIGLER/Gold Mind 4010 (Salsoul) (Lucky Three/Henry Suemay, BMI)
146 142 STOP YOUR WEEPING DRAMATICS/ABC 12372 (Groovesville, BMI)
147 143 HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529 (Antista, ASCAP)
148 144 CA PLANE POUR MOI PLASTIC BERTRAND/Sire 1020 (WB) (Blew Disque, ASCAP)
149 138 GOOD, BAD AND FUNKY SHOTGUN/ABC 12363 (Goblet/Funk Rock/ABC/Dunhill, BMI)
150 145 MUSIC IN MY LIFE MAC DAVIS/Columbia 3 10745 (Songpainter, BMI)

# The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

## Most Adds

**LOVE IS IN THE AIR**—John Paul Young—Scotti Bros. (8)  
**SHE'S ALWAYS A WOMAN**—Billy Joel—Col (6)  
**AN EVERLASTING LOVE**—Andy Gibb—RSO (5)  
**HOPELESSLY DEVOTED TO YOU**—Olivia Newton-John—RSO (5)  
**REMINISCING**—Little River Band—Harvest (5)  
**GOT TO GET YOU INTO MY LIFE**—Earth, Wind & Fire—Col (4)  
**IF THE WORLD RAN OUT OF LOVE TONIGHT**—Dan & John Ford Coley—Big Tree (4)  
**YOU NEEDED ME**—Anne Murray—Capitol (4)

## WHDH/BOSTON

**HOPELESSLY DEVOTED TO YOU**—Olivia Newton-John—RSO  
**LOVE WILL FIND A WAY**—Pablo Cruise—A&M  
**YOU**—Rita Coolidge—A&M

## WIP/PHILADELPHIA

**LAST DANCE**—Donna Summer—Casablanca  
**LOVE IS IN THE AIR**—John Paul Young—Scotti Bros.

## WBAL/BALTIMORE

**GOT TO GET YOU INTO MY LIFE**—Earth, Wind & Fire—Col  
**LOVE'S IN NEED OF LOVE TODAY**—Engelbert Humperdinck—Epic  
**REMINISCING**—Little River Band—Harvest  
**SUMMER NIGHTS**—John Travolta & Olivia Newton-John—RSO

## WQUD-FM/MEMPHIS

**AN EVERLASTING LOVE**—Andy Gibb—RSO  
**CAN WE STILL BE FRIENDS**—Todd Rundgren—Bearsville  
**FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA  
**HOPELESSLY DEVOTED TO YOU**—Olivia Newton-John—RSO  
**SHAKER SONG**—Syro Gyra—Arihersh  
**STAY**—Jackson Browne—Asylum  
**TALKING IN YOUR SLEEP**—Crystal Gayle—UA  
**WHAT WILL I SAY**—Michael Stanley Band—Arista  
**YOU NEEDED ME**—Anne Murray—Capitol

## WSB/ATLANTA

**ANOTHER FINE MESS**—Glen Campbell—Capitol  
**DANCE**—Nikki Richards—Ember  
**DO IT AGAIN TONIGHT**—Larry Gatlin—Monument  
**LOVE, LOVE, LOVE/CHAPEL OF LOVE**—Sandy Posie—WB  
**MOONLIGHT SERENADE**—Tuxedo Junction—Butterfly  
**NORMA JEAN**—Sammi Smith—Elektra  
**IF THE WORLD RAN OUT OF LOVE TONIGHT**—England Dan & John Ford Coley—Big Tree  
**WHEN YOU'RE LOVED**—Debbi Boone—Warner/Curb

## WIOD/MIAMI

**FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA  
**HOPELESSLY DEVOTED TO YOU**—Olivia Newton-John—RSO  
**KISS YOU ALL OVER**—Exile—Warner/Curb  
**LOVE IS IN THE AIR**—John Paul Young—Scotti Bros.  
**LOVE WILL FIND A WAY**—Pablo Cruise—A&M  
**NEVER LET HER SLIP AWAY**—Andrew Gold—Asylum  
**REMINISCING**—Little River Band—Harvest  
**SHE'S ALWAYS A WOMAN**—Billy Joel—Col

## WJBO/BATON ROUGE

**SHE'S ALWAYS A WOMAN**—Billy Joel—Col  
**SUMMER NIGHTS**—John Travolta & Olivia Newton-John—RSO

## WGAR/CLEVELAND

**BOOGIE, OOGIE OOGIE**—A Taste Of Honey—Capitol  
**HOPELESSLY DEVOTED TO YOU**—Olivia Newton-John—RSO  
**JUST WHAT I NEEDED**—Cars—Elektra  
**RUNAWAY**—Jefferson Starship—Grunt

## WLW/CINCINNATI

**CAN WE STILL BE FRIENDS**—Todd Rundgren—Bearsville  
**TALKING IN YOUR SLEEP**—Crystal Gayle—UA  
**YOU NEEDED ME**—Anne Murray—Capitol

## WCCO/MINNEAPOLIS

**AN EVERLASTING LOVE**—Andy Gibb—RSO  
**FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA  
**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  
**REMINISCING**—Little River Band—Harvest  
**SHE'S ALWAYS A WOMAN**—Billy Joel—Col  
**IF THE WORLD RAN OUT OF LOVE TONIGHT**—England Dan & John Ford Coley—Big Tree  
**THERE WILL BE LOVE**—Lou Rawls—Phila. Intl.  
**TOTO (DON'T IT FEEL LIKE PARADISE)**—Lynda Carter—Epic  
**WHEN YOU'RE LOVED**—Debbi Boone—Warner/Curb  
**YOU NEVER DONE IT LIKE THAT**—Captain & Tennille—A&M

## KMOX-FM/ST. LOUIS

**BRANDY**—O Jays—Phila. Intl.  
**RIGHT DOWN THE LINE**—Gerry Rafferty—UA  
**SHE'S ALWAYS A WOMAN**—Billy Joel—Col  
**IF THE WORLD RAN OUT OF LOVE TONIGHT**—England Dan & John Ford Coley—Big Tree  
**THERE WILL BE LOVE**—Lou Rawls—Phila. Intl.  
**WHENEVER YOU CALL ME "FRIEND"**—Kenny Loggins—Col  
**YOU WEREN'T MEANT FOR ME**—Donny Hathaway—Atco

## KULF/HOUSTON

**LOVE WILL FIND A WAY**—Pablo Cruise—A&M  
**YOU NEEDED ME**—Anne Murray—Capitol  
**KSFO/SAN FRANCISCO**  
**GOT TO GET YOU INTO MY LIFE**—Earth, Wind & Fire—Col  
**YOU NEEDED ME**—Anne Murray—Capitol

## KPNW/EUGENE

**I'LL GO WHERE YOUR MUSIC TAKES ME**—Tina Charles—Col  
**IT'S REALLY YOU**—The Tarney/Spencer Bond—A&M  
**LOVE IS IN THE AIR**—John Paul Young—Scotti Bros.  
**SWEET LIFE**—Paul Davis—Bang  
**YOU NEVER DONE IT LIKE THAT**—Captain & Tennille—A&M

## KVI/SEATTLE

**AN EVERLASTING LOVE**—Andy Gibb—RSO  
**LOVE IS IN THE AIR**—John Paul Young—Scotti Bros.  
**RIVERS OF BABYLON**—Boney M.—Sire  
 Also reporting this week: WBZ, WSAR, WNEW, WMAL, WKBC-FM, WSM, WFTL, WTMJ, WCCO-FM, KMBZ, KOY, KIIS.  
 27 stations reporting.

# COPY WRITES

## (A Report on the Music Publishing Scene)

By PAT BAIRD

■ RUMOR & SPECULATION: With the recent departure of Joe Pellegrino from the top spot at Screen Gems/EMI, N.Y., the word on the street is that Paul Tannen, VP at the Nashville office, will be heading north. Look for an announcement in the next few weeks as well as a notice that the company will be stepping up their N.Y. activities.

EVERYTHING THAT GOES AROUND . . . : During a recent visit to London, Allen Klein picked up Ronnie Mack's "He's So Fine" for the Abkco catalogue. You may remember that the tune came out a winner in the copyright infringement case against George Harrison's "My Sweet Lord," a song and an artist Klein once had something to do with. Mack's composition comes out of the Bright Tunes catalogue and is the first Abkco acquisition in quite some time.

NOTO BENE: Two of the Singles Picks on this week's cover of RW are covers of Broadway show tunes. Michael Johnson (EMI America) who recently scored with "Bluer Than Blue," picked Loerner and Lowe's "Almost Like Being In Love" from "Brigadoon." Johnson's version is jazzed up and totally modernized with the help of a sweet sax solo. Linda Clifford (WB) just released Cy Coleman/Dorothy Fields' "If My Friends Could See Me Now" from "Sweet Charity." It's a somewhat frantic disco record that's already making pop radio in-roads.

THE RUSSIANS ARE COMING: Mark and Alec Piskunov, the Russian emigres Chappell signed about a year ago, have just signed a recording contract with Private Stock. The two brothers, both students at Juilliard, are equally proficient in the classical concert field but will make their pop debut for Private Stock with Ron Frangipane producing.

LOOKING: David Wilkes at MLO Music is actively seeking new writers and material. You can contact him at 919 3rd Ave., N.Y.C. Phone: (212) 758-0522.

IN PRINT: For those of you who might remember the pains of transcribing Bob Dylans' lyrics off his early albums, Knopf has saved future lyricophiles the trouble with their new "The Songs of Bob Dylan" book. Originally published as a spiral-bound edition for \$19.95, the soft cover will be in the stores Sept. 6 and retail for \$9.95. The book covers 121 Dylan compositions written between 1966 and 1975. The music was arranged by Ronnie Ball and Milton Okun.

HAPPY: Actress Audrey Landers has been signed to Epic Records and her first single, "The Apple Don't Fall Far from the Tree," will be released in Sept. Landers was part of the Songwriters Seminars and Workshops and the song was co-written by her and Seminars' principals Libby Bush and Ted Lehrman. The next cycle of the workshops is due to begin the fall and prospective attendees are being interviewed now . . . Screen Gems/EMI Music currently has nine songs on RW's Top 100 Singles Chart . . . Eric Carmen (CAM), whose new album is set to be released momentarily, will produce an album for The Euclid Beach Band. The group is composed of members of Carmen's old back-up band and their first single will be released this week by Cleveland International Records.

WORKIN': Alan Gordon, a staff writer at the Entertainment Company, knows a good trend when he sees one. At a recent visit to the company's L.A. office he announced that "Christian music" would be the next big thing and immediately set down a tune entitled "Thank You God For Jesus." Two weeks later, publishing exec Jay Warner phoned to tell him he had gotten two covers on it. One's by Daryl Mansfield on Sparrow . . . Morty Wax Promotion set to handle Larry Applewhite's "In the Middle of the Night" (London) and Laurent Voulzy's "Rockollection" (RCA Intl.).

ON THE ROAD: Tim Moore, 1974 Grand Prize winner of the American Song Festival, has been selected to represent the U.S. in the Pacific Song Festival. The competition will take place in New Zealand in October . . . David Olney, staff songwriter for Panama Limited Music, Nashville, was the opening act on a recent Delbert McClinton tour in Washington and New York.

SIGNED: Bob Esty and Michelle Adler have been signed to Rick's Music (Casablanca) via VP Steve Bedell. A writing team for two years, the duo have been involved with such artists as Diana Ross, Dusty Springfield, Paul Jabara and Patti Brooks.

# RECORD WORLD RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**SGT. PEPPER'S LONELY HEARTS CLUB BAND**  
VARIOUS ARTISTS  
RSO (Soundtrack)

### TOP SALES

**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**BLAM**—Brothers Johnson—A&M

### CAMELOT/NATIONAL

**DOUBLE VISION**—Foreigner—Atlantic  
**FIRE UP 'N' KICKIN'**—Fatback Band—Spring  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton  
**LOVE ME AGAIN**—Rita Coolidge—A&M  
**LOVESHINE**—Con Funk Shun—Mercury  
**TASTE OF HONEY**—Capitol  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**TOGETHERNESS**—LTD—A&M  
**WORLDS AWAY**—Pablo Cruise—A&M

### DISC/NATIONAL

**CARS**—Elektra  
**CHERYL LADD**—Capitol  
**DAVID GILMOUR**—Col  
**EYES OF LAURA MARS**—Col (Soundtrack)  
**MACHO MAN**—Village People—Casablanca  
**NATALIE LIVE**—Natalie Cole—Capitol  
**NIGHTWATCH**—Kenny Loggins—Col  
**PETER GABRIEL**—Atlantic  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col

### HANDLEMAN/NATIONAL

**COME GET IT**—Rick James—Gordy  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**MICHAEL JOHNSON ALBUM**—EMI America  
**NATALIE LIVE**—Natalie Cole—Capitol  
**NIGHTWATCH**—Kenny Loggins—Col  
**OBSESSION**—UFO—Chrysalis  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**STREET-LEGAL**—Bob Dylan—Col  
**YOU'RE GONNA GET IT**—Tom Petty & The Heartbreakers—ABC Shelter

### KORVETTES/NATIONAL

**BETTY WRIGHT LIVE**—Alston  
**CARS**—Elektra  
**COME GET IT**—Rick James—Gordy  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**PETER GABRIEL**—Atlantic  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SMOOTH TALK**—Evelyn Champagne King—RCA  
**TASTE OF HONEY**—Capitol  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**TOGETHERNESS**—LTD—A&M

### MUSICLAND/NATIONAL

**BLAM**—Brothers Johnson—A&M  
**CALIFORNIA JAM 2**—Various Artists—Col  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**IMAGES**—Crusaders—ABC Blue Thumb  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**NATALIE LIVE**—Natalie Cole—Capitol  
**OBSESSION**—UFO—Chrysalis  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SMOOTH TALK**—Evelyn Champagne King—RCA  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)

### RECORD BAR/NATIONAL

**ATLANTIC STARR**—A&M  
**BLAM**—Brothers Johnson—A&M  
**ELVIS SINGS FOR CHILDREN**—Elvis Presley—RCA  
**FIRE UP 'N' KICKIN'**—Fatback—Spring  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**NOT SHY**—Walter Egan—Col  
**PORTRAIT**—Lynda Carter—Epic  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**TROPICO**—Gato Barbieri—A&M  
**20 GREATEST HITS**—Buddy Holly/Crickets—MCA

### 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  
**SEE FOREVER EYES**—Prism—Ariola  
**SOUNDS**—Quincy Jones—A&M  
**SWEET MUSIC**—Roadmaster—Village  
**SWEET THUNDER**—Fantasy  
**WORLDS AWAY**—Pablo Cruise—A&M

### KING KAROL/NEW YORK

**CITY TO CITY**—Gerry Rafferty—UA  
**DOUBLE VISION**—Foreigner—Atlantic  
**FAME**—Grace Jones—Island  
**GREASE**—RSO (Soundtrack)  
**IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SONGBIRD**—Barbra Streisand—Col  
**STREET-LEGAL**—Bob Dylan—Col  
**TASTE OF HONEY**—Capitol  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col

### SAM GOODY/EAST COAST

**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**DOUBLE VISION**—Foreigner—Atlantic  
**GREASE**—RSO (Soundtrack)  
**LAST KISS**—Fandango—RCA  
**LOVE ME AGAIN**—Rita Coolidge—A&M  
**MACHO MAN**—Village People—Casablanca  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**TASTE OF HONEY**—Capitol  
**WORLDS AWAY**—Pablo Cruise—A&M

### FOR THE RECORD/BALTIMORE

**ATLANTIC STARR**—A&M  
**BLAM**—Brothers Johnson—A&M  
**FIRE UP 'N' KICKIN'**—Fatback—Spring  
**GET OFF**—Foxy—Dash  
**TASTE OF HONEY**—Capitol  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**KISS THIS WORLD GOODBYE**—Mtume—Col

**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SOFTONES**—H&L  
**SUNLIGHT**—Herbie Hancock—Col  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col

### KEMP MILL/WASH., D.C.

**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**BLAM**—Brothers Johnson—A&M  
**DOUBLE VISION**—Foreigner—Atlantic  
**GET OFF**—Foxy—Dash  
**MISFITS**—Kinks—Arista  
**NIGHTWATCH**—Kenny Loggins—Col  
**NORMA JEAN**—Bearsville  
**PETER GABRIEL**—Atlantic  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SUNBURN**—Sun—Capitol

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

**BLAM**—Brothers Johnson—A&M  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**DOUBLE VISION**—Foreigner—Atlantic  
**GET OFF**—Foxy—Dash  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**MEMPHIS HORNS BAND II**—RCA  
**NATALIE LIVE**—Natalie Cole—Capitol  
**PETER GABRIEL**—Atlantic  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col

### PLATTERS/PHILADELPHIA

**BLAM**—Brothers Johnson—A&M  
**CARLENE CARTER**—WB  
**CAROLE BAYER SAGER... TOO**—Elektra  
**DREAM OF A CHILD**—Burton Cummings—Portrait  
**KEEP ON JUMPIN'**—Musique—Prelude  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**TALKING HEADS II**—Sire  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**WHATEVER HAPPENED TO BENNY SANTINI**—Chris Rea—UA/Magnet  
**YOUNGBLOOD**—War—UA (Soundtrack)

### FLO'S RECORDS/PITTSBURGH

**CARS**—Elektra  
**HAPPY TO BE WITH YOU**—Jean Carn—Phila. Intl.  
**IMAGES**—Crusaders—ABC Blue Thumb  
**LOVESHINE**—Con Funk Shun—Mercury  
**NATALIE LIVE**—Natalie Cole—Capitol  
**PERCEPTIONS**—Charles Earland—Mercury  
**PETER GABRIEL**—Atlantic  
**PYRAMID**—Alan Parsons Project—Arista  
**STREET-LEGAL**—Bob Dylan—Col  
**YOU'RE GONNA GET IT**—Tom Petty & The Heartbreakers—ABC Shelter

### NATL. RECORD MART/MIDWEST

**BLAM**—Brothers—A&M  
**DOUBLE VISION**—Foreigner—Atlantic  
**HEARTBREAKER**—Dolly Parton—RCA  
**IMAGES**—Crusaders—ABC Blue Thumb  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**NATALIE LIVE**—Natalie Cole—Capitol

**NIGHTWATCH**—Kenny Loggins—Col  
**PETER GABRIEL**—Atlantic  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)

### RECORD RENDEZVOUS/CLEVELAND

**BETTY WRIGHT LIVE**—Alston  
**CARS**—Elektra  
**DAVID GILMOUR**—Col  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**MAN-MACHINE**—Kraftwerk—Capitol  
**MODERN MAN**—Stanley Clarke—Nemperor  
**NATALIE LIVE**—Natalie Cole—Capitol  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**STRANGER IN TOWN**—Bob Seger & The Silver Bullet Band—Capitol  
**GET OFF**—Foxy—Dash

### RECORD REVOLUTION/CLEVELAND

**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**AMERICANA**—Leon Russell—Paradise  
**BLAM**—Brothers Johnson—A&M  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**ESSENTIAL JIMI HENDRIX**—WB  
**HOBO WITH A GRIN**—Steve Harley—Capitol  
**LIFE BEYOND I.A.**—Ambrosia—WB  
**MORE SONGS ABOUT BUILDINGS & FOOD**—Talking Heads—Sire  
**OBSESSION**—UFO—Chrysalis  
**WHITE, HOT & BLUE**—Johnny Winter—Blue Sky

### LIEBERMAN/MINNEAPOLIS

**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**BAT OUT OF HELL**—Meatloaf—Epic/Cleve. Intl.  
**BLAM**—Brothers Johnson—A&M  
**DOUBLE VISION**—Foreigner—Atlantic  
**GREASE**—RSO (Soundtrack)  
**IMAGES**—Crusaders—ABC Blue Thumb  
**MICHAEL JOHNSON ALBUM**—EMI America  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**WORLDS AWAY**—Pablo Cruise—A&M

### FRANKLIN MUSIC/ATLANTA

**BLAM**—Brothers Johnson—A&M  
**CARS**—Elektra  
**EDDIE MONEY**—Col  
**LIVE & DANGEROUS**—Thin Lizzy—WB  
**NIGHTWATCH**—Kenny Loggins—Col  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SLEEPER CATCHER**—Little River Band—Harvest  
**STARDUST**—Willie Nelson—Col  
**TAKIN' IT EASY**—Seals & Crofts—WB  
**WHITE MANSIONS**—Various Artists—A&M

### MUSHROOM/NEW ORLEANS

**BLAM**—Brothers Johnson—A&M  
**DAVID GILMOUR**—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**IMAGES**—Crusaders—ABC Blue Thumb  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**LIVE FROM PARIS**—Go—Island  
**NATALIE LIVE**—Natalie Cole—Capitol  
**NOT SHY**—Walter Egan—Col  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**TROPICO**—Gato Barbieri—A&M

### TAPE CITY/NEW ORLEANS

**COME GET IT**—Rick James—Gordy  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**FANTASY LOVE AFFAIR**—Peter Brown—Drive  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**LOUISIANA'S LE ROUX**—Capitol  
**LOVESHINE**—Con Funk Shun—Mercury  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SMOOTH TALK**—Evelyn Champagne King—RCA  
**TOGETHERNESS**—LTD—A&M  
**ULYSSES: THE GREEK SUITE**—Various Artists—20th Century

### DAVEY'S LOCKER/SOUTH

**ARABESQUE**—John Klemmer—ABC  
**DIRT BAND**—UA  
**DREAM**—Captain & Tennille—A&M  
**MARIPOSA DE ORO**—Dave Mason—Col  
**NATALIE LIVE**—Natalie Cole—Capitol  
**NIGHTWATCH**—Kenny Loggins—Col  
**PYRAMID**—Alan Parsons—Project—Arista  
**RANDY MEISNER**—Elektra  
**SUNLIGHT**—Herbie Hancock—Col  
**VAN HALEN**—WB

### SOUND TOWN/DALLAS

**BEE'S KNEES**—Derek  
**BLAM**—Brothers Johnson—A&M  
**CARS**—Elektra  
**DAVID GILMOUR**—Col  
**EYES OF LAURA MARS**—Various Artists—Col (Soundtrack)  
**MISFITS**—Kinks—Arista  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SMOOTH TALK**—Evelyn Champagne King—RCA  
**SNAIL**—Cream  
**THICK AS THIEVES**—Trooper—MCA

### ODYSSEY/SOUTHWEST & WEST

**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**AT THE THIRD STROKE**—Russ Ballard—Epic  
**BLAM**—Brothers Johnson—A&M  
**HOTELS, MOTELS & ROADSHOWS**—Various Artists—Capricorn  
**LARRY CARLTON**—WB  
**LIVE & DANGEROUS**—Thin Lizzy—Mercury  
**OBSESSION**—UFO—Chrysalis  
**PETER GABRIEL**—Atlantic  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)

### LICORICE PIZZA/LOS ANGELES

**AMERICANA**—Leon Russell—Paradise  
**BAT OUT OF HELL**—Meatloaf—Epic/Cleve. Intl.  
**BLAM**—Brothers Johnson—A&M  
**CALIFORNIA JAM 2**—Various Artists—Col  
**COME GET IT**—Rick James—Gordy  
**LARRY CARLTON**—WB  
**OBSESSION**—UFO—Chrysalis  
**PETER GABRIEL**—Atlantic  
**SEE FOREVER EYES**—Prism—Ariola  
**TASTE OF HONEY**—Capitol

### EVERYBODY'S RECORDS/NORTHWEST

**CAPTAIN'S VOYAGE**—Lee Ritenour—Elektra  
**DREAM OF A CHILD**—Burton Cummings—Portrait  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**LINES**—Charlie—Janus  
**NATURAL HIGH**—Commadores—Motown  
**OBSESSION**—UFO—Chrysalis  
**SNAIL**—Cream  
**3**—Pousette-Dart Band—Capitol  
**TROPICO**—Gato Barbieri—A&M  
**20 GREATEST HITS**—Buddy Holly/Crickets—MCA

# 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)  
AUG. 5 JULY 29



WKS. ON CHART

1	1	<b>GREASE (ORIGINAL SOUNDTRACK)</b> RSO RS 2 4002 (3rd Week)	13	J
2	2	<b>SOME GIRLS</b> ROLLING STONES/Rolling Stones COC 39108 (Atl)	7	G
3	3	<b>NATURAL HIGH</b> COMMODORES/Motown M7 902R1	11	G
4	5	<b>DOUBLE VISION</b> FOREIGNER/Atlantic SD 19999	5	G
5	4	<b>SHADOW DANCING</b> ANDY GIBB/RSO RS 1 3034	8	G
6	6	<b>SATURDAY NIGHT FEVER</b> BEE GEES AND VARIOUS ARTISTS/ RSO RS 2 4001	33	J
7	8	<b>STRANGER IN TOWN</b> BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	11	G
8	7	<b>CITY TO CITY</b> GERRY RAFFERTY/United Artists UA LA 840 G	13	G
9	10	<b>BUT SERIOUSLY, FOLKS . . .</b> JOE WALSH/Asylum 6E 141	10	G
10	13	<b>WORLDS AWAY</b> PABLO CRUISE/A&M SP 4697	8	G
11	11	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M SP 4658	40	G
12	16	<b>LIFE IS A SONG WORTH SINGING</b> TEDDY PENDERGRASS/ Phila. Intl. JZ 35095 (CBS)	8	G
13	14	<b>OCTAVE</b> THE MOODY BLUES/London PS 708	6	G
14	15	<b>STREET-LEGAL</b> BOB DYLAN/Columbia JC 35453	5	G
15	9	<b>DARKNESS ON THE EDGE OF TOWN</b> BRUCE SPRINGSTEEN/ Columbia JC 35318	8	G
16	12	<b>SONGBIRD</b> BARBRA STREISAND/Columbia JC 35375	9	G
17	17	<b>THE STRANGER</b> BILLY JOEL/Columbia JC 34987	44	G
18	18	<b>THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)</b> / Casablanca NBLP 7099	14	X
19	23	<b>PYRAMID</b> ALAN PARSONS PROJECT/Arista AB 4180	6	G
20	20	<b>SOUNDS . . . AND STUFF LIKE THAT!!</b> QUINCY JONES/ A&M SP 4685	8	G
21	19	<b>SO FULL OF LOVE</b> O'JAYS/Phila. Intl. JZ 35355 (CBS)	16	G
22	21	<b>RUNNING ON EMPTY</b> JACKSON BROWNE/Asylum 6E 113	32	G
23	22	<b>BOYS IN THE TREES</b> CARLY SIMON/Elektra 6E 128	15	G

**CHARTMAKER OF THE WEEK**

**24** **SGT. PEPPER'S LONELY HEARTS CLUB BAND**  
(ORIGINAL SOUNDTRACK)  
VARIOUS ARTISTS  
RSO RS 2 4100



1 X

25	24	<b>LONDON TOWN</b> WINGS/Capitol SW 11777	17	G
26	31	<b>TOGETHERNESS</b> LTD/A&M SP 4705	8	G
27	28	<b>BAT OUT OF HELL</b> MEATLOAF/Epic/Cleveland Intl. PE 34974	34	G
28	27	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA AFL1 2821	10	G
29	25	<b>FM (ORIGINAL SOUNDTRACK)</b> /MCA 2 12000	14	X
30	34	<b>NATALIE . . . LIVE!</b> NATALIE COLE/Capitol SKBL 11709	4	G
31	26	<b>SHOWDOWN</b> ISLEY BROS./T-Neck JZ 34930 (CBS)	16	G
32	29	<b>CENTRAL HEATING</b> HEATWAVE/Epic JE 35260	16	G
33	33	<b>THE ALBUM</b> ABBA/Atlantic SD 19164	25	G
34	38	<b>EVEN NOW</b> BARRY MANILOW/Arista AB 4164	24	G
35	37	<b>MISFITS</b> THE KINKS/Arista AB 4167	10	G
36	41	<b>COME GET IT</b> RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	7	G
37	36	<b>AJA STEELY</b> DAN/ABC AA 1006	44	G
38	32	<b>SLOWHAND</b> ERIC CLAPTON/RSO RS 1 3030	37	G
39	44	<b>A TASTE OF HONEY</b> /Capitol ST 11754	8	G
40	46	<b>IMAGES</b> THE CRUSADERS/ABC AA 6030	4	G
41	—	<b>BLAM!!</b> BROTHERS JOHNSON/A&M SP 4714	1	G
42	45	<b>MARIPOSA DE ORO</b> DAVE MASON/Columbia JC 35285	7	G
43	47	<b>VAN HALEN</b> /Warner Bros. BSK 3075	22	G
44	30	<b>EARTH</b> JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	21	G

45	49	<b>DAVID GILMOUR</b> /Columbia JC 35388	6	G
46	53	<b>NIGHTWATCH</b> KENNY LOGGINS/Columbia JC 35387	3	G
47	39	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner JZ 34929 (CBS)	42	G
48	35	<b>MAGAZINE HEART</b> /Mushroom MRS 5008	16	G
49	50	<b>YOU'RE GONNA GET IT</b> TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)	9	G
50	40	<b>WEEKEND IN L.A.</b> GEORGE BENSON/Warner Bros. 2WB 3139	27	J
51	52	<b>HEAVEN TONIGHT</b> CHEAP TRICK/Epic JE 35312	10	G
52	55	<b>IF MY FRIENDS COULD SEE ME NOW</b> LINDA CLIFFORD/ Curton 5021 (WB)	8	G
53	56	<b>LOVE ME AGAIN</b> RITA COOLIDGE/A&M SP 4699	7	G
54	64	<b>THAT'S WHAT FRIENDS ARE FOR</b> JOHNNY MATHIS & DENIECE WILLIAMS/Columbia JC 35435	2	G
55	62	<b>LOVESHINE</b> CON FUNK SHUN/Mercury SRM 1 3725	6	G
56	51	<b>STONE BLUE</b> FOGHAT/Bearsville BRK 6977 (WB)	12	G
57	54	<b>EDDIE MONEY</b> /Columbia PC 34909	23	F
58	43	<b>CHAMPAGNE JAM</b> ATLANTA RHYTHM SECTION/Polydor PD 1 6134	18	G
59	58	<b>MODERN MAN</b> STANLEY CLARKE/Nemperor JZ 35303 (CBS)	16	G
60	67	<b>GET IT OUTCHA SYSTEM</b> MILLIE JACKSON/Spring SP 1 6719 (Polydor)	3	G
61	65	<b>SLEEPER CATCHER</b> LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	7	G
62	42	<b>YOU LIGHT UP MY LIFE</b> JOHNNY MATHIS/Columbia JC 35259	19	G
63	48	<b>EASTER</b> THE PATTI SMITH GROUP/Arista AB 4171	17	G
64	57	<b>RUMOURS</b> FLEETWOOD MAC/Warner Bros. BSK 3010	76	G
65	59	<b>YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH</b> REO SPEEDWAGON/Epic JE 35082	14	G
66	60	<b>TOGETHER FOREVER</b> THE MARSHALL TUCKER BAND/ Capricorn CPN 0205	12	G
67	61	<b>THE LAST WALTZ</b> THE BAND/Warner Bros. 3WB 3146	15	X
68	63	<b>DON'T LET GO</b> GEORGE DUKE/Epic JE 35366	11	G
69	66	<b>SHAUN CASSIDY</b> /Warner/Curb BS 3067 (WB)	58	F
70	76	<b>SMOOTH TALK</b> EVELYN "CHAMPAGNE" KING/RCA APL1 2466	4	G
71	77	<b>IN THE NIGHT-TIME</b> MICHAEL HENDERSON/Buddah BDS 5712 (Arista)	4	G
72	68	<b>DOUBLE PLATINUM</b> KISS/Casablanca NBLP 7100	11	J
73	84	<b>PETER GABRIEL</b> /Atlantic SD 19181	2	G
74	75	<b>THIS IS YOUR LIFE</b> NORMAN CONNORS/Arista AB 4177	10	G
75	79	<b>LIVE AND DANGEROUS</b> THIN LIZZY/Warner Bros. 2BS 3213	3	H
76	69	<b>DOUBLE FUN</b> ROBERT PALMER/Island ILPS 9476 (WB)	21	G
77	70	<b>STARDUST</b> WILLIE NELSON/Columbia JC 35332	11	G
78	73	<b>FOOT LOOSE &amp; FANCY FREE</b> ROD STEWART/Warner Bros. BSK 3092	38	G
79	103	<b>OBSESSION</b> UFO/Chrysalis CHR 1182	1	G
80	80	<b>U.K.</b> /Polydor PD 1 6146	11	G
81	82	<b>INFINITY JOURNEY</b> /Columbia JC 34912	27	G
82	87	<b>SUNBURN</b> SUN/Capitol ST 11723	3	G
83	88	<b>SUNLIGHT</b> HERBIE HANCOCK/Columbia JC 34907	4	G
84	78	<b>FRENCH KISS</b> BOB WELCH/Capitol ST 11663	44	G
85	91	<b>MACHO MAN</b> VILLAGE PEOPLE/Casablanca NBLP 7096	9	G
86	72	<b>EXCITABLE BOY</b> WARREN ZEVON/Asylum 6E 118	24	G
87	71	<b>. . . AND THEN THERE WERE THREE</b> GENESIS/Atlantic SD 19173	17	G
88	101	<b>THE MICHAEL JOHNSON ALBUM</b> /EMI-America SW 17002	1	G
89	81	<b>FANTASY LOVE AFFAIR</b> PETER BROWN/Drive 104 (TK)	30	G
90	94	<b>BETTY WRIGHT LIVE</b> /Alston 4408 (TK)	2	G
91	105	<b>THE CARS</b> /Elektra 6E 135	1	F
92	95	<b>HEADLIGHTS</b> WHISPERS/Solcr BXL1 2774 (RCA)	11	G
93	74	<b>SON OF A SON OF A SAILOR</b> JIMMY BUFFETT/ABC AA 1046	18	G
94	85	<b>CASINO</b> AL DiMEOLA/Columbia JC 35277	14	G
95	86	<b>SPYRO GYRA</b> /Amherst AMH 1 1014	7	F
96	83	<b>ALL 'N ALL EARTH, WIND &amp; FIRE</b> /Columbia JC 34905	36	G
97	89	<b>HERMIT OF MINK HOLLOW</b> TODD RUNDGREN/Bearsville BRK 6091 (WB)	12	G
98	98	<b>MY RADIO SURE SOUNDS GOOD TO ME</b> LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175	8	G
99	90	<b>LET'S GET SMALL</b> STEVE MARTIN/Warner Bros. BSK 3090	45	G
100	96	<b>BORN LATE</b> SHAUN CASSIDY/Warner/Curb BSK 3126	36	G



***Get Off***  
***is getting off.***



FOXY'S on fire with a two-way Summer smash. GET OFF (DASH 5046) is the new hit single from FOXY'S hit LP, GET OFF (DASH 30005). Both are high on the charts... and they won't get off 'till they reach the top.

 PRODUCTIONS, INC.

Produced by Cory Wade for General Entertainment Corp.

DASH RECORDS.  
Distributed by TK

# 101 THE ALBUM CHART 150

AUGUST 5, 1978

AUG. 5	JULY 29	ALBUM	ARTIST	LABEL
101	92	ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)/	Ode OSY 21653 (Jem)	
102	102	CONTRARY TO ORDINARY	JERRY JEFF WALKER/MCA 3041	
103	97	PEABO	PEABO BRYSON/Capitol ST 11729	
104	114	TOBY BEAU	RCA AFL1 2771	
105	109	SWEET THUNDER	Fantasy-WMOT 9547	
106	99	ROCKET FUEL	ALVIN LEE/RSO RS 1 3033	
107	100	BLUE LIGHTS IN THE BASEMENT	ROBERTA FLACK/ Atlantic SD 19149	
108	93	DO WHAT YOU WANNA DO	DRAMATICS/ABC AA 1072	
109	107	GET TO THE FEELING	PLEASURE/Fantasy F 9550	
110	108	THE GRAND ILLUSION	STYX/A&M SP 4637	
111	104	FLOWING RIVERS	ANDY GIBB/RSO 1 3019	
112	110	10 YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H	
113	111	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	
114	125	SPARK OF LOVE	LENNY WILLIAMS/ABC AA 1073	
115	126	LOVE OR SOMETHING LIKE IT	KENNY ROGERS/ United Artists UA LA 903 H	
116	106	HEAVY HORSES	JETHRO TULL/Chrysalis CHR 1175	
117	127	TROPICA	GATO BARBIERI/A&M SP 4710	
118	112	LIVING ROOM SUITE	HARRY CHAPIN/Elektra 6E 142	
119	122	FREESTYLE	BOBBI HUMPHREY/Epic JE 35338	
120	123	POWER IN THE DARKNESS	TOM ROBINSON BAND/ Harvest STB 11778 (Capitol)	
121	131	NOT SHY	WALTER EGAN/Columbia JC 35077	
122	128	CABIN FEVER	MICHAEL STANLEY BAND/Arista AB 4182	
123	116	TASTY	PATTI LaBELLE/Epic JE 35335	
124	124	BRUISED ORANGE	JOHN PRINE/Asylum 6E 139	
125	113	ALMIGHTY FIRE	ARETHA FRANKLIN/Atlantic SD 19161	
126	146	GET OFF	FOXY/Dash 3005 (TK)	
127	132	LOUISIANA'S LE ROUX	Capitol SW 11734	
128	138	DREAM WORLD	CROWN HEIGHTS AFFAIR/De-Lite DSR 9506 (Mercury)	
129	139	CALIFORNIA JAM 2	VARIOUS ARTISTS/Columbia PC 35389	
130	137	RANDY MEISNER	Asylum 6E 140	
131	135	THREE'S A CROWD	TARNEY/SPENCER BAND/A&M SP 4710	
132	134	STAY THE NIGHT	JANE OLIVOR/Columbia JC 35437	
133	136	ARABESQUE	JOHN KLEMMER/ABC AA 1068	
134	—	AMERICANA	LEON RUSSELL/Paradise PAK 3142 (WB)	
135	—	ULYSSES THE GREEK SUITE	20th Century Fox 2T 1101	
136	140	WHEN I DREAM	CRYSTAL GAYLE/United Artists UA LA 858 H	
137	144	SNAIL	Cream CR 1009	
138	141	POWERAGE	AC/DC/Atlantic SD 19180	
139	—	A TOUCH ON THE RAINY SIDE	JESSE WINCHESTER/ Bearsville BRK 6984 (WB)	
140	118	LEVEL HEADED	SWEET/Capitol SKAO 11744	
141	143	THREE MILES HIGH	MASS PRODUCTION/Cotillion SD 5205 (Atl)	
142	147	WAR OF THE WORLDS	VARIOUS ARTISTS/Columbia JC 35290	
143	145	MIDNIGHT BELIEVER	B. B. KING/ABC AA 1061	
144	129	ELECTRIC GUITARIST	JOHN McLAUGHLIN/Columbia JC 35326	
145	149	FAME	GRACE JONES/Island ILPS 92525 (WB)	
146	115	KAYA	BOB MARLEY & THE WAILERS/Island ILPS 9517 (WB)	
147	133	HERE AT LAST—BEE GEES LIVE	RSO RS 2 3901	
148	148	STAR WARS (ORIGINAL SOUNDTRACK)	20th Century Fox T 541	
149	—	FIRE UP 'N' KICKIN'	FATBACK BAND/Spring 1 6718 (Polydor)	
150	142	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)	20th Century Fox T 550	

# 151-200 ALBUM CHART

151	STEPPIN' OUT	HIGH INERGY/Gordy G7 982R1 (Motown)	177	HAPPY TO BE WITH YOU	JEAN CARN/Phila. Intl. JZ 34986 (CBS)
152	SEE FOREVER EYES	PRISM/Ariola SW 50034	178	ALL NIGHT LONG	SAMMY HAGAR/ Capitol SMAS 11812
153	DANCE ACROSS THE FLOOR	JIMMY "BO" HORNE/ Sunshine Sound 7801 (TK)	179	YOUNG BLOOD (ORIGINAL SOUNDTRACK)	WAR/United Artists UA LA 940 H
154	ATLANTIC STARR	A&M SP 4711	180	GOT A FEELING	PATRICK JUVET/ Casablanca NBLP 7101
155	LIVE FROM PARIS	STOMU YAMASHTA'S GO/Island ISLD 10 (WB)	181	THICK AS THIEVES	TROOPER/MCA 2377
156	STEP II	SYLVESTER/Fantasy F 9556	182	STONEBOLT	Parachute RRLP 9006 (Casablanca)
157	MAGIC IN YOUR EYES	EARL KLUGH/ United Artists UA LA 877 H	183	FOREVER YOURS	THE SYLVERS/ Casablanca NBLP 7103
158	LOVE ISLAND	DEODATO/ Warner Bros. BSK 3132	184	MONTREUX SUMMIT VOL. II	VARIOUS ARTISTS/Columbia JG 35090
159	THE CAPTAIN'S JOURNEY	LEE RITENOUR/Elektra 6E 136	185	SET THE WORLD ON FIRE	LIAR/ Bearsville BRK 6982 (WB)
160	3	POUSETTE-DART BAND/ Capitol SW 11781	186	PAT METHENY GROUP	ECM 1 1114 (WB)
161	WHITE MANSIONS	VARIOUS ARTISTS/A&M SP 6004	187	DREAM OF A CHILD	BURTON CUMMINGS/Portrait JR 35481
162	MEMPHIS HORNS BAND II	RCA APL1 2643	188	DOWN IN THE BUNKER	STEVE GIBBONS BAND/Polydor PD 1 6154
163	ONLY ONE LOVE IN MY LIFE	RONNIE MILSAP/RCA AFL1 2780	189	LARRY CARLTON	Warner Bros. BSK 3221
164	THE GARDEN OF LOVE	DON RAY/ Polydor PD 1 6150	190	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS	Sire SRK 6058 (WB)
165	DAVID JOHANSEN	Blue Sky JZ 34926 (CBS)	191	THE DIRT BAND	United Artists UA LA 854 H
166	WHITE, HOT & BLUE	JOHNNY WINTER/Blue Sky JZ 35475 (CBS)	192	ROOM SERVICE	OAK RIDGE BOYS/ ABC AY 1065
167	SUMMERTIME GROOVE	BOHANNON/Mercury SRM 1 3728	193	SUPER BLUE	FREDDIE HUBBARD/ Columbia JC 35386
168	THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK)	Epic JE 35412	194	FAITH, HOPE & CHARITY	20th Century Fox T 560
169	WISE AFTER THE EVENT	ANTHONY PHILLIPS/Passport PB 9828 (Arista)	195	GLIDER	AURACLE/Chrysalis CHR 1172
170	GOLDEN GREATS	BUDDY HOLLY/ MCA 3040	196	ZARAGON	JOHN MILES/Arista AB 4176
171	MY SONG	KEITH JARRETT/ ECM 1 1115 (WB)	197	LIGHTS FROM THE VALLEY	CHILLIWACK/Mushroom MRS 5011
172	OUT OF THE BLUE	ELO/Jet KZ2 35467 (CBS)	198	VILLAGE PEOPLE	Casablanca NBLP 7064
173	KISS THE WORLD GOODBYE	MTUME/Epic JE 35255	199	EYES OF LAURA MARS (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Columbia JS 35487
174	ALIVEMUTHERFORA	VARIOUS ARTISTS/Columbia JC 35349	200	THE ESSENTIAL JIMI HENDRIX	Warner Bros. 2RS 2245
175	COLLISION COURSE	A SELEEP AT THE WHEEL/Capitol SW 11726			
176	DEADEYE	DICK C.J. & CO./ Westbound WT 6104 (Atl)			

# ALBUM CROSS REFERENCE

ABBA	33	JOHN McLAUGHLIN	144
AC/DC	138	CHUCK MANGIONE	11
ATLANTA RHYTHM SECTION	58	BARRY MANILOW	34
THE BAND	67	BOB MARLEY & THE WAILERS	146
GATO BARBIERI	117	MARSHALL TUCKER BAND	66
BEE GEES	147	STEVE MARTIN	99
GEORGE BENSON	50	DAVE MASON	42
PETER BROWN	89	MASS PRODUCTION	141
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PEABO BRYSON	103	JOHNNY MATHIS AND DENICÉ	54
JIMMY BUFFETT	93	WILLIAMS	27
CALIFORNIA JAM	129	MEATLOAF	130
CARS	91	RANDY MEISNER	57
SHAUN CASSIDY	59, 100	EDDIE MONEY	13
HARRY CHAPIN	118	MOODY BLUES	77
CHEAP TRICK	51	WILLIE NELSON	21
ERIC CLAPTON	38	O'JAYS	132
STANLEY CLARKE	59	JANE OLIVOR	29
LINDA CLIFFORD	52	ORIGINAL SOUNDTRACK:	
NATALIE COLE	30	FA	1
COMMODORES	3	GREASE	101
CON FUNK SHUN	55	ROCKY HORROR SHOW	6
NORMON CONNORS	74	SATURDAY NIGHT FEVER	148
RITA COOLIDGE	53	SGT. PEPPERS LONELY HEARTS	18
CROWN HEIGHTS AFFAIR	128	CLUB BAND	76
PABLO CRUISE	10	STAR WARS	19
CRUSADERS	40	THANK GOD IT'S FRIDAY	76
AL DIMEOLA	94	ROBERT PALMER	19
DRAMATICS	108	ALAN PARSONS PROJECT	49
GEORGE DUKE	73	TEDDY PENDERGRASS	12
BOB DYLAN	14	TOM PETTY	124
EARTH, WIND & FIRE	96	PLEASURE	8
WALTER EGAN	121	JOHN PRINE	65
FATBACK BAND	149	GERRY RAFFERTY	112, 115
ROBERTA FLACK	107	REO SPEEDWAGON	2
FLEETWOOD MAC	64	KENNY ROGERS	120
FOGHAT	56	ROLLING STONES	97
FOREIGNER	4	TOM ROBINSON BAND	134
FOXY	126	TODD RUNDGREN	7
ARETHA FRANKLIN	125	LEON RUSSELL	23
PETER GABRIEL	73	BOB SEGER	63
CRYSTAL GAYLE	136	CARLY SIMON	137
GENESIS	87	PATTI SMITH	15
ANDY GIBB	5, 111	SNAIL	95
GRAHAM CENTRAL STATION	98	BRUCE SPRINGSTEEN	122
DAVID GILMOUR	45	SPYRO GYRA	37
HERBIE HANCOCK	83	MICHAEL STANLEY BAND	78
HEART	48	STEELY DAN	150
HEATWAVE	32	ROD STEWART	110
MICHAEL HENDERSON	71	THE STORY OF STAR WARS	82
BOBBI HUMPHREY	119	BARBRA STREISAND	140
ISLEY BROS.	31	STYX	105
MILLIE JACKSON	60	SUN	131
RICK JAMES	36	SWEET	39
WAYLON JENNINGS & WILLIE NELSON	113	SWEET THUNDER	79
JETHRO TULL	116	TARNEY/SPENCER	75
BILLY JOEL	17	TASTE OF HONEY	104
THE BROTHERS JOHNSON	41	THIN LIZZY	28
MICHAEL JOHNSON	88	TOBY BEAU	135
GRACE JONES	145	BONNIE TYLER	80
QUINCY JONES	20	ULYSSES GREEK SUITE	79
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B. B. KING	143	VAN HALEN	92
EVELYN CHAMPAGNE KING	70	VILLAGE PEOPLE	114
KINKS	35	JERRY JEFF WALKER	25
KISS	72	JOE WALSH	142
JOHN KLEMMER	123	BOB WELCH	86
PATTI LaBELLE	123	WHISPERS	110
ALVIN LEE	61	LENNY WILLIAMS	139
LITTLE RIVER BAND	46	JESSE WINCHESTER	110
KENNY LOGGINS	46	WINGS	142
LOUISIANA'S LE ROUX	127	WAR OF THE WORLDS	90
LTD	26	BETTY WRIGHT	86
		WARREN ZEVON	86

## Martinovich Outlines Merch. Strategy

(Continued from page 31)  
point-of-purchase material at CBS Records. Martinovich further indicated that CBS would be introducing several new concepts in the near future, which would be consistent with the sense of innovation that characterizes CBS merchandising.

"Most improvements in our point-of-purchase display material are a result of input from the field," he declared. "(And) because impulse buying still constitutes about 35 percent (of record and tapes sold), merchandising is the responsibility shared by all of us. Regardless of title or job description, we are all merchandisers."

Two self-contained audio/

visual presentations served as part of Martinovich's address. The first was originally shown at this year's NARM convention, and it focused on media mix: The interaction of print, radio and television. The presentation was prepared by the NARM advertising committee, which was chaired by Don Dempsey, who is now senior vice president, general manager, E/P/A.

The second presentation was an A/V short, highlighting performance footage that has been produced by CBS Records for use in its trend-setting in-store video cassette program. Artists in the montage include Meatloaf, The O'Jays, Earth Wind & Fire, and Eddie Money.

## The Coast (Continued from page 28)

to more portentous sights—the kind Jung might have developed a couple of hundred pages around. We're still trying to explain all those villainous bunnies to less sophisticated industry watchers.

Less inside in its slant, but even better, was a pilot episode of "WKRP in Cincinnati," a new tube series that manages to get away with rock'n'roll by being neither too hip nor too serious. It's interesting to note that the very premise that sunk "FM"—an inside look at radio and its hold over listeners—works well, at least in the sequence we saw. The difference may be that where that big screen tome spent most of its time proving how hip its vantage point was, "WKRP" is anything but contemporary: most of the humor derived from the efforts of the good-humored new p.d., an avowed rocker, to persuade or delude the station manager to stop playing Muzak so he can broaden his ad base beyond the retirement homes and mortuaries that appear to be the only clients.

The centerpiece, though, and the one moment of true screwball finesse, was reserved for **Howard Hesseman** as a burned out jock so bored by the old format that he sleeps soundly between station I. D.'s, ads and records. After playing a new cover of "You're Having My Baby" by what sounds like the **Mormon Tabernacle Choir**, the bleary jock is told to rock out, and the Jekyll-to Hyde rock'n' roll possession that follows is priceless.

ERRATA: Our A&M convention coverage contained a couple of titular inaccuracies last week. To set the record straight: **Clare Baren** is director of audio/visual production; **Jordan Harris** is director of product management; and **Chuck Casell** is director of advertising communication/editorial director.

MISCELLANY: 65,000 people are expected to hear the **Eagles** at Minneapolis' Metropolitan Stadium August 1; if they all show up, the band will set a new attendance record for that state, eclipsing the likes of the **Beatles** and the **Beach Boys**. The same is expected when they play Kansas City, and they've already broken **Fleetwood Mac's** record in Calgary, Alberta . . . (Quite the turnout etc. etc.) Quite the turnout for **Teddy Pendergrass'** recent Roxy dates: **Bruce Jenner**, **Richard Roundtree**, **Jim Brown**, **Leif Garrett**, **Donald Byrd**, **Smokey Robinson**, **Robbie Robertson**, even erstwhile associate **Harold Melvin**; and although the stars may not have sprung for their own tickets, the venue was charging \$10 a shot, their highest prices ever . . . **Nicky Hopkins** joined the **Rolling Stones** at both Anaheim concerts last weekend . . . At the Oakland Stompers-California Surf game last week (we're talking soccer here, not tiddleywinks or pocket pool), the half-time feature was a game between the "Centerfold Girls" (formerly the Penthouse Pets, we're told) and the "Hollywood Squares," a bunch of celebs like **Ike Turner**, **Mark Hamill**, **Barbi Benton** and the casts of "CPO Sharkey" and "Quark." **Lee Oskar** was the Squares' honorary coach . . . **Cheech and Chong's** new film "Up in Smoke" will feature **War's** "Low Rider" in the soundtrack . . . **Marcus Joseph** has finished his first lp for Big Tree, **Parker McGee** producing . . . **The Greg Kihn Band's** "Next of Kihn," is now available domestically, via Beserkley's pact with Janus . . . **Donna Summer** has been recording at Rusk Sound Studios in Hollywood, **Giorgio Moroder** producing . . . Congrats to **Stan Harris** of Far Out Prods. and **Carol Stone** (radio and TV commercial producer) on the birth of daughter **Jonnelle Gina** July 14.

## Who In The World:

### Moody Blues Are Back, Stronger Than Ever

■ The Moody Blues have always been one of the pop's major "Pantheon" groups. And time has not diminished their power to please record buyers, as their reunion album (after five years apart) proves by its strong chart showing. With a fall tour planned, it looks like the Moodies are back—and stronger than ever.

The Moody Blues began their chart dominance over a decade ago with "Days Of Future Passed," an album that created a new category of rock and roll, classical/rock. The blending of rock and traditional symphonic instrumentation opened new vistas in popular music. Groups like Yes, Genesis and Renaissance followed the Moodies' lead, while other bands, like the Eagles, the Bee Gees and Procol Harum have utilized orchestras for recording and live performances.

Seven studio recordings along with "Caught Live + 5" and "This Is The Moody Blues," solo lps by Justin Hayward, John Lodge, Graeme Edge, Ray Thomas and Michael Pinder, have reportedly accounted for sales of over 27 million.

By the time the Moodies disbanded in 1973 to pursue individual projects, the band had toured nearly every country in the world (including trips behind the Iron Curtain to Czechoslovakia). The Moodies were also the first rock band to sell out Madison Square Garden, a feat they accomplished twice. They also

earned nine gold albums, as well as a host of other awards.

The first of the solo projects, Hayward and Lodge's "Blue Jays," debuted at Carnegie Hall in 1975. Following shortly thereafter were Thomas' "From Mighty Oaks" and "Hopes, Wishes and Dreams;" Edge's "Kick Off Your Muddy Boots" and "Paradise Ballroom;" Hayward's "Songwriter;" Lodge's "Natural Avenue" and Pinder's "The Promise". Though these records retained some flavor of the Moody Blues, each one explored other musical forms.

So when the five musicians regrouped last September to record "Octave", their first studio effort in five years, they brought with them fresh ideas and influences. Each member of the band contributed at least one of the lp's ten compositions. The disc, as the band's long-time producer Tony Clarke put it, "is an incorporation of the new ideas and the traditional lush music that is the Moody Blues' trademark."

"Octave" was released with a simultaneous radio launch on over 500 radio stations June 10, 1978. Now with the lp's first single, "Steppin' In A Slide Zone," beginning its bulleted chart climb, the Moody Blues have brought their inimitable brand of music back to the mainstream of rock and roll.

### CBS Gold, Platinum

(Continued from page 31)  
and gold for their single, "Use Ta Be My Girl." PIR artist Lou Rawls also earned a gold record for his album "When You've Heard Lou You've Heard It All." T-Neck recording group The Isley Brothers went gold and platinum for their "Showdown" lp. And Kirshner group Kansas received gold certification for its "Dust In The Wind" single.

### Multi-Media Shows

(Continued from page 31)  
ords were: Arnold Levine, vice president, advertising creative services, CBS Records; Nancy Steiger, director, radio and television production, CBS Records; Ted Bernstein, art director, special projects, CBS Records; Janice Scott, producer; Bill Smith, producer; Yvonne May, producer, film and video tape department; Rhonda Ralston, producer, film and video tape department. The scripts were written by Columbia and Epic/Portrait/Associated Label product managers along with Patricia Kennely, assistant to the director of copywriting, CBS Records, David Reitman, senior copywriter and copywriter Rick Lyon.

### CBS Taps Busby

■ NEW YORK—LeBaron Taylor, vice president of black music marketing, CBS Records, has announced the appointment of Jheryl Busby to the position of regional promotion marketing manager, west coast, black music marketing.

In this capacity, Busby will be responsible for coordinating promotion, sales and merchandising activities throughout the west coast region to achieve maximum sales. He will also work with the RVP, branch managers, LPMs and national headquarters to organize and supervise artist development activities within the region and maintain external relationships with program directors, music directors, disc jockeys, retail clerks, buyers, one-stop operators, CBS artists and managers, local club owners, promoters, reviewers, trade and tip publication, editors and publishers.

Busby joins CBS Records after serving as regional promotion marketing manager, west coast, Atlantic Records.

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick: "Sky High" — Mass Production (Cotillion).** The best way to describe this record is **FUNKY**. Pounding bass, blaring horns and screaming falsettos, characterize this premiere single from the group's new album. The theme is escapism, and we all want to do that on occasion, but the music is very much down to earth. Due to the large influx of funk, this may be a sleeper; watch it.

**DITTIES TO WATCH: "Lust" — Rinder & Lewis (AVI); "Honey I'm Rich" — Raydio (Arista); "You Were Meant For Me" — Donny Hathaway (Atco).**

**Seawind, the jazz/fusion group from Hawaii, has just signed with A&M's Horizon label. Barry White and Love Unlimited plus Marilyn McCoo & Billy Davis have signed with Columbia.**

**Everett Smith has been named national promotion manager for Cotillion. Smith will oversee the planning and execution of all promotional activities for all r&b product released by the Cotillion division of Atlantic. Smith will report directly to Henry Allen, president of Cotillion.**

**Chrysalis makes its debut in the r&b field with a record by Len Boone titled "Love Won't Be Denied." Boone is best remembered for the hit he penned for the Bay City Rollers, "You Made Me Believe In Magic."**

**The Nobles have signed an exclusive recording contract with Polydor.**

## WAX TO WATCH

**Albums (R&B/Disco): EON (Ariola), "The Force," "Moments Like These;" Atlantic Starr (A&M) — "Being in Love With You is So Much Fun;" Musique (Prelude) — "Keep On Jumpin'," "Summer Love;" Sylvester (Fantasy) — "Dance," "You Make Me Feel (Mighty Real);" Randy Brown (Casablanca) — "Do It Baby."**

**Jazz/Fusion: Gato Barbieri, "Tropico" (A&M) — Poinciana, "Evil Eyes;" Gary Bartz, "Love Affair" (Capitol) — "Shake Your Body," "Penelope;" Larry Carlton, "Larry Carlton" (Warner Bros.) — "Room 335," "Rio Samba."**

**Singles: Special Delivery (Shield [TK]) — "Get Up Express Yourself;" Patti Hendrix (Hilltak [Atlantic]) — "Lighting A Fire;" Rose Royce (Whitfield [Warner Bros.]) — "I'm In Love;" Phil Hurtt (Fantasy) — "Giving It Back;" Tony Orlando (E/A) — "Don't Let Go."**

(Continued on page 74)

## Champagne & Funk



RCA Records artist Evelyn "Champagne" King dropped in on the famed Parliament/Funkadelic crew after their recent performance in Hampton, Virginia. Ms. King was in town to promote her "Smooth Talk" album, and her "Shame" single in it. Non-Funkadelics shown here are (standing, second from left) Patrick Spencer, RCA's regional r&b promotion manager; "Champagne" (center); Leonard Ware, program director, WOWI-FM, Norfolk (standing, second from right); and Gwen Franklin, Casablanca promotion manager (standing, extreme right).

## CBS Promotes Hancock

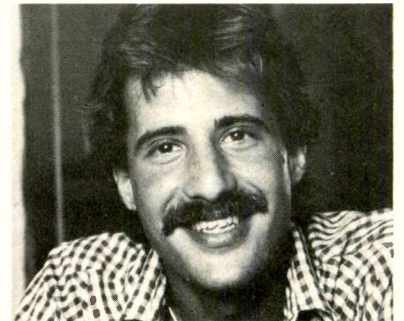
■ **NEW YORK** — LeBaron Taylor, vice president of black music marketing, CBS Records, has announced the appointment of Caesar Hancock to the position of regional promotion marketing manager, southwest, black music marketing.

In this capacity, Hancock will be responsible for coordinating promotion, sales and merchandising activities throughout the southwest region to achieve maximum sales. He will also work with the RVP, branch managers, LPMs and national headquarters to organize and supervise artist development activities within the region and maintain external relationships with program directors, music directors, disc jockeys, retail clerks, buyers, one-stop operators, CBS artists and managers, local club owners, promoters, reviewers, trade and tip publications, editors and publishers.

Hancock joined CBS Records in 1976 as local promotion manager in Houston, Texas. Prior to that, he was a regional promotion marketing manager with Buddah Records.

## Friedman To Casablanca

■ **LOS ANGELES** — Kenn Friedman has been appointed Casablanca's national director of disco promotion, according to vice president of special projects Marc Paul Simon.



Kenn Friedman

Friedman comes to Casablanca from Salsoul Records, where he served as special consultant and national director of disco promotion for the label. Prior to his tenure there, Friedman was a partner in Provocative Promotions and a vice president of the EWW public relations firm.

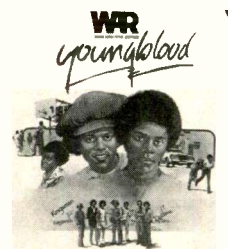
In his new post, Friedman will develop and direct disco promotion campaigns from Casablanca's new Manhattan headquarters at 137 West 55th Street.

## R&B PICKS OF THE WEEK

**SINGLE** **BRAINSTORM, "EVERY TIME I SEE YOU I GO WILD"** (Jobete Music Co. Inc./Stone Agate Music Div., ASCAP). This Detroit based group may have finally hit paydirt with this Stevie Wonder original. The soulful interpretation given this up-tempo tune can only act as a plus in securing this group the recognition that it deserves. Belita Wood's dynamic vocals rival Stevie's for grit and intensity. A must! Tabu ZS8-5505 (CBS).

**SLEEPER** **FUNKADELIC, "ONE NATION UNDER A GROOVE"** (Malbiz Music Inc., BMI). This is it. George Clinton's most commercial record ever under the Funkadelic banner. Everything is right for this one: the groove is there and a host of funky rhythms are guaranteed to make a snake jump. "Good God, Get On The Good Foot" and "Feet Don't Fail Me Now" are just a sample of the lyrics in this wonderful "Funk" tune. Warner Bros. WBS 8618.

**ALBUM** **WAR, "YOUNGBLOOD."** This original soundtrack from the motion picture "Youngblood" is the best effort by War in many years. The movie proved to be more than inspirational for a group that resorted to electronic diversions in their recent recordings. The feel here is real, and that is War at its best. In addition to "Youngblood (Living in the Streets)," the monster that will shake everyone up is "Keep On Doin'." United Artists LA904-H.





Two New Artists  
on Brunswick

TOMMY SANDS

BL 754216

with his debut album



MICHAEL WATSON

and his latest L.P.

“Silent Sunset”

BL 754217

**BRUNSWICK**

**DAKAR**

# RECORD WORLD R&B SINGLES CHART

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


AUG. 5 JULY 29

WKS. ON CHART

1	4	<b>BOOGIE, OOGIE</b> OOGIE A TASTE OF HONEY Capitol 4565	9	39	46	<b>YOUNGBLOOD (LIVIN' IN THE STREETS)</b> WAR/United Artists 1213 5
2	3	<b>YOU AND I</b> RICK JAMES STONE CITY BAND/Gordy 7156 (Motown) 11	11	40	17	<b>TAKE ME TO THE NEXT PHASE (PT. I)</b> ISLEY BROS./T-Neck 8 2272 (CBS) 19
3	1	<b>CLOSE THE DOOR</b> TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS) 10	10	41	30	<b>AUTOMATIC LOVER</b> SYLVIA/Vibration 576 (All Platinum) 9
4	5	<b>THREE TIMES A LADY</b> COMMODORES/Motown 1443 7	7	42	49	<b>DANCE (DISCO HEAT)</b> SYLVESTER/Fantasy 827 4
5	2	<b>STUFF LIKE THAT</b> QUINCY JONES/A&M 2043 12	12	43	44	<b>THE SPANK</b> JAMES BROWN/Polydor 14487 7
6	6	<b>SHAME</b> EVELYN "CHAMPAGNE" KING/RCA 11122 17	17	44	50	<b>CASTLES OF SAND</b> JERMAINE JACKSON/Motown 1441 4
7	7	<b>LAST DANCE</b> DONNA SUMMER/Casablanca 926 12	12	45	53	<b>SATURDAY</b> NORMA JEAN/Bearsville 0326 (WB) 3
8	15	<b>GET OFF</b> FOXY/Dash 5046 (TK) 6	6	46	52	<b>STELLAR FUNGK SLAVE</b> /Cotillion 44238 (Atl) 3
9	8	<b>USE TA BE MY GIRL</b> THE O'JAYS/Phila. Intl. 8 3642 (CBS) 18	18	47	56	<b>WHAT YOU WAITIN' FOR</b> STARGARD/MCA 40932 2
10	10	<b>ANNIE MAE</b> NATALIE COLE/Capitol 4572 13	13	48	51	<b>WORDS DON'T SAY ENOUGH</b> 7TH WONDER/Parachute 510 (Casablanca) 6
11	9	<b>RUNAWAY LOVE</b> LINDA CLIFFORD/Curtom 0133 (WB) 14	14	49	62	<b>SMILE EMOTIONS</b> /Columbia 3 10791 2
12	12	<b>SHADOW DANCING</b> ANDY GIBB/RSO 893 13	13	50	57	<b>SUPER WOMAN</b> DELLS/ABC 12386 00
13	13	<b>FEEL THE FIRE</b> PEABO BRYSON/Capitol 4573 12	12	51	59	<b>SUN IS HERE</b> SUN/Capitol 4587 6
14	14	<b>IF YOU'RE READY (HERE IT COMES)</b> ENCHANTMENT/Roadshow 1212 (UA) 7	7	52	31	<b>GET TO ME</b> LUTHER INGRAM/Koko 731 10
15	16	<b>DON'T PITY ME</b> FAITH, HOPE & CHARITY/20th Century Fox 2370 8	8	53	63	<b>SOFT AND WET</b> PRINCE/Warner Bros. 8619 2
16	19	<b>I LIKE GIRLS</b> FATBACK BAND/Spring 181 (Polydor) 8	8	54	60	<b>MORE THAN JUST A JOY</b> ARETHA FRANKLIN/Atlantic 3495 3
17	22	<b>SHAKE AND DANCE WITH ME</b> CON FUNK SHUN/Mercury 74008 6	6	55	37	<b>GOOD, BAD AND FUNKY</b> SHOTGUN/ABC 12363 10
18	20	<b>VICTIM</b> CANDI STATON/Warner Bros. 8582 7	7	56	64	<b>I DIDN'T TAKE YOUR MAN</b> ANN PEEBLES/Hi 78518 (Cream) 2
19	23	<b>TAKE ME I'M YOURS</b> MICHAEL HENDERSON/Buddah 597 (Arista) 7	7	57	54	<b>DO IT WITH FEELING</b> MICHAEL ZAGER & THE MOON BAND FEATURING PEABO BRYSON/Bang 737 7
20	27	<b>HOLDING ON (WHEN LOVE IS GONE)</b> LTD/A&M 2057 5	5	58	65	<b>OUR LOVE WILL SURVIVE</b> MEMPHIS HORNS/RCA 11309 2
21	29	<b>YOU'RE ALL I NEED TO GET BY</b> JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10722 5	5	59	34	<b>(LET'S GO) ALL THE WAY</b> WHISPERS/Solar 11246 (RCA) 16
22	11	<b>THE GROOVE LINE</b> HEATWAVE/Epic 8 50524 18	18	60	66	<b>BLUE LOVE</b> RUFUS FEATURING CHAKA KHAN/ABC 12390 2
23	21	<b>LOVE TO SEE YOU SMILE</b> BOBBY BLAND/ABC 12360 11	11	<b>CHARTMAKER OF THE WEEK</b>		
24	26	<b>BABY, I NEED YOUR LOVE</b> SWEET THUNDER/Fantasy-WMOT 826 8	8	61	— <b>FUNK-O-NOTS</b> OHIO PLAYERS Mercury 74014 1	
25	28	<b>NEVER MAKE A MOVE TOO SOON</b> B.B. KING/ABC 12380 7	7	62	— <b>READY OR NOT</b> DEBORAH WASHINGTON/Ariola 7707 1	
26	41	<b>GOT TO GET YOU INTO MY LIFE</b> EARTH, WIND & FIRE/Columbia 3 10796 2	2	63	— <b>I DON'T KNOW WHAT I'D DO</b> SWEET CREAM/Shadybrook 1044 12	
27	25	<b>STOP YOUR WEEPING</b> DRAMATICS/ABC 12372 9	9	64	70	<b>HOT STUFF</b> WAYNE HENDERSON/Polydor 14485 2
28	24	<b>YOU KNOW YOU WANNA BE LOVED</b> KEITH BARROW/Columbia 3 10722 10	10	65	67	<b>I THOUGHT IT WAS YOU</b> HERBIE HANCOCK/Columbia 3 10781 3
29	33	<b>IF YOU WANNA DO A DANCE</b> SPINNERS/Atlantic 3493 4	4	66	— <b>YOU GOT ME RUNNING</b> LENNY WILLIAMS/ABC 12387 1	
30	32	<b>GROOVE WITH YOU</b> ISLEY BROS./T-Neck 8 2277 (CBS) 5	5	67	— <b>BRANDY</b> O'JAYS/Phila. Intl. 3652 (CBS) 11	
31	35	<b>YOU</b> McCRARYS/Portrait 6 70014 6	6	68	68	<b>I CAN'T MOVE NO MOUNTAIN</b> SHIRLEY BROWN/Arista 0344 3
32	18	<b>DUKEY STICK (PART ONE)</b> GEORGE DUKE/Epic 8 50531 17	17	69	61	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10693 23
33	39	<b>FIRST IMPRESSIONS</b> THE STYLISTICS/Mercury 74406 8	8	70	42	<b>DANCE ACROSS THE FLOOR</b> JIMMY "BO" HORNE/SHS 1003 (TK) 20
34	36	<b>THANK GOD IT'S FRIDAY</b> LOVE & KISSES/Casablanca 925 10	10	71	47	<b>ONE ON ONE</b> PRINCE PHILLIP MITCHELL/Atlantic 3480 8
35	40	<b>THIS IS YOUR LIFE</b> NORMAN CONNORS/Arista 0343 5	5	72	58	<b>COME ON DANCE, DANCE</b> SATURDAY NIGHT BAND/Prelude 7110 7
36	38	<b>MY RADIO SURE SOUNDS GOOD TO ME</b> LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 8	8	73	55	<b>CAN'T GIVE UP A GOOD THING</b> SOUL CHILDREN/Stax 3206 (Fantasy) 9
37	45	<b>LOVE BROUGHT ME BACK</b> D.J. ROGERS/Columbia 3 10754 4	4	74	— <b>WHISTLE BUMP</b> EUMIR DEODATO/Warner Bros. 8606 1	
38	43	<b>MISS YOU</b> ROLLING STONES/Rolling Stones 19307 (Atl) 5	5	75	73	<b>HOME MADE JAM</b> BOBBI HUMPHREY/Epic 8 50529 12

**"I LIKE GIRLS"  
WILL LIGHT A FIRE UNDER  
THE CHARTS.**

"I LIKE GIRLS" THE RED HOT SINGLE FROM FATBACK'S NEW ALBUM

"FIRED UP 'N' KICKIN'" ON SPRING RECORDS 





# THE R&B LP CHART

AUGUST 5, 1978

- NATURAL HIGH**  
COMMODORES/Motown M7 902R1
- LIFE IS A SONG WORTH SINGING**  
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- COME GET IT**  
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- TOGETHERNESS**  
LTD/A&M SP 4705
- SOUNDS . . . AND STUFF LIKE THAT!!**  
QUINCY JONES/A&M SP 4685
- A TASTE OF HONEY**  
Capitol ST 11754
- SMOOTH TALK**  
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
- NATALIE . . . LIVE!**  
NATALIE COLE/Capitol SKBL 11709
- SO FULL OF LOVE**  
O' JAYS/Phila. Intl. JZ 35355 (CBS)
- GET IT OUTCHA SYSTEM**  
MILLIE JACKSON/Spring SP 1 6719 (Polydor)
- LOVESHINE**  
CON FUNK SHUN/Mercury SRM 1 3725
- GET OFF**  
FOXY/Dash 30005 (TK)
- BETTY WRIGHT LIVE**  
Alston 4408 (TK)
- THAT'S WHAT FRIENDS ARE FOR**  
JOHNNY MATHIS & DENICE WILLIAMS/Columbia JC 35435
- BLAM!!**  
BROTHERS JOHNSON/A&M SP 4714
- IN THE NIGHT-TIME**  
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)**  
Casablanca NBLP 7099
- MY RADIO SURE SOUNDS GOOD TO ME**  
LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
- CENTRAL HEATING**  
HEATWAVE/Epic JE 35260
- IMAGES**  
THE CRUSADERS/ABC AA 6030
- SUNBURN**  
SUN/Capitol ST 11723
- IF MY FRIENDS COULD SEE ME NOW**  
LINDA CLIFFORD/Curtom 5021 (WB)
- SHOWDOWN**  
ISLEY BROS./T-Neck JZ 34930 (CBS)
- SUMMERTIME GROOVE**  
BOHANNON/Mercury SRM 1 3728
- THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
- HEADLIGHTS**  
THE WHISPERS/Solar BXL 1 2744 (RCA)
- MACHO MAN**  
VILLAGE PEOPLE/Casablanca NBLP 7096
- FIRE UP 'N' KICKIN'**  
FATBACK BAND/Spring 1 6718 (Polydor)
- SPARK OF LOVE**  
LENNY WILLIAMS/ABC AA 1073
- PEABO**  
PEABO BRYSON/Capitol ST 11729
- YOUNG BLOOD (ORIGINAL SOUNDTRACK)**  
WAR/United Artists UA LA 904 H
- DON'T LET GO**  
GEORGE DUKE/Epic JE 35366
- TASTY**  
PATTI LABELLE/Epic JE 35335
- HOUSE OF LOVE**  
CANDI STATON/Warner Bros. BSK 3207
- STEP II**  
SYLVESTER/Fantasy F 9556
- STEPPIN OUT**  
HIGH INERGY/Gordy G7 982R1 (Motown)
- SWEET THUNDER**  
Fantasy-WMOT 9547
- DREAM WORLD**  
CROWN HEIGHTS AFFAIR/De-Lite DSR 9506 (Mercury)
- FAME**  
GRACE JONES/Island ILPS 92525 (WB)
- NORMA JEAN**  
Bearsville BSK 6983 (WB)

RECORD WORLD AUGUST 5, 1978



# JAZZ

By ROBERT PALMER

■ **Red Garland**, the Texas pianist who lent his unmistakable style to the greatest of Miles Davis' quintets, is back after a long and apparently happy period of living and playing in Dallas. He has been doing dates at various jazz clubs around the country and he has two warm and altogether splendid new albums on Fantasy's Galaxy label. "Red Alert" features a sextet, with **Harold Land** and **Ira Sullivan** on saxophones, **Nat Adderley** on cornet, **Ron Carter** on bass, and **Frank Butler** on drums, though the full group only plays on two of the six tracks, the others being devoted to various smaller permutations. "Crossings" is billed as "an album without any sideman . . . a trio with three leaders or with none" by producer **Orrin Keepnews**, but Garland is the dominant voice, even though his fellow musicians are bassist **Carter** and his teammate from the Davis quintet, drummer **Philly Joe Jones**. Speaking of Galaxy, the new label's second batch of releases also includes "Fancy Free," an album by bassist **Richard Davis** that features **Eddie** and **Joe Henderson** on horns, **Stanley Cowell** on piano, and, in a fine straight-ahead performance away from his usual electronics, **Billy Cobham** on drums; "Something Borrowed, Something Blue" by **Tommy Flanagan**, the consummate pianist, with **Keter Betts** and **Jimmy Smith** on bass and drums; and "Breathe Easy" by vibraphonist **Cal Tjader**.

Chiaroscuro's latest release certainly confirms that the company is moving in a variety of jazz directions. **Hamiet Bluiett**, the baritone saxophonist, has an album of the same name that includes the most beautiful music he has yet recorded, in a duo for his baritone and pianist **Don Pullen**. **Abdullah Ibrahim**, the South African pianist better known as **Dollar Brand**, has made one of his finest albums in "The Journey," which features **Bluiett**, **Don Cherry** and **Carlos Ward**, among others. Trumpeter **Max Kaminsky** shines on "When Summer Is Gone," with a nicely swinging rhythm section and no other horns. "Themes and Variations on 'A Child Is Born'" finds pianist **Dick Hyman** performing the **Thad Jones** composition in the styles of eleven other pianists, from **Scott Joplin** to **Cecil Taylor**, and finally in his own style. It grew out of a concert-lecture program Hyman conceived on the history of jazz piano. "McKenna" is a solo piano album by **Dave McKenna**, and "John and Joe," which sounds like it should feature someone with those names, is instead a pairing of saxophonists **Kenny Davern** and **Flip Phillips**.

**Keith Jarrett's** "My Song" with his European quartet, may be the first of the eight new ECM releases to draw critical praise, but watch out for "Pat Metheny Group," a real step forward for a very promising band. The other new ECM's in this first batch to be manufactured and distributed by Warner Brothers records are "Gateway 2," a second collection by the ECM power trio of guitarist **John Abercrombie**, bassist **Dave Holland**, and drummer/pianist **Jack DeJohnette**; Abercrombie's "Characters," a solo guitar album with plenty of overdubbing; Holland's "Emerald Tears," a very strong and long overdue solo bass album; "Silent Feet" by **Eberhard Weber's** group **Colours**; "Sol Do Meio Dia" by the exceptional Brazilian guitarist and pianist **Egberto Gismonti**; and "Of Mist and Melting" by guitarist **Bill Connors**, fronting a strong quartet with saxophonist **Jan Garbarek**, bassist **Gary Peacock**, and drummer **Jack DeJohnette**.

Three members of the **Art Ensemble of Chicago** have new records out. Saxophonist **Joseph Jarman** and percussionist **Don Moye** are a resourceful and satisfying duo on "Egwu-Anwu" ("Sun Song"), a two-record set on the India Navigation label that was recorded live at a Woodstock concert. **Roscoe Mitchell**, the Art Ensemble's founder and chief theoretician, plays duets with **Anthony Braxton** on a new Sackville album, "Duets with Anthony Braxton." Other new Sackville releases feature Canadian musicians (the label is based in Toronto). They are drummer **Pete Magadini's** "Bones Blues," **Ralph Sutton's** "Piano Solos," and **Maury Coles' "Solo Saxophone Record."**

Muse has released six new albums: "First Visit" by guitarist **Walt Barr**; "Double Exposure" by drummer **Joe Chambers**, who is featured here on keyboards in a series of duets with the late **Larry Young**; "Stretchin' Out" by the vocalist **Morgana King**; the wonderfully titled "Bar Wars" by saxophonist **Willis Jackson**; "Shippin' Out" by organist "Groove" **Holmes**; and "Now" by saxophonist **Eric Kloss**, with fine support from **Mike Nock**, **Mike Richmond** and **Jimmy Madison**. Drummer **Madison**, by the way, has his own new album, "Bumps on a Smooth Surface," on Adelphi. The featured players include bassist **Richmond**, trumpeter **Tom Harrell** and pianist **Harold Danko**.



# THE JAZZ LP CHART

AUGUST 5, 1978

- SOUNDS . . . AND STUFF LIKE THAT!!**  
QUINCY JONES/A&M SP 4685
- IMAGES**  
THE CRUSADERS/ABC AA 6030
- FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
- SUNLIGHT**  
HERBIE HANCOCK/Columbia JC 34907
- ARABESQUE**  
JOHN KLEMMER/ABC AA 1068
- WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2WB 3139
- FREESTYLE**  
BOBBI HUMPHREY/Epic JE 35338
- DON'T LET GO**  
GEORGE DUKE/Epic JE 35366
- TROPICA**  
GATO BARBIERI/A&M SP 4710
- MODERN MAN**  
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
- SUPER BLUE**  
FREDDIE HUBBARD/Columbia JC 35386
- THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
- CASINO**  
AL DiMEOLA/Columbia JC 35277
- RAINBOW SEEKER**  
JOE SAMPLE/ABC AA 1050
- MAGIC IN YOUR EYES**  
EARL KLUGH/United Artists UA LA 877 H
- HEART TO HEART**  
DAVID SANBORN/Warner Bros. BSK 3189
- ALIVEMUTHERFORYA**  
VARIOUS ARTISTS/Columbia JC 35349
- LOVE ISLAND**  
DEODATO/Warner Bros. BSK 3132
- ELECTRIC GUITARIST**  
JOHN McLAUGHLIN/Columbia JC 35326
- THE CAPTAIN'S JOURNEY**  
LEE RITENOUR/Elektra 6E 136
- LIVE AT THE BIJOU**  
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- SPYRO GYRA**  
Amherst AMH 1014
- SAY IT WITH SILENCE**  
HUBERT LAWS/Columbia JC 35022
- MONTREUX SUMMIT VOL. II**  
VARIOUS ARTISTS/Columbia JG 35090
- IN THE NIGHT-TIME**  
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- PAT METHENY GROUP**  
ECM 1 1114 (WB)
- A LOVE AFFAIR**  
GARY BARTZ/Capitol SW 11789
- MY SONG**  
KEITH JARRETT/ECM 1 1115 (WB)
- BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK 3111
- LIVE FROM PARIS**  
STOMU YAMASHTA'S GO/Island SLD 10 (WB)
- PHIL UPCHURCH**  
Martin 2209 (TK)
- LARRY CARLTON**  
Warner Bros. BSK 3221
- GATEWAY 2**  
JOHN ABERCROMBIE/ECM 1 1105 (WB)
- BALTIMORE**  
NINA SIMONE/CTI 7084
- PERCEPTIONS**  
CHARLES EARLAND/Mercury SRM 1 3720
- LOVELAND**  
LONNIE LISTON SMITH/Columbia JC 35332
- THE NEW BRUBECK QUARTET LIVE AT MONTREUX**  
DAVE BRUBECK/Tomato 7018
- THE X FACTOR**  
MICHAEL WHITE/Elektra 6E 138
- BOOGIE TO THE TOP**  
IDRIS MUHAMMAD/Kudu 38 (CTI)
- SKY BLUE**  
PASSPORT/Atlantic SD 19177

## WKTU Goes Disco

(Continued from page 15)

WBLS, had resigned her position, and was reported to be joining Burkhart/Abrams in some capacity. The status of Matt Clenott, a Burkhart/Abrams AOR veteran from WYSP-FM in Philadelphia who had been WKTU's program director, was unclear.

## FCC Seeks To Calm B'casters on Obscenity

(Continued from page 4)

The words were used in programs aired at 5:30 p.m. and 11 p.m., and the FCC has said that such words broadcast at those times did not merit penalties.

Ferris said that officials at the FCC "are far more dedicated to the First Amendment premise that broadcasters should air controversial programming than we are worried about an occasional four-letter word."

### Original Reprimand

(The original reprimand of New York's Pacifica station, WBAI-FM, stemmed from a 2 p.m. broadcast of a George Carlin routine which included words the FCC found vulgar and offensive, and liable to be heard by children in the audience. The final Supreme Court decision upheld that opinion.)

National Association of Broadcasters general counsel Erwin Krasnow thought Ferris's speech was a good one, but pointed out that regardless of his intentions, the court ruling has brought about a "chilling effect" among broadcasters, and a reluctance to broadcast material that might become ensnared in the time-of-day policy.

He also mentioned that Ferris "is only one person on the FCC and the FCC keeps changing." The commission presently has seven commissioners, each of whom is appointed for seven years.



**PROGRESSIVE RECORDS**

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George Duwvier, Bobby Rosengarden

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**CHUCK WAYNE**  
Jay Leenhart, Ronnie Bedford, Warren Chaisson

7003 FIGURE AND SPIRIT  
**LEE KONITZ QUINTET**  
Ted Brown, Albert Dailey, Rufus Reid, Joe Chambers

7004 ARIGATO  
**HANK JONES TRIO**  
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## ARB Keeps KUPD in Phoenix Book (Contd. from page 3)

spokesperson, the company backed away from its threatened delisting of KUPD for four reasons:

- The timing of complaints about the KUPD contest didn't allow Arbitron time to contact the station early enough in the survey period to stop the promotion;

- KUPD cooperated fully with Arbitron's post-survey investigation into the matter;

- Arbitron hopes the publication of the station's ratings in a separate section will be an effective warning in itself to other stations considering similar promotions or contests;

- Arbitron has never before had occasion to enforce its rating distortion policy to this extent.

The Phoenix rating book, held up for three weeks by the KUPD case, will be mailed late this week, according to Arbitron. Rating books for Jacksonville, Florida and Fresno, California, which have also been delayed by rating-distortion cases involving WAPE-AM and KFRE-AM, will be mailed today (31).

KUPD ran afoul of Arbitron through an "uncontest" which was conducted by the station beginning April 4, just before the

survey period for the market began. KUPD had for some time been conducting telephone surveys, identifying itself as "Tri-State Data," to determine listening habits and musical tastes.

Beginning in April, the names of people who had told the KUPD surveyers they listened to the station were entered on three-by-five cards, and a drawing was held by the station. Those whose names were chosen won cash prizes, and telephone interviews with the winners, explaining the contest, were broadcast by the station.

Arbitron charged that, because of those broadcast interviews, an Arbitron diary-keeper could easily believe that he was in fact reporting to KUPD, and that if he reported that he listened to the station he might be a winner.

When Arbitron announced it planned to delist KUPD from the rating book because of the contest, the station sought and won a temporary injunction in Superior Court in Phoenix blocking the publication of the book until a hearing on the case could be held. In the ruling that followed the hearing, Arbitron won the right to delist the station if it so chose.

## Action Music (Continued from page 46)

acceptance with audiences everywhere. Our Chart-maker of the Week was added to WKBW, WRKO, WLAC, WZZP, KFJ, KILT, KKXL, WAAY, WHY, WBSR, WCGQ, KNDE, KLUE, WINW. It is already on WPGC, KRBE, WTI, WNOE, KFRC, WNBC, Y100, WMAK, KXOK, WIFI, KNUS, Z104, WAVZ, KNOE-FM, WBBQ, WFLB, WSGA, WGSV, KTOQ, WJON, WGUY, KJRB.

## Twelve Oaks Pacts With KBRT, WEAW

■ THOUSAND OAKS, CAL.—Twelve Oaks Productions, syndicator of two formats for radio airplay, has signed contracts with KBRT in Los Angeles and WEAW in Chicago. KBRT, the first AM station in the L.A. basin to air an all-music format beamed to the Christian community, is broadcasting a contemporary pop/inspirational mix.

### Pop Hits As Well

Though the bulk of the tunes are supplied by artists specializing in contemporary Christian music, a quarter of the tunes are hits from pop artists which also carry a positive message.

WEAW now airs "Message One," a format consisting entirely of inspirational MOR contemporary tunes.

Both formats are available for airing in regional markets across the country and can be customized to fit the needs of a particular station.

## Singles Analysis

(Continued from page 8)

#67 bullet, and Crystal Gayle (UA) #4 bullet country, #69 bullet here.

The Moody Blues (London) pushed up to #74 bullet on adds and moves and Cheryl Ladd (Capitol) regained a bullet at #75 on major market adds. Still picking up adds are: LTD (A&M), #20 bullet r&b, #76 bullet here; Johnny Mathis & Deniece Williams (Col), #21 bullet r&b, #77 bullet here, and Norma Jean (Bearsville), #45 bullet r&b, #78 bullet here.

### New

Also new on the chart this week are: Stonebolt (Parachute) #90; Kristy & Jimmy McNichol (RCA) #91; Genya Ravan (20th Cent.) #95; Charlie (Janus) #96; Con Funk Shun (Mercury), already #17 bullet r&b, on here at #97; Spellbound (EMI America) #98; Trooper (MCA) #99, and Michael Henderson (Buddah), #19 bullet r&b, #100 here.

## Album Analysis

(Continued from page 8)

her exposure through the single "Shame." Peter Gabriel (Atlantic) at #73 bullet is based on continuing sales in the retail end, as UFO (Chrysalis) at #79 meets with good top 30 reports in the midwest, west and south. #91 bullet, "The Cars," (Elektra) with sales breaking out of the East, has spread retail activity to the south and the midwest. Michael Johnson (EMI America) at #88 is building on a retail basis.

## R&B REGIONAL BREAKOUTS

### Singles

#### East:

Emotions (Columbia)  
Sun (Capitol)

#### South:

Stargard (MCA)  
Emotions (Columbia)

#### Midwest:

Earth, Wind & Fire (Columbia)  
Stargard (MCA)  
Emotions (Columbia)  
Ohio Players (Mercury)

#### West:

Earth, Wind & Fire (Columbia)  
Rolling Stones (Rolling Stones)  
Emotions (Columbia)  
Lenny Williams (ABC)

### Albums

#### East:

Brothers Johnson (A&M)  
Lenny Williams (ABC)  
War (UA)  
Norma Jean (Bearsville)

#### South:

Brothers Johnson (A&M)

#### Midwest:

Brothers Johnson (A&M)  
War (UA)

#### West:

Brothers Johnson (A&M)  
War (UA)  
Norma Jean (Bearsville)

# The Entertainment Company (Continued from page 3)

Dolly Parton, Glen Campbell, Mac Davis and Samantha Sang. Just out or about to be released are records by Parton, Cheryl Ladd, Gladys Knight, Paul Anka, Livingston Taylor, Dusty Springfield, Roger Miller and the soundtrack to "The Eyes of Laura Mars," featuring Barbra Streisand.

The record production arm has a staff of four full-time producers helmed by Gary Klein (see separate story) who functions as executive in charge of production. Nick DeCaro, David Wolfert and John Mills are also on the staff.

Koppelman's founding partner in the firm was Samuel Lefrak, who along with Martin Bandier, executive vice president and general manager of the company, and Klein started the company less than three years ago. Lefrak, the New York estate developer, provided initial financing and is the company's chairman of the board.

According to Koppelman, a major reason for the company's success is the production work of Gary Klein. Klein has worked with Koppelman in various capacities for 15 years and, since joining The Entertainment Company, his string of hits has been prodigious. Heading the list is Dolly Parton's "Here You Come Again" lp, which brought the country singer considerable crossover acceptance, and Glen Campbell's "Southern Nights," which was recently honored as BMI's Most Performed Song of The Year and helped rejuvenate Campbell's recording career. Klein also produced Streisand's "Songbird" and "Streisand / Superman" albums which accrued the most sales of non-film related albums for the artist, platinum and double platinum respectively.

## Publishing

In addition to record production, The Entertainment Company has a large publishing operation, built through the acquisition of such catalogues as Music Maximus and Wes Farrell as well as a staff of songwriters. The current catalogue holds some 10 thousand compositions valued at more than \$8 million.

Jay Warner, vice president of west coast activities, has been very successful in exploiting these catalogues, according to Bandier. "Jay is primarily responsible for our ability to make the best use of these valuable catalogues," he said.

Alan Gordon, creator of such songs as "Happy Together," "My Heart Belongs to Me" and "Celebrate," was the first staff writer signed by the firm, followed by Wolfert, who writes as well as produces, John Batdorf,

formerly of Batdorf & Rodney, Henry Gaffney and Doug McCormick are also staff writers. In addition the company has acquired songs by Bruce Roberts, Jimmy Webb, Ben Weisman, Irwin Levine and Larry Brown and the catalogues of The Rascals and REO Speedwagon. Jay Warner, vice president of west coast activities oversees the exploitation of the catalogues.

Another arm of the firm is the new Manhattan Records, a United Artists custom label dedicated to building careers of developing artists.

Comments Bandier: "We're not a small company, but we still have the advantage of smallness in the sense that the right hand knows what the left is doing."

"At The Entertainment Company," Koppelman stated, "there's a total and constant pooling of ideas and talent without any excess ego getting in the way."

## Gary Klein:

## The Entertainment Co.'s MVP

By PAT BAIRD

■ NEW YORK — Gary Klein, staff producer and executive in charge of production for The Entertainment Company, has built one of the most successful track records in the music business as evidenced by the gold and platinum record awards he has received in the past year one.

Among the artists recently produced by Klein are Barbra Streisand, Dolly Parton, Cheryl Ladd, Glen Campbell and Samantha Sang. In addition, Klein just completed work on the original motion picture soundtrack of the Columbia Pictures release "The Eyes of Laura Mars," starring Faye Dunaway.

For Klein, the road to his career as a producer began at age seven when he took up the piano. An early interest in orchestration, tape recording and electronics served as a background, and he began writing songs while still a student at C. W. Post College on Long Island. "Bobby's Girl," the first Klein composition to be recorded, became a hit and soon thereafter the writer signed with Big Seven Music, a company managed by Charles Koppelman and Don Rubin. When Koppelman left Big Seven, Klein went with him, continuing his songwriting ventures and taking a strong interest in the publishing field.

Eventually, Klein and Koppelman moved to CBS Records, Klein as professional manager at April-Blackwood Music. Soon he shifted to producing albums for Jerry Vale, Liza Minelli, Johnny



From left: CBS/Records Group president Walter Yetnikoff, Charles Koppelman, Barbra Streisand, Jon Peters.

There's not a project we do here that the entire staff is not involved with in some capacity, even if it's just listening and giving ideas. It may be a Gary

Klein production, but Nick DeCaro may do an arrangement, and David Wolfert may write a song, and all along, I'm involved with the project with my own input."

Koppelman, once the creative head of Columbia Records as vice president of a&r and a partner in Koppelman & Rubin, a production/publishing company, clearly understands the advantages of a company that emphasizes team work and "personal service" to its artists.

"Fortunately, through my experience with Koppelman & Rubin and with CBS," he said, "I have acquired enough business acumen to function on that level. We don't need to bring in lawyers to do our own deals, because Martin Bandier is one. We know how to structure a deal, and that's a highly creative process in itself."

"At the same time, I have a feel for music and songs and I am directly involved in the creative end of things. I can work with people, direct people, bring out the best creative ability they have."

Robert Summer, president of RCA Records, a company which has often used The Entertainment Company's services, recently commented: "The thing in my view that is unique in terms of their capability is the very special talent they exhibit for bringing the right material to an artist. But beyond that, they have an awareness of the marketing process that rarely resides with a production company. The advice and support they offer subsequent to the delivery of the master is very valuable. And even at the time of production, they are able to share valuable advance insights as to the possible radio receptivity of a record."

According to Bandier, one of the company's strengths has been its lack of financial anxiety.

(Continued on page 74)



From left: Martin Bandier, Gary Klein, Charles Koppelman.

## A New Rostropovich

By SPEIGHT JENKINS

■ NEW YORK — The Classical Tips section last week should have carried news of a major Deutsche Grammophon release which is now in the process of arriving at dealers' shelves. Technical coordination of the information and a move of the DG offices from one floor to another in the same building on Seventh Avenue blocked the delivery of the information, but the whole release bears attention.

The complete recording of Puccini's *La Fanciulla del West*, which is close to the same cast as performed the opera in London's Covent Garden last season, has been long awaited. It will be discussed in this space next week, but from a sales standpoint should receive a lot of publicity immediately. Puccini's horse opera has always skittered around just on the surface of the popular repertory for reasons that have never been clear, but it has very exciting moments and the recordings have been somewhat

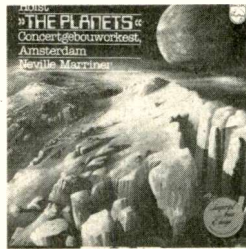
scarce. Angel's old recording, now on Seraphim, was the first Italian opera recorded by Birgit Nilsson and gives a sample of the Swedish soprano at the dawn of her career. And London's pressing with Renata Tebaldi and Mario del Monaco was made years ago at almost the birth of stereo.

Among the recordings in DG's new release, an album of cello concertos by Vivaldi, Tartini and Luigi Boccherini, all graced by the playing of Mstislav Rostropovich, is a real winner. The orchestra is the Collegium Musicum of Zurich and the conductor is Paul Sacher. Rostropovich's playing is simply staggering. His tone is as large as ever, his richness of sound is incomparable, yet his taste in these baroque and rococo pieces is more than exemplary. He shows in each concerto how well he combines ultimate technical mastery of the cello and prodigious musicality. Per-

(Continued on page 61)

## CLASSICAL RETAIL REPORT

AUGUST 5, 1978  
CLASSIC OF THE WEEK



**HOLST**  
**THE PLANETS**  
MARRINER  
Philips

### BEST SELLERS OF THE WEEK

**HOLST: THE PLANETS**—Marriner—Philips  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—Horowitz, Ormandy—RCA  
**RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP**—Columbia  
**RAVEL: BOLERO**—Bernstein—Columbia  
**WAGNER: ORCHESTRAL EXCERPTS**—Solti—London

### SAM GOODY/EAST COAST

**BACH: LEVINE AT RAVINIA**—RCA  
**BIZET: THE PEARL FISHERS**—Cotrubas, Vanzo, Pretre—Angel  
**BORODIN: COMPLETE ORCHESTRAL WORKS**—Tjeknavorian—RCA  
**HOLST: THE PLANETS**—Philips  
**MAHLER: SYMPHONY NO. 1**—Ozawa—DG  
**LEONTYNE PRICE: PRIMA DONNA, VOL. IV**—RCA  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RAMPAL, LASKINE**—Columbia  
**RAVEL: BOLERO**—Columbia  
**WAGNER: ORCHESTRAL**—London

### KORVETTES/EAST COAST

**BIZET: THE PEARL FISHERS**—Cotrubas, Vanzo, Pretre—Angel  
**VICTORIA DE LOS ANGELES SINGS FAVORITE OPERA ARIAS**—Seraphim  
**LEHAR: THE MERRY WIDOW**—Sills, Titus, Rudel—Angel  
**MOZART EVENING**—Davis—Seraphim  
**PUCCINI: LA BOHEME**—De Los Angeles, Bjoerling, Beecham—Seraphim  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RAMPAL, LASKINE**—Columbia  
**RAVEL: BOLERO**—Columbia  
**WAGNER: ORCHESTRAL**—London

### ROSE DISCOUNT/CHICAGO

**BACH: LEVINE AT RAVINIA**—RCA  
**FALLA: ATLANTIDA**—Fruehbeck de Burgos—Angel  
**HOLST: THE PLANETS**—Philips  
**LEHAR: THE MERRY WIDOW**—Sills, Titus, Rudel—Angel  
**MAHLER: SYMPHONY NO. 1**—Ozawa—DG  
**NYIREGYHAZI PLAYS LISZT**—Desmar  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RAVEL: BOLERO**—Columbia  
**STRAUSS: SALOME EXCERPTS**—Caballe, Bernstein—DG  
**WAGNER: ORCHESTRAL**—London

### CACTUS RECORDS/HOUSTON

**CHOPIN: PIANO MUSIC, VOL. III**—Ashkenazy—London  
**HOLST: THE PLANETS**—Philips  
**NYIREGYHAZI PLAYS LISZT**—Desmar  
**PACHELBEL: KANON**—Paillard—RCA  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**RAVEL: BOLERO**—Columbia  
**ART OF RECORDER**—Munrow—Angel  
**TCHAIKOVSKY: SYMPHONY NO 2**—Muti—Angel  
**WAGNER: ORCHESTRAL**—London

### ODYSSEY RECORDS/ SAN FRANCISCO

**BACH: LEVINE AT RAVINIA**—RCA  
**HAYDN: LORD NELSON MASS**—Blegen, Bernstein—Columbia  
**HAYDN: OXFORD, LONDON SYMPHONIES**—Marriner—Philips  
**THE GREATEST HITS OF 1720**—Columbia  
**HOLST: THE PLANETS**—Philips  
**MAHLER: SYMPHONY NO. 1**—Ozawa—DG  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RAMPAL, LASKINE**—Columbia  
**STRAUSS: SALOME EXCERPTS**—Caballe, Bernstein—DG  
**VAUGHAM-WILLIAMS: FANTASY ON A THEME OF THOMAS TALLIS**—Ormandy—RCA

### TOWER RECORDS/ SAN FRANCISCO

**BEETHOVEN: MISSA SOLEMNIS**—Solti—London  
**BORODIN: COMPLETE ORCHESTRAL WORKS**—Tjeknavorian—RCA  
**ELGAR: VIOLIN CONCERTO**—Kyung Wha Chung—London  
**HANSON: SYMPHONY NO. 4**—Hanson—Mercury Gold  
**HOLST: THE PLANETS**—Philips  
**LEHAR: THE MERRY WIDOW**—Sills, Titus, Rudel—Angel  
**POULENC: ORGAN CONCERTO**—Previn—Angel  
**RAMPAL, LASKINE**—Columbia  
**THE ART OF THE RECORDER**—Munrow—Angel  
**VIVALDI: THE FOUR SEASONS, OTHER CONCERTOS**—Harnoncourt—Telefunken

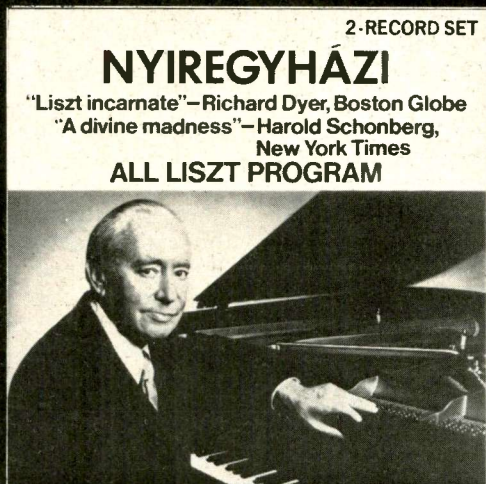
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New York Times

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## Radio Turns To Video Ads

(Continued from page 15)

"I work with a relatively small budget for all types of promotion," explained Steve West, program director for Seattle's KJR. "It currently runs about \$90,000 per year and we try to keep the money in the people, and the budget down." West utilizes television advertising about "once a year," and does not direct it with an institutional eye, but rather uses the medium to "promote contests that draw attention to the station," thus maximizing the ad dollars. Neighboring KING, which West says is affiliated with a television station, has a much larger television ad budget, and West estimated that KJR's budget for television is "about one-tenth" of his competitor.

Consequently, West looks for innovative ideas that will increase station identity within a modest set of guidelines, in addition to directing his TV ads towards a particular promotion. "Our major promotion in the past two years

has been window stickers," said West, "and we have about 600,000 of them in circulation. Our print ads are on a trade basis and total about \$25,000 per year." West still believes, on the basis of his research, that television is the most effective advertising outlet for his station, but adds that "the costs make it difficult."

### Bumper Stickers

While citing an increase in television advertising, Jim Elliot, PD at WPGC in Washington, D.C., also mentions that his promotion budget included a bumper sticker campaign that was very successful. In the past four years the station has distributed over half a million bumper ads, and this constant visibility is very important in a town where the population experiences a 33 percent turnover every two years. He adds that "someone who is a star on television, is much more recognizable, than a movie star."

## A New Rostropovich

(Continued from page 60)

haps the most amazing thing of all is how anyone can play with so much richness and yet never allow a Romantic excess: the slides that Rostropovich so loves in 19th-century music cannot be heard here, and the whole is a model of style.

The concerto of Giuseppe Tartini, incidentally, is the only one he composed and has a particularly demanding differentiation of dynamics and moods. Boccherini's concerto, on the other hand, is one of ten, and the Spanish-based composer shows great technical knowledge and feel for the writing. This is probably the best known piece on the disc and the most Romantic in style.

### Zuckerman

Haydn's Violin Concerto No. 1, which is not often recorded, finds Pinchas Zuckerman playing and conducting with the lyrical beauty expected. This is a jaunty Haydn work, and he makes sure that the violin portion is not just pretty, expressive and virile in tone and concept. Members of the Los Angeles Philharmonic join Zuckerman and the whole is a satisfying and musical adornment to the many recordings of Haydn.

Though the compositions of Carl Maria von Weber do not normally draw a large audience in the United States, (DG via Archiv has just brought out a disc that should not be ignored) the estimable German tenor Peter Schreier has recorded a whole

series of Weber songs written for guitar accompaniment and played with Konrad Ragossnig on the guitar. This subject matter might seem arcane, but the popularity of the guitar in the United States demands close attention. Of the major Romantic composers, not many were drawn to the guitar. Schubert was historically thought to be interested, but pieces supposedly composed by him for the guitar have turned out to be spurious. Weber, as the interesting liner notes detail, actually wrote around 20 songs for guitar accompaniment because the instrument was extremely popular, particularly in Vienna in the early 19th century. Some of the songs on this album have references to other Weber works; one is a direct steal from *Der Freischuetz*. The important fact for any listener is the charm of the simple melody and the lovely manner in which the guitar serves as partner and accompanist for the tenor. These are love songs in a narrow, somewhat gentle emotional range, but they are none the less charming for it. They also bring out the best in Schreier's voice. His tenor has often sounded white — certainly without much color — and though his voice is not rich here, the simplicity of the songs and their mood tends to make him sound at its best. His musicianship is exemplary, his pitch good, the high notes fine and the delivery of each word in the highest class of Lieder singing.

## Bruce Lundvall

(Continued from page 30)

thing now that perhaps has not been said often enough in a company renowned for its marketing expertise, its sophisticated systems . . . its manufacturing leadership. I'm going to tell you that as I look around at our competition and particularly as I look at that half-billion dollar objective of ours . . . It just would not be achievable or even thinkable . . . without the vision of what is by far the most enlightened a&r expertise in this industry . . .

"Having musical vision means being there to test the water when the first ripples begin to swell. It means hanging out at CBGB's checking out the avant-garde loft scene, tapping the mid-west rock and roll belt or England's punk clubs, or auditioning a rock and roll band in Germany. It means traveling to Havana to see what's developed musically in 20 years of political isolation and being the first American record company to sign a Cuban act.

"There was a time in the 60's that some of you may still recall when our musical vision was less than 20-20 and despite constant prodding by top management,

a&r chose to either ignore or debate a growing phenomenon called rock & roll. We were late in the game and it took a lot of years before we finally caught up. That stigma held on even until recently, to the point that we were loath to present a rock & roll band at a convention for fear we'd drive people out of the ballroom. Your resounding enthusiasm for act after act at our New Orleans convention proved once and for all that we're not just a rock & roll company—we're the rock & roll company.

I've just summarized a rather staggering list of accomplishments made possible because of our unique vision as a company. I've also cited an example of what almost happened to us when myopia threatened to set in. As we moved into a new season and very soon into a new decade, the one quality — in fact the only quality — that will make the difference between remaining #1 and losing our bullets on the "big chart" will be the continued focus of that vision. But do we have an exclusive proprietorship on this

(Continued on page 67)

## Radio Replay

(Continued from page 14)

start, but once you have proven to be a low risk, your rates shall be reduced. Froyds hasn't thought of all the coverage you might need; if you have some suggestions of problem areas, send them to me and I will be happy to forward them to Froyds. Policies offered for radio in their new fall program are as follows: Lack of Popularity. This, I'm sure, will be one of the best sellers. It will guard against a sudden drop in ratings or revenue . . . Station Takeover Insurance. If a small band Muzak freaks attack your station or a cult of people that worship music recorded at 78 rpm invade your premises, you'll be covered . . . Request Line Insurance. This guards against one person calling for the same record more than 100 times in one day (two records not included are "Stairway to Heaven" and "Color my World") . . . Contest Protection. You'll be covered if you give away all the prizes in a contest on the first day, when the contest was meant to last a month . . . Transmitter Coverage. This is the cheapest of Froyds' plans. To save you from reading the small print, if you receive transmitter damage on the 15th of September during the next five years, because of low flying pterodactyls, your company equipment will be replaced. If this happens to you make sure to take pictures and send them to RW.

MOVES: **Michael St. John** resigns from WMAK/Nashville as PD. He will become the program manager at another Nashville station within the week . . . **T. Morgan** resigns as WPEZ/Pittsburgh PD . . . **Scotty Brink** new morning man at WNBC/New York from KULF/Houston, replacing **Lee Masters**, who is leaving to manage and be a part owner of a radio station . . . **Glen Stewart** named new PD at WBRU/Providence . . . **Keith Wright** is the new PD at WVUD/Dayton, replacing **Jeff Vargo**, who is joining the sales staff . . . **Robert C. Mafel** has joined WRKO/Boston for 6 p.m.-10 p.m. air shift. He is better known to his fans as **Willie "B"** . . . New GM at WAIV/Jacksonville is **Gerald G. Peterson** . . . Portia at RW west reports: **Paul Drew** is discontinuing his consulting services to RKO Radio after eleven years . . . **John Driscoll** has resigned as PD at 10Q/Los Angeles, and will remain on the air . . . **Rick Roberts** is the new MD at WEAQ/Eau Claire . . . **Andy Manuel** named MD at KUGN/Eugene . . . **Doug Flodin** new PD at KYNO-FM/Fresno . . . **Mason Dixon** is the new PD at Q105/Tampa . . . **Ron O'Neil** appointed MD at KANC/Anchorage . . . **Gary Martin** new PD at WINZ/Miami . . . Send your moves and changes to either Portia (RW west) or in the east to me, that's me.

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Estela Nuñez firmó con Ariola, y con ella suman ya muchos intérpretes considerados primeros figuras en México, que inclinan sus preferencias por el sello que desde que abrió sus puertas independientemente en el mercado mexicano acaparó los lugares en difusión y ventas. Estela, quien pasó a ser dirigida artísticamente por **Eduardo Magallanes**, hace su debut con el tema "Como te llamas tú" del autor **Jorge Villamil**. De esta forma, Ariola refuerza aún más su elenco de lujo que integran con brillante éxito **Camilo Sesto**, **Juan Gabriel**, **José José**, y **Rocío Durcal** . . . Contando con la representación del sello Vanguard de la unión americana, Melody lanza su línea clásica. Ocho élpes conteniendo las mayores obras de **Franz Schubert**, **Frederic Chopin**, **Franz Litz**, **Nicolai Rimsky Korsakov**, **Peter Tchaikovsky** y **Wolfgang Mozart**, y dos álbum dobles de **Nicolo Paganini** y **Gustav Mahler**, son las producciones que están a la venta, respaldadas por un despliegue promocional de gran alcance. Cada una de estos lanzamientos que periódicamente se irán realizando, han sido planeados por los directivos de Melody cuidando el más mínimo detalle. Junto con el élepe, están otorgando atractivas reproducciones de famosos pintores, entre los que se cuentan **Picasso**, **Diego Rivera**, **Clausell**, **Mignard**, **Gelovius** y muchos más. Completan estas joyas musicales, una extensa y bien tratada biografía de cada uno de estos prestigiados pintores. La labor—como lo he comprobado—es fatigosa, por lo que ojalá que la repercusión en ventas sea atractiva, como recompensa de este bien realizado trabajo. ¡Felicitaciones!

Violentamente el grupo **Area 8** (Polydor) coloca su creación "Corazón herido," ubicándose entre, las novedades de mayor sorpresa. Por su parte, los promotores de Polydor unen esfuerzos, consientes de que con este tema pueden lograr uno de los más interesantes impactos de la temporada . . . La Informalidad que derrocha **Héctor Lavoe**, le resta la brillantez que como artista debería tener al haber logrado dos hitazos sobresalientes. Desde su aparición en el mercado, sus producciones fueron gratamente aceptadas ("El periódico de ayer" y "Mentira") reflejándose automáticamente en

ventas; pero todo el bueno que discográficamente ganan tanto Fania como el propio artista, se derrumba cuando Lavoe tiene que aparecer en público, dada la total falta de seriedad que hace gala el intérprete. Sería de un gran beneficio, que se le acercara un consejero gratuito, que le hiciera entender que el cumplimiento de sus compromisos es parte vital para llegar al triunfo y después sostenerse.

Una reestructuración total en todas sus áreas, está llevando a cabo la poderosa empresa editorial Peer Southern Music Publishing Co. Así lo informó el grato amigo **Edward Villar**, quien tiene la responsabilidad del cargo de Contralor y Gerente Financiero. Su fugaz visita, se debió a la continuación del plan para revitalizar las relaciones con todas las filiales. Más detalles de estas importantes modificaciones en los sistemas operativos de Peer, los daré en el "Especial México 78" . . . **José Barette** y **El Miramar**, es como en el futuro se llamará el grupo del sello Acción, que después de colocar muchos hits tanto en México como en el extranjero, agregan uno más con el tema "Por que tu no me quieres." El motivo de este cambio, se debe a que muchos impostores se han aprovechado ventajosamente suplantando al grupo. Pero en adelante, será muy difícil suplantar al autor é intérprete **José Barette**, creador de todos los éxitos del Miramar.

Otra vez **Cepillin** dá que hablar. El ídolo del consumidor infantil y exclusivo del sello Orfeón, acapara nuevamente ventas, colocándose entre los de mayor demania su más reciente LP que trae como identificación la canción "En un bosque de la China" . . . Superando el medio millón de copias vendidas, el "Gavilán o paloma" que interpreta **José José**, quien manifiesta públicamente que en Ariola está viviendo los mejores momentos de su vida discográfica. Para Septiembre, Pepe tiene previsto un viaje a España, en donde grabará su próximo élepe.

Especial cuidado le está poniendo Musart al lanzamiento de la nueva producción de **Juan Bau**, al que considero por los atributos que exhibe, que debe convertirse en un triunfador a corto plazo en el mercado mexicano. ¡Y hasta la próxima desde México!

## DESDE NUESTRO RINCON INTERNACIONAL

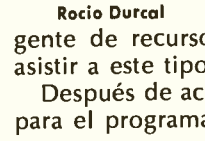
By TOMAS FUNDORA



■ Freedom Production de **Stan Solomon** y **Norman Canter**, están lanzando en Miami un nuevo concepto en espectáculos al anunciar la presentación de conciertos con artistas topes en el "Gusman Concert Hall." El lugar, considerado por muchos como de una acústica envidiable pero con la dificultad de que sienta solamente 1883 personas, será acondicionado para los conciertos con artistas topes en el "Gusman Concert Hall." El lugar, considerado por muchos como de una acústica

envidiable pero con la dificultad de que sienta solamente 1883 personas, será acondicionado para los conciertos con equipos de sonido de primera, decoración especial y tratamiento de "millonarios" a todos los asistentes. Entre los artistas que se están contactando e nombran **Fleetwood Mac**, los **Rolling Stones**, **Stevie Wonder** y **Bob Dylan**. Pero lo importante es que Norman, que se dedica a la exportación de equipos petroleros y que lleva tiempo viajando por Latinoamérica, está considerando ofrecer conciertos con artistas de primera del mundo latino, comenzando con **Camilo Sesto** y **Lolita**, ambos de España. Por supuesto, este tipo de espectáculo será ofrecido a precios

en extremo altos para las grandes masas de pueblo, convirtiéndose en espectáculos exclusivísimos, al cual acudirán altas personalidades. Para ello, la promoción será encaminada hacia aquellos individuos que no acuden normalmente a espectáculos gratuitos o de bajo costo de entrada. El tratamiento prometido es de "alfombra roja" (red carpet) a todos los asistentes, con "valet parking," cocktails y aperitivos. La idea puede ser brillante, si a más contar con la presencia de la gente de recursos amplios de Miami las de Latinoamérica deciden asistir a este tipo de evento artístico y social.



Rocío Durcal

Después de actuaciones en el Olympia Theatre de París, filmaciones para el programa televisivo francés "Top Club" así como entrevistas en "Aujourd" y "Musique and Music" y aparición "300 Millones" desde la capital española, **María Creusa** de Brasil acaba de ser lanzada en su última grabación titulada "Doce Veneno" (Sweet Poison) con músicas de **Paulo de Britto**, **Chico Buarque de Holanda** y **Francis Hime**. La campaña promocional de RCA Brasil, hacia esta artista, está bien planeada . . . **Cuco Sánchez** promocionará personalmente sus nuevos "releases" titulados "Ojos de Engaña Veinte" y "Adonde estará mi amor" en



María Creusa

Argentina . . . **Lola Flores** está grabando un simple para CBS española, mientras que **Lolita** prepara un nuevo long playing con temas de **Manuel Alejandro**, en producción de **Daniilo Vaona** y **Manuel Alejandro** para CBS . . . Radicado en México, **Leonardo Favio** acaba de terminar un long playing producido para Melody de México. El tema que saldrá a promoción será "Hablemos de Amor." Proximamente saldrá Leonardo en gira promocional por las principales ciudades de Estados Unidos . . . Después de triunfar **Rocío Durcal** en los Estados Unidos con el tema "Tarde," comienza ahora a oírse fuerte en "Jamás me cansaré de tí," temas grabados en México con la creatividad autoral de **Juan Gabriel** y contenidos en su long playing grabado en México . . . Alhambra Records de Estados Unidos lanza a fuede promoción a su nuevo talento **Clay Carrillón**, artista español de 19 años con los temas "Si, Baby, mi Bay" (R. Miller-J. Vellon) y "Canta mi Canción" (Donovan Leitch-J. Vellon) . . . Lanzó CBS Columbia de Venezuela al conjunto vocal **Venezuela Fraseando** en un long playing con temas de **Agustín Lara**, bajo la dirección de **Vicente Forjonel** y al grupo salsero



Clay Carrillón

(Continued on page 63)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Tacoma

By KTOY

1. **COMO DIOS MANDA**  
SALVADOR'S/Arriba
2. **DEMASIADO AMOR**  
MARIO PINTOR/Pronto
3. **YO NECESITO UNA MUJER**  
THE INTERSOUND/Flor-Mex
4. **A PESAR DE TODO**  
VICENTE FERNANDEZ/Caytronics
5. **TU LLENAS MI SER**  
GRISELL/Alhambra
6. **AYUDAME A ESCRIBIR ESTA CANCION**  
PUNTO SUR/Jaguar
7. **CAMARON PELAO**  
LOS POLIFACETICOS/Latin Int.
8. **TE PERDI LA FE**  
ANGEL FLORES/Freddie
9. **ME HE CANSADO DE TI**  
FREDY TOVAR/Carnaval
10. **LA TUMBA SERA EL FINAL**  
TRIO LUCERO/Olympico

### Hartford

By WRYM (AGUILERA & MARTINEZ)

1. **QUE ME DEN DE TU SALSA**  
ROBERTO TORRES/Salsoul
2. **AYUDAME SAN ANTONIO**  
CHARANGA AMERICA/El Sonido
3. **NUNCA MAS PODRE OLVIDARTE**  
NUEVO SUPER TRIO/Boricano
4. **KUNG FU KARATE**  
ANGEL CANALES/TR
5. **SALSA CON DULCE**  
LA CONSAGRACION/Mary Lou
6. **AQUI NO HA PASADO NADA**  
EL GRAN COMBO/EGC
7. **YO SOY UNA MAS**  
YOLANDITA MONGE/Coco
8. **EL BARDO**  
MIGUELITO PUVENTUD/Orfeon
9. **MURIO EL SONERO**  
LOS VIRTUOSOS/Discolor
10. **SUENOS**  
PERLA/Audio Latino

### Miami

By WQBA (MARIO RUIZ)

1. **EN EL COPACABANA**  
LISSETTE/Coco  
BARRY MANILOW/Arista
2. **LA VIDA EN ROSA**  
MANOLO OTERO/Latin
3. **QUIEREME**  
MIAMI SOUND MACHINE/Audiofon
4. **EVERGREEN/NACE UNA ESTRELLA**  
BARBRA STREISAND/CBS
5. **CELOS PORQUE TE QUIERO**  
VIOLETA RIVAS/CR
6. **Y SIN AMOR**  
DELIA/Lad
7. **UN POQUITO DE TU AMOR**  
CLAUDIA/Caliente
8. **TU ME ESTAS PERDIENDO**  
NELSON NED/W.S. Latino
9. **LA ULTIMA VEZ**  
TONY FRONTIERA/EMI
10. **FUIMOS**  
DULCE/Atlas

### Central America

By CADENA OIR (RADIO TIHB)

1. **NIGHT FEVER**  
BEE GEES/RSO
2. **NOCTURNO**  
COMANCHE/Dila
3. **ENGANERO**  
JENNY CASTILLO/Onda Nceva
4. **JURO QU NUNCA VOLVERE**  
LUCHA VILLA/Musart
5. **DE ENGANOS**  
ELIZABETH/Dila
6. **VETE**  
LOS AMAYA/Didesa
7. **LA MONTANA**  
MANANTIAL/CBS
8. **QUIEREME**  
MIAMI SOUND MACHINE/Audiofon
9. **SOLO TU**  
GAVIOTA/CBS
10. **AUNQUE TU NO LO CREAS**  
JOSE VELEZ

## Ventas (Sales)

### Houston

1. **DERRUMBES**  
SALVADOR'S/Arriba
2. **AUNQUE TE ENAMORES**  
JUAN GABRIEL/Pronto
3. **SERENATA SIN LUNA**  
LOS ANGELES NEGROS/International
4. **SOY TAN POBRE**  
GRUPO SUPER ESTRELLA/Visa
5. **DENME UN RIDE**  
JUAN GABRIEL/Arcano
6. **JURO QUE NUNCA VOLVERE**  
LUCHA VILLA/Musart
7. **PORQUE TU NO ME QUIERES**  
GRUPO MIRAMAR/Safari
8. **TE VAS, TE VAS**  
LOS SONADORES/Yurico
9. **QUE CASUALIDAD**  
JOE BRAVO/Freddie
10. **MEJOR ME VOY**  
CHELO/Musart

### San Francisco

1. **CARA DE GITANA**  
DANIEL MAGAL/Caytronics
2. **CARAMBA DONA LEONOR**  
GENERACION 2000/Atlas
3. **JURO QUE NUNCA VOLVERE**  
LUCHA VILLA/Musart
4. **EL PASADISCOS**  
DIEGO VERDAGUER/Discolando
5. **PORQUE TU NO ME QUIERES**  
GRUPO MIRAMAR/Safari
6. **ERES MI MUNDO**  
YNDIO/Atlas
7. **SANGRE DE VINO**  
REYNALDO OBREGON/Orfeon
8. **COPACABANA**  
LISSETTE/Coco
9. **AQUEL DIA**  
EDGARD Y SU INSPIRACION/Orfeon
10. **ADIOS AMOR, TE VAS**  
JUAN GABRIEL/Pronto

### Central America

By RICARDO ASCANIO

1. **NIGHT FEVER**  
BEE GEES/RSO
2. **UN AMOR EN TU VIDA**  
ALFONSO PAHINO/Alhambra
3. **VOLCAN**  
JOSE JOSE/Ariola
4. **POLVORA MOJADA**  
PABLO ABRAIRA/Movieplay
5. **NOCTURNO**  
COMANCHE/Dila
6. **SOLO TU**  
GAVIOTA/CBS
7. **ROBERTO CARLOS COLECCION**  
RICARDO BRAGA/RCA
8. **ENGANERO**  
JENNY CASTILLO/Onda Nueva
9. **SERENATA SIN LUNA**  
ANGELES NEGROS/Dila
10. **CARA DE GITANA**  
DANIEL MAGAL/CBS

### Brazil

By ASSOCIACAO BRASILEIRA

1. **QUEM E ELE**  
MISS LENE/CBS
2. **VERDE VINHO**  
PAULO ALEXANDRE/Chantecler
3. **DANCE A LITTLE BIT CLOSER**  
CHARO AND THE SALSOU ORCH./  
Top Tape
4. **EASY TO LOVE**  
LEO SAYER/WEA
5. **EMOTION**  
SAMANTHA SANG/Odeon
6. **BUENOS DIAS ARGENTINA**  
DEMETRIUS/RCA
7. **DON'T LET ME BE MISUNDERSTOOD**  
SANTA ESMERALDA/Phonogram
8. **WE'RE ALL ALONE**  
RITA COOLIDGE/Odeon
9. **FROM HERE TO ETERNITY**  
GORDON/RGE/Fermata
10. **HOW DEEP IS YOUR LOVE**  
BEE GEES/Phonogram

## Nuestro Rincon (Continued from page 62)

**Bomba** . . . Debido al crecimiento de Fonodisco de Venezuela, sus directivos han creado Discorona C.A., firma que distribuye su producto y el representado en el territorio venezolano. Entre las representaciones se cuentan: Vogue de Francia, Tecla de Portugal, Marfer de España, Mate-Discolor de Estados Unidos, Fadisa de Ecuador, Corporación Musical de Colombia, Tropical de Colombia, Falcón de U.S.A., Acción de México, Estudio de Portugal y Starbright de Estados Unidos. Sus sellos nacionales son Fonodisco, Evesol, Payara, Cachilapo, Corona y Discaracas. Fonodisco acaba de celebrar su "Décimo Aniversario." ¡Felicidades! . . . Disco Quatro de Chile lanzó un simple de **Antonio Prieto** interpretando "El Amor" (G. Becaud-J. Prieto) y "Yo soy así." (Clayton-J. Roberto). ¡Muy bueno! . . . Top Tape, que colocó a **Charo y la Orquesta Salsoul** número uno en Brasil, acaba de lanzar una hermosísima producción titulada "Dia a Dia" en la voz de **Totonho**. ¡Gran sabor y creatividad brasileña en máxima expresión! . . . Comienza a moverse fuerte en Nueva York la nueva producción del Maestro **Julio Gutierrez** y su **Charanga All Stars** titulada "Close Encounters of the Latin Kind." Entre los temas resaltan el del título y "Muanga," (F. Bukaka-R. Lay) "Baila que Baila," (B. Landestoy) "Quien vive sin amor" (Titti Sotto) y "Oye mi onda." (A. Tomas Valdez) Los arreglos son de **Julio Gutierrez** y **Carlos Franzetti** . . . ¡Y ahora hasta la próxima! . . . desde Venezuela.

Freedom Productions, under the direction of **Stan Solomon** and **Norman Canter**, is launching a new entertainment concept in the Miami area by presenting top acts at the Gusman Concert Hall. The Hall is considered acoustically perfect, but with a seating capacity of only 1883 it will be set up with special sound equipment and an all-around classy atmosphere. Among the acts being considered are **Fleetwood Mac**, **The Rolling Stones**, **Stevie Wonder** and **Bob Dylan**. The most important factor for us is that Norman, who is in the business of exporting petroleum equipment and has travelled extensively throughout Latin America, is also considering presenting top Latin names such as **Camilo Sesto** and **Lolita**, both from Spain. These shows (Continued on page 64)

## Record World en Puerto Rico

By SERGIO COLLADO

■ Tremendo espectáculo la entrega de premios Diplo hecha el pasado 27 de mayo en el Coliseo Roberto Clemente por **Bernardo Hevia** a los artistas sobresalientes del 1977-1978. Comenzó la actividad a las 8:30 y terminó cerca de las 2 de la mañana.

A pesar de que hubieron premios absurdos o no merecidos en algunos de los renglones en general todo estuvo bien. Además por fin hubo un organizador que se acordó de honrar a la radio y a los locutores tanto de San Juan como de la isla. Como siempre hubo artistas de nombre que faltaron al compromiso de asistir pero no hicieron falta pues hubo artistas de mas.

Los disqueros en general se portaron algo apáticos a este acto. Unos porque no tenían premios y la gran mayoría porque tienen problemas más graves que atender. La situación sigue más o menos estática. Hay poco dinero en la calle, los vendedores de guaguas están casi parados y los distribuidores igual. La mercancía americana sigue absorbiendo la mayor cantidad de las ventas. Un dato curioso es que las compañías

están promoviendo su música y se oye en la radio pero las ventas no mejoran.

Se espera la situación cambie pronto. De paso esta crisis ha servido para que las compañías hagan reajustes y disminuyen inventarios y crédito en la calle.

Por otro lado hay grabaciones nuevas en el mercado de **Felito Felix**, **Conjunto Quisquilla**, **Anexo Tres**, **Gilberto Monroig**, **Tony Croatto**, **Antonio Dominguez**, **Génesis**, **Katraska**, **Ruckie Vazquez**, **The Fragile Co.**, **Ari Rosado**, **La Gran Orquesta** y la **Orquesta Boricua**.

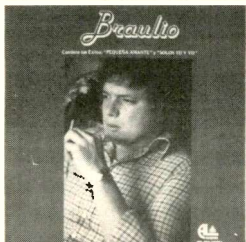
**Nelson Velázquez**

Al apreciado compañero y amigo **Nelson Velázquez** un incendio le destruyó su tienda Discocity en Río Piedras perdiendo todo su inventario. Lamentamos grandemente esta tragedia pero sabemos que Nelson siempre ha sido luchador y saldrá adelante pronto.

Para los suplidores de mercancía que envían para P.R. es bueno se informen que toda la mercancía que envíen debe ser debidamente facturada a los precios normales incluyendo la mercancía promocional.

(Continued on page 64)

# RECORD WORLD LATIN AMERICAN ALBUM PICKS



## PEQUEÑA AMANTE

**BRAULIO—AI ABS 6044**

Excelentes arreglos musicales respaldan a uno de los interpretes con más posibilidades del momento de España. Braulio se luce en "Pequeña Amante," "Solos tú y yo," "La Cruda Verdad" y "Un idiota más." Espectacular en "Porque coño hemos cambiado."

■ Good musical arrangements and orchestrations back one of the voices from Spain with international possibilities. Braulio is at his best in "Pequeña Amante," "Porque coño hemos cambiado" and "Boda en el asilo." All tunes by Braulio.



## A PESAR DE TODO

**VICENTE FERNANDEZ—CBS DCS 850**

El interprete ranchero del momento, Vicente Fernandez interpreta aquí algunos temas con gran arraigo popular como "Angelitos Negros" (M. Alvarez Maciste-A. Eloy Blanco), "Oración Caribe" (M. Teresa Lara) y "Hoja Seca" (Roque Garbajo) y otros de gran fuerza comercial como "De que tamaño me quieres" (F. Mendez), "La Lupe" (L. González) y "Se vende un caballo" (H. Galindo), su éxito actual.

■ The most popular ranchera singer of the moment in a very saleable package in which standard tunes have been included among new ones with great possibilities, such as his current hit "Se vende un caballo." Also "Cenizas" (W. Rivas), "Sentencia" and "Los mandados" (J. Lerma).

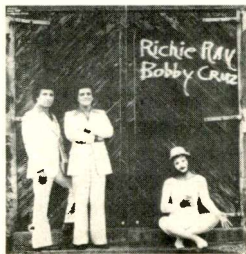


## SALSA A LA MANERA DE . . .

**MARCO ANTONIO MUÑIZ—Arcana DKL 3415**

Con arreglos de Luis Cárdenas, Enrique Crozco y Chucho Ferrer, el popular Marco Antonio Muñoz interpreta salsa a su manera. Muy comercial paquete de melodías tropicales tales como "Ya no te quiero" (R. Hernandez), "El Carretero" (Portabales), "Si no me dan de beber, lloro" (E. Vicente Carattini) y "Un caminante" (G. Mejias Palazzi).

■ With arrangements by Luis Cardenas, Enrique Crozco and Chucho Ferrer, popular Marco Antonio Muñoz performs a salsa package his way. "La botellita" (D.A.D.), "La Luz" (J. Donate-A. Velez), "Tú eres mi destino" (C. Gomez Barrera) and "Quien lleva los pantalones?" (A. Luis García).



## RICHIE RAY AND BOBBY CRUZ

**Vaya JMV5 67**

Los muy populares interpretes salseros Richie Ray y Bobby Cruz, interpretan aquí un repertorio contagioso que mueve al baile. Los temas de corte religioso le dan toque muy especial que merecen amplia felicitación por sus mensajes. "Todos los pueblos" (Braulio Portes), "Amor y alegría" (R. Ray), "Aleluya" (R. Ray-B. Cruz) y "Tantas cosas" (R. Ray-B. Cruz).

■ Very popular salsa performers Richie Ray and Bobby Cruz in a very special package. Beautiful religious message that deserves the best of congratulations. "Ruth" (R. Ray-B. Cruz), "El Rey David" (Ray-Cruz), "Aleluya" (Ray-Cruz) and "A su nombre Gloria" (R. Ray-B. Cruz).

## En Puerto Rico (Continued from page 63)

No importa que la mercancía promoción debe ser facturada y hacer claro su valor para el pago de impuestos. Ya varias compañías, han pagado multas por primera vez de \$200.00. La segunda vez será de \$1,000.00 y la tercera sera de \$2,500.00. Los inspectores estan chequeando to-

dos los embarques caja por caja.

### T.H. y Fania

A pesar de que son muchos los años que lleva la "salsa" reinando en P.R. y que durante el año pasado tuvo su "recesión" vuelve a la carga. Ayudada por la competencia entre T.H. y Fania la

## Russian Recital



Chappell Music writer/artist Mark and Alec Piskunov, also known as The Russians, treated the Chappell professional staff to an impromptu recital during a break at the Hit Factory in New York. The Piskunovs, who are making their pop recording debut on Private Stock Records with Ron Frangipane producing, also maintain a successful career on the concert stage where they have played as soloists with such famed conductors as Rostropovich and major symphonies nationally. Pictured are (from left): Chappell professional manager Ritchie Cordell, Chappell engineer Julian McBrowne, professional manager Helaina Bruno, vice president, creative, Frank Military, manager Nan Pearlman, producer Ron Frangipane and Alec and Mark Piskunov at the keyboard.

## Nuestro Rincon (Continued from page 63)

will be appealing to a very select, discriminating audience.

Because of the size of Gusman Hall, the tickets will be considerably more in demand and priced higher than tickets to a concert in a baseball stadium, and both Solomon and Canter promise, literally, a red carpet treatment including valet parking and cocktails. The idea could work out if in addition to the socialites of the Miami area, the Latin Americans also come to these social/artistic events.

After a trip to France and Spain which included appearances at the Olympia Theatre, Top Club (French TV) and "300 Millones" (Spanish TV), **Maria Creuza** returns to Brazil for the release of her newest lp, "Doce Veneno" (Sweet Poison). It includes songs by the reknowned **Chico Buarque de Hollanda**, **Paulo de Britto** and **Francis Hime**. RCA Brazil plans an extensive promotional campaign . . . **Cuco Sanchez** from Mexico will personally promote in Argentina his new releases "Ojos de Engaña Veinte" and "Adonde estara mi amor" . . . **Lola Flores** recording her new single for CBS Spain while her daughter **Lolita** is preparing her new lp with songs by **Manuel Alejandro** and a production by **Danilo Varona** and **Manuel Alejandro**, also for CBS . . . **Leonardo Favio**, now living in Mexico, has just finished a new lp for Melody of Mexico. The single being released as promotion will be "Hablemos de Amor." Leonardo should begin a promotional tour throughout U.S. shortly . . . After smashing in the U.S. Latin markets with the song "Tarde," **Rocio Durcal** continues her popularity with another hit tune, "Jamás me cansaré de ti," both from the lp recorded in Mexico containing tunes by the Mexican composer of the moment, **Juan Gabriel**.

Alhambra Records is backing its newest artist, **Clay Carillon**, a 19 year old Spanish singer. The single released for promotion is "Si, Baby, My Baby" (R. Miller-J. Vellon) and "Canta mi Canción" (Donovan Leitch-J. Vellon) . . . CBS Venezuela is releasing the group **Venezuela Fraseando** with an lp with songs by **Agustin Lara** and under the direction of **Vicente Forjonel**. CBS is also releasing the "salsa" group **Bomba** . . . Due to the success of Fonodisco from Venezuela, it has created Discorona, C.A., which will distribute its product and licensed product in Venezuela. Among its many licenced products are Vogue from France, Tecla from Portugal, Marfer from Spain, Mate-Discolor from the U.S., Fadisa from Ecuador, Corporación Musical from Colombia, Tropical from Colombia, Falcón from the U.S. and others. Local labels include Fonodiscos, Evesol, Payara, Cachilapo, Corona and Discaracas. Fonodiscos just celebrated its 10th Anniversary. Congratulations! . . . Discos Quatro from Chile is releasing a new single by **Antonio Prieto** with "El Amor" (G. Becaud-J. Prieto) and "Yo soy así" (Clayton-J. Roberto).

"salsa" vuelve con mucha fuerza. WKAQ FM, Salsoul 98, WQBS, WVOZ y ahora WKVM están dándole preponderancia a este ritmo sobre todos los demás. Para dolor de Caytronics, Coco, Gema, Velvet, Discolando, "MAS," Borinquen, Latin Internacional y todas las que en su mayoría producen

baladas, el area metropolitana esta siendo dominada por las "salsa." La isla sigue fiel a las baladas pero tambien recoge algo de la influencia salsera. La epoca (verano) tambien tiene su influencia. Pues las vacaciones y la playa recogen gran cantidad de juventud en plan de fiesta.

I think that we are uniquely positioned, as the older, to take advantage of the demographic movement of the population into their early 30s, as compared

the early 30s matron who is primarily shopping the tailor and the Woolworths and Sears of the country. Recognize that something approaching 50 percent of the sales in the record departments are impulse purchases, and the importance of how we're positioned. I'm touching on market research because I think it's so important; the same name to the industry is that more of it wasn't done

benefits that Pickwick has realized from the American market has been the ability to utilize the very fine market segments they have, something that we didn't have. We did market testing firm previously, and we still do use market testing. But now we have a very fine professional market we can tap into, and it's a real plus to the association, we'll be opening over 50 stores this year, and we're analyzing in the position of those stores and in our planning.

The position of Sam Goody's was originally contemplated, and market testing in New York and Philadelphia to see how shoppers were, what their trends were, where their interests were, they felt about pricing—all of the kinds of things that we do in making decisions on how you go forward in a

market research is spreading throughout the major market at least in recent years. Do you feel that retailers have also been as remiss in adopting ongoing

research you mean by that other retail organizations are somewhat smaller and not have the capital base to be able to do such research. I think not. I think that organizations like Sam Goody's, for example, have helped this situation. They began a program to stimulate interest in professional marketing and to show that these services can be utilized by the smaller independent bulk distribution and retailing to their benefit.

The whole subject gives the lie, if you will, to the position that it's bad, per se, that there is a big company in the record industry, that it's come to destroy the market orientation and reduced it to something less desirable, before, which I think is pure hogwash.

What's emerging at the retail level that appears linked to the market shift perceived by research is a broadening of the market. Moving from the growth of larger retail locations with more stocked, it appears that, in a sense, market research will sell more eclectic styles by more varied acts, rather than one. Would you agree?

It's perfectly clear that it does. And let me make it clear; it's not the artistic content of current product that is the cause of the increase in the number of units sold to the record store. It's the result of very significant improvements and merchandising of this product. Fleetwood Mac's "Rumours" didn't get to that point because they had the best product of the '70s, they got to that point because their distribution programs have now begun to take advantage of some of the great data that's available to them. It's a matter of volume of records sold: where to get the product, when to release it, what kind of audience it appeals to, and how to get sell-through. The distribution programs are not just a gut feeling—which creates all kinds of cross-purchasing a particular product.

As to Pickwick's growth as a retailer, I gather from your comments that you certainly don't see the retail end of the record chains based here, many of whom worried about the loss of stores in California, have learned that a given market needs a much larger number of stores. Do you see this growth continuing?

At the rate of growth, through 1983, that should bring us to a saturation point; we see this as a very reasonable probability. The market is undersaturated, and the appeal generally has not been exhausted in those markets where some people have not had their fill. There isn't room for further growth in retailing. As you see, the market is emerging about record purchases, you have to realize that there is an appeal to a broader market. Many markets are still significantly undersaturated in terms of appealing ade-

quately to such groups as older citizens who are ideal candidates for buying records.

The Sunbelt has been neglected by more than a couple of record retail chains. That's just one example. This retail growth is consistent with the growth projected for the other operating divisions.

**RW:** Looking ahead, do you anticipate continuing that trend by extending the existing chains with similar stores? Or do you see a point where you may be making a partial shift toward larger free-standing stores?

**Smith:** Well, the answer is yes to both, plus one other option you haven't mentioned. And that is that we see in the marketplace a potential for additional types of store configurations that will appeal to a broader demographic mix. As I said, there are big sectors of the population that are not effectively appealed to, and one of our marketing programs is to identify the proper way to reach people who don't ordinarily buy records.

**RW:** When you say configuration, you're talking about store layout and size?

**Smith:** Yes, I'm talking about a situation in a town like Ann Arbor, for example, where we have four stores, all relatively small. But those four stores are doing very well, because we cover the demand area, where we have several different types of buyers because we have there a college campus, a shopping center and a commercial district all within a few blocks of each other, but attracting different shoppers.

**RW:** Last but hardly least, I'd like to address Pickwick's stance as a record manufacturer. Given the overall trend toward a wider range of viable styles and more titles in stock, do you feel this broadening of potential tastes will work to Pickwick's advantage in marketing re-release product?

**Smith:** There's no question about that. There's another economic dynamic occurring in the marketplace that works to our advantage here. And that is that as the list price of the original released product moves up into the seven and eight dollar area, it makes the budget record an increasingly better bargain for the consumer.

**RW:** Do you foresee a time where Pickwick's strength in the market may lead to the decision to launch a full-priced label directly competing with the majors?

**Smith:** Probably not. It's not within the scope of our present directional planning. We are very good in the distribution of records, in all phases of that side of the business: putting the software out there, marketing it, recognizing its perishability, knowing very well what the consumer is looking for, where, and how. It's not dealing with the creative side. We have a significant advantage over the creative side, in that we can view the fruits of their labors and skim the best of it, maximizing its market potential. And we're not subject to the problems that labels unavoidably run into as they get hot and cold.

Our side of the business is a different part of the business, a very successful one. At this point in time, moving into that area is beyond our contemplation. ☺

## 'Whorehouse' Happening



The Broadway musical, "The Best Little Whorehouse In Texas" tells the story of an infamous Texas brothel and its downfall. MCA Records, which released the original cast album, recently invited key radio, press and dealers down to the show at the 46th Street Theater as part of a major push on the lp. Gathered backstage after the performance are (from left): Sammy Vargas, northeast regional promotion manager for MCA; Barry Goodman, MCA New York promotion; cast member Henderson Forsythe; Bob Siner, vice president of marketing for MCA; cast member Carlin Glynn; John Brown, national country marketing director for MCA; George Lee, executive producer of the original cast album; cast member Delores Hall; Larry King, co-writer of the book for the musical; Carol Hall, composer and lyricist of the songs in the musical; and cast member Edna Milton. Kneeling in the foreground is Jeff Lyman, national country promotion director for MCA.

## CBS Targets \$1 Billion Goal

(Continued from page 34)

Epic's vp, a&r, who introduced a brief audio-visual presentation recapping various label acts over the years and concluded by the first glimpse of a new Epic logo and label design.

The label features a stylized, scripted logo in an airbrushed rainbow motif against a blue background similarly graduated from light to dark.

Thursday's initial session also included a second presentation of new album product from the CBS labels, followed by presentations of new key E/P/A single product by the respective promo chiefs involved.

At press time, key meetings slated for Friday included a special TK Records presentation at the Century Plaza, while Saturday was to mark the final day of product presentation.

### Crystal Globe Awarded

In addition to the product review, to be presented by Bob Sherwood, vp, promotion, Saturday's program was scheduled to include addresses from Paul Smith, senior vp and general manager, marketing, CBS Records; Frank Mooney, vp, branch marketing distribution, CBS Records; Jack Craig, senior vp and general manager, Columbia Records; and Don Ellis, vp, national a&r, Columbia Records. Rick Blackburn, vp, marketing, Nashville, CBS Records; and Billy Sherrill, vp, a&r, CBS Records, Nashville, were also slated to make a country presentation.

Among special awards interspersed throughout the first four days of the gathering was a special Crystal Globe presentation made by CBS Records International chief Dick Asher to Neil Diamond. The award, first created by CBS several years ago, represents sales exceeding five million units outside the U. S.

New appointments announced during the convention included three vice presidential appointments for veteran CBS staffers. Named vice president, merchandising, west coast, for Columbia was Ron Oberman, formerly director, west coast product development. Al Bergamo was promoted to vice president, marketing, E/P/A, west coast, while Al DiMarino was elevated to vice president, artist development, E/P/A.

### Showcases

In addition to the evening showcases held at the International Ballroom of the Century Plaza, several label acts appeared during the daytime business sessions. First was Irakere, recently signed to CBS via a special agreement with the Cuban government. As the first Cuban act to attain U. S. exposure in two decades, the group stopped at the

convention during a brief showcase tour including several other American performances. In performance, the ensemble combines Afro-Cuban percussive styles with elements of r&b, jazz and rock.

Also scheduled to appear was Dion, now recording for Lifesong.

## M. Richard Asher

(Continued from page 30)

with our end of your business . . . and some of the things we plan to do in the future . . .

Let's be specific. We've taken some of the CBS stars from the United States—your CRU artists and spread their talents across the oceans and boundaries . . . Crystal Globe Awards went to Johnny Mathis, Andy Williams, Simon and Garfunkel, Santana, Ray Conniff, Neil Diamond, and Bob Dylan last year. And to give that prize its true significance—the

(Continued on page 67)

## Blackburn Details Nashville Growth

(Continued from page 32)

affected the enormous growth of country music at CBS Records.

These, and other factors, have been instrumental in the incredible success registered by CBS Records' country music operation. In the past year, the company has garnered gold records for "Johnny Cash's Greatest Hits, Volume II," Willie Nelson's "Sound In Your Mind" and "Stardust." Nelson's "Redheaded Stranger" recently exceeded the platinum mark. Singles sales have also increased dramatically. Whereas a year ago, a number one country single was expected to sell 100,000 units, now that figure is nearly 200,000 units.

### Artist Development Cited

Blackburn chronicled the success CBS/Nashville has enjoyed in the area of artist development, with a particular emphasis on the efforts that have brought Johnny Paycheck to the brink of superstardom. In addition, he highlighted Bobby Bare, Charly McClain, and Ed Bruce, as emerging stars whose upcoming releases, each scheduled for the fall, will take each artist to new heights of commercial acceptance.

For the Christmas season, Blackburn noted that CBS will have nine new greatest hits releases from its roster of country superstars. The scheduled releases include: Johnny Cash, Vol. III; Johnny Duncan, Vol. II; Johnny Paycheck, Vol. II; Charlie Rich, Vol. IV; Tammy Wynette, Vol. IV; Marty Robbins, Vol. IV; Joe Stampley; and Sonny James.

## CBS International (Continued from page 32)

invited to attend all CBS Records presentations of domestic product and a number of other convention events.

The dynamics of CBS Records International's worldwide marketing meeting, chaired by Bunny Freidus, vice president, marketing services, CBS Records International. CRI gave an extensive a&r presentation to the division's attendees. The presentation featured recently released product by over 85 artists from 14 countries, all of whom have already achieved significant success in overseas markets and are undertaking overseas visits in the coming months. The presentation included product from GTO Records in the U.K. and CGD Records in Italy. The presentation was coordinated in New York by Peter Karpin, director, a&r, CBS Records International.

On Monday night, CBS Records International entertained some 1400 convention guests at a "Wild Wild West" party at CBS Studio Center. The fête took place on the set of the long-running CBS-TV series, "Gunsmoke." Attendees were dressed in Western garb and elaborate Western effects were provided.

On Wednesday (26), Paul Russell, vice president, administration, CBS Records International, chaired a business affairs meeting, at which staff members discussed the continuing effort to unify business and procedural practices throughout all CBS Records International affiliates.

## Mansfield Stresses Mktng. Teamwork

(Continued from page 31)

cess of Columbia Records. Mansfield described how these components when combined with the proper a&r material and effective field force can supply the maximum marketing support for Columbia product.

At Columbia Records, product management's role is to develop an effective merchandising program for every Columbia release. Projected media schedules, packaging costs and point-of-sale costs, compiled by product management, are readied far ahead of the actual release of an album.

Columbia Records' artist development department acts as the key liaison between Columbia recording artists and their managers, and the company departments of sales, promotion, product management, a&r, advertising, publicity, black music marketing, and international.

The day-to-day operations of the publicity department are regarded as an integral part of the overall marketing operations at Columbia Records. They include

CBS Records' Canadian and Latin American representatives were on hand on Wednesday for a series of separate promotion meetings for their respective offices, chaired by Gosewich and Cirillo. The meetings dealt with sales, promotion and merchandising practices. CBS Records International's sales and promotion staffs were invited to attend the domestic sales and promotion meetings throughout the course of the convention week as well.

On Friday (28), delegates attended a series of publishing, a&r and marketing meetings. Included in the day's activities was a product presentation by T. K. Records, prepared by Steve Alaimo and Katie Kahrs of T.K. Records, highlighting upcoming releases from T.K. including new albums from K.C. And The Sunshine Band and T. Connection. Also that day CBS Records International held a disco seminar for the marketing and promotion staffs of its worldwide affiliates. The meeting, chaired by Steve Pritchitt, director, marketing, CBS Records International, featured a panel of disco experts from the CBS Records International organization who led an open forum on the various methods of disco promotion in different world markets.

CBS Records International's participation in the 1978 CBS Records annual convention was coordinated by Phil Midiri, director, marketing administration, CBS Records International.

functioning as a link between Columbia's artists and the press. As such, the publicity department's activities interface at crucial points with the activities of promotion, product management, and artist development departments — with the total effect of establishing new artist recognition swiftly.

Columbia Records' promotion team is responsible for maintaining constant communication with radio stations around the country, not resting until each Columbia record has achieved its full airplay potential. Regular liaison between field and headquarter personnel is also a key ingredient to the success of record promotions.

Throughout his address, Mansfield reiterated that a high level of interaction throughout the company, coupled with the degree of homework and thorough preparation that is done on behalf of each artist and each release, accounts for the continued success enjoyed by Columbia.

ittle RSO had a n and became a e business in a may have suf-gh years, but awakening now can take issue in the country hrough label ac-ecome a third dustry in a very onsider the well-who must be attractive growth is industry; and dy to climb on or the platinum y come of age as here simply will for those who the ants while ar by . . .

**Growth**

nvision the con-ent of our artist think I have to that we're going arch out unique-artists and that t will as always, ity. You'll hear t all week long. talk for a minute ings. From time een accused of s from our com-it's our competi-en making those d they should nile we're never ily about being hould know that n think of, we've l by the artists or ives. They didn't ecord companies careers any fur-hat we were able Taylor, or Billy nd & Fire, or Boz countless others. y sensed our vi-to tell you now to continue to be ever going to be . . . But we will ery aggressive. If y rumors lately, nfirm them right the signing of we didn't just sit our convention ver a year of dis-ell you today that ded a long term rds for country driguez. On the there are three feel very strongly t we believe is a single that you'll I'm proud to an-ning of Marilyn ly Davis, Jr. The I'm going to tell ed Stephen Stills oduce a double-. They've had two their own in the half. Now they're

ours—David Crosby and Graham Nash. Finally—and thanks to the quiet aggressiveness of Mickey Eichner, we have just concluded a contract with a lady who I feel is one of the greatest voices in all of pop music . . . Gladys Knight . . .

**Operating Style**

Finally, I want to say a few words about how we must always envision—and practice—our operating style. There's been a long standing phrase—a left-handed compliment if you will, that characterizes us as the "CBS Machine." Although it refers to our professionalism, our muscle and the fact that we can sell more records than any other company, I've never liked that description. We are anything but a nameless, faceless mechanism . . .

**Vision**

And it's exactly the same with our own people. The youngster in the back room who wants to be a salesman . . . the career woman who wants to know that she can aspire to a senior executive level . . . the minority employee who wants to know that there is no limit to where he or she can go. We've had the vision to create an environment where these dreams can be achievable realities. As busy as we are, we've maintained an intimacy where there's time enough to care.

**M. Richard Asher** (Continued from page 66)

Crystal Globe Award means 5 million album unit sales outside the United States.

We have had major international success with Columbia/Epic artists like Meatloaf, Eddie Money and Elvis Costello in Canada . . . Billy Joel in Europe, Japan and Australia . . . with Cheap Trick in Japan . . . Meatloaf went platinum in Canada before he made gold in the United States. His first album in England went silver—and, for really big numbers—is quadruple platinum in Australia.

What can you expect from your CRI partners in the coming months?

First . . . we'll give you half or more of Walter Yetnikoff's billion dollars in sales and you won't have to wait until 1980 (as Walter predicted) to get it. CRI will deliver a half billion dollars and more in sales in 1979. I'm sure John Backe and Walter are making notes on this . . . That's OK, John and Walter, just get those bonus checks ready . . . because we'll do it.

Second . . . we are going to increase or establish our CBS dominance in every major record market in the world and most of the minor ones where we operate. By the end of 1980, we will have the best record company in Can-

ment system in the business. But it doesn't stop here, for we're a youth oriented business and our programs to enable the younger people in the organization to move ahead, with appropriate financial rewards, must continue to be responsive to the requirements of the company and the aspirations of our younger executives.

I said earlier that optimism is a healthy point of view, and I meant it. But cautious optimism may be even a healthier point of view. Despite my rosy view of the future, there are two cautionary thoughts which come to mind—one for the short term and one for the long term. For the short term, we still have a major portion of the year ahead of us. Though we have solved many of our problems, we still have a big job to do in 1978. I know we have been through a tough six months, but we've got to be more up and more vibrant than ever to capitalize on the product which is coming. A few minutes ago I spoke about people. We have added a great many people as a company to keep up with our marketing and sales needs—our head count is up. But this can only be justified if each and every one of us produces. CBS Records is not and will not be a civil service bureaucracy or a perpetual home for those of us who don't

carry our own weight and more.

Finally in this context, there is a magic, a feel, a passion about this business which outsiders don't understand and which can be lost as the industry becomes more of a business-business, or in the words of a recent New York Times review, "a business deal set to music." Numbers are great and we can't live without them, but the music and the excitement it generates is what keeps most of us vital. There's been a growing trend towards greediness in some quarters—the desire for the big score by a waning artist, the predominance of the money over the music. The eye on the buck over the career. I think I am one of the first to say that while an artist's primary job is to communicate, there is no reason he or she shouldn't be very amply rewarded for doing it well. I hope that we are the leading company to see to it that artists are treated fairly in money terms as well as musical and career terms. But it does get aggravating when cash on the line becomes the sole and only issue. I can't tell you how many calls we receive, and reject, by the way, from talent purveyors whose artists should be grateful and happy where they are, but who would like to raise the ante rather than enhance the career.

I started this morning by talking about where we've come from, what we've been through. A crucial element in the mix of where we are today has been the attitude of our parent company, CBS Inc. Many of us remember, quite vividly, a time when we felt more like illegitimate children rather than full-fledged members of the family. But that time is long past, and today the opposite is true. We're hardly orphans anymore—in fact, we are more like favorite sons and daughters. Throughout the period that I have been at this job we've received all of the support from top CBS management that could be asked for. CBS management has supplied the massive funds, which we have needed to expand our facilities not only in this country but in places such as Brazil, Holland, the U.K. and elsewhere. As importantly, we have also received this same support in the artistic area. We would never have been able to go after, sign and break the major talents that we have in the past few years were it not for that help. And the tangible help provided is only part of that story. There has been something else which is much harder to articulate—an eager willingness to share risks with us, and there have been plenty of risks, an understanding of what we are trying to do, a belief in our future.

# RECORD WORLD GOSPEL

## Exhibits, Workshops Key CBA Meet

By VICKI BRANSON

■ DENVER—The Christian Booksellers Convention held here July 16-21 covered every aspect of the Christian bookstore and provided retailers an insight to most Christian authors, publishers, artists, religious leaders and industry personnel.

When Bill Moore and Kenneth Taylor recognized a need for a forum among Christian bookstores and organized the first Christian Booksellers Association Convention in 1950, the attendance at that convention consisted of 279 registrants and 48 exhibitors. This year's 28th Annual CBA Convention boasted 1127 buyers, 715 exhibitors and approximately 8000 registrants. The convention is the largest exhibit ever scheduled at Denver's Curragan Hall.

Exhibits ranged from book publishers, distributors, combination book and record manufacturers, leather goods, exhibits by lecturers, authors and religious leaders, and included publishers of books

in foreign languages as well as exhibitors from England.

Many book publishers and record manufacturers offered as much as 65 percent off on orders placed during the convention, while others offered free freight or free gifts with larger orders. According to several suppliers, many bookstores will allow their stock to deplete so they can attend the convention, learn about new products, and place the bulk of their orders with the exhibitors present.

All areas of the country were represented by buyers. Lagos, Nigeria was also represented. Sam Kolo, buyer for the 29 Challenge bookstores in Lagos, feels that Christian books are in great demand in his country. "I believe we do about \$100 million worth of business in a year with Christian books," he said "We sell some records, but most of our sales are in books. I have placed a

(Continued on page 70)

## Word To Bow Offices In L.A., Nashville

■ WACO, TEXAS — Word Inc. has announced plans to open branch production offices in both Nashville and Los Angeles within the next few months. A&R vice president Buddy Huey said that Mike Blanton will open the Nashville office on August 1 and serve as east coast production coordinator. After Blanton's move, Gary Whitlock will join the a&r division in Waco to assume the responsibilities for west coast activities.

Plans are for Whitlock to open the Los Angeles office in the spring of 1979. The plans for branch production offices has been in preparation for some time. The plan is designed to strengthen the company's relationships with the artists, managers and producers.

Huey feels that although Word is following a concept that has been used for some time in the record industry as a whole, the Waco based company is believed to be the first gospel recording complex to establish both eastern and western offices.

Blanton returns to Nashville after having been with Word for 14 months in the Waco office. Whitlock, a native of Los Angeles, has been a member of the Word marketing team for the last year, serving as public relations coordinator. Huey will remain in Waco to continue administration work of all record production and publishing. In addition, he will personally oversee the production of several key artists on the Word family of labels.

## Bailey, 'Street Level' Set Distribution Pact

■ NASHVILLE—Jack Bailey, head of GME Radio Productions here, recently announced a new pact with the syndicated "Street Level" radio show for distribution of the progressive rock gospel music show. In a simultaneous announcement the formation of a new firm, Bailey Media, was also made public.

Bailey has headed GME Radio Productions for two years. GME syndicates Paul Baker's "A Joyful Noise" and the "Artists Alive" live-concert series for Bee Jay Studios in Orlando.

Bailey Media will be handling all of the distribution and quality control for "Street Level" while promotion and placement responsibilities will remain with Parable Productions, the parent ministry of the show.

## GlorySound Sets 'Noah' Musical

■ DELAWARE WATER GAP, PA. Lew Kirby, director of GlorySound, has announced the availability of a new concept in musicals for church use.

Entitled "Noah," the half-hour work is an adaption of a segment of "It's A Brand New World," an animated musical feature aired several times on NBC-TV's series of after-school "Special Treats."

A performance of "Noah" requires a youth choir, four child actors and two adults. Scenery for the play is provided by an 88-frame, full color filmstrip using stills from the TV show.

## CONTEMPORARY & INSPIRATIONAL GOSPEL

AUG.	JULY		
5	22		
1	1	<b>MIRROR</b> EVIE TORNUQUIST/Word WBS 8735	20 17 <b>PILGRIMS PROGRESS</b> THE BILL GAITHER TRIO/ Impact 3495
1	3	<b>FOR HIM WHO HAS EARS TO HEAR</b> KEITH GREEN—Sparrow 1015	21 14 <b>THIS IS NOT A DREAM</b> PAM MARK/Aslan 1003
3	5	<b>MANSION BUILDER</b> 2ND CHAPTER OF ACTS/ Sparrow 1020	22 15 <b>THE LADY IS A CHILD</b> REBA/Greentree R 3486
4	4	<b>GENTLE MOMENTS</b> EVIE TORNUQUIST/Word WST 8714	23 24 <b>GLYNNA SESSIONS</b> Chrism 7806
5	2	<b>HAVE YOU KISSED ANY FROGS TODAY?</b> JOE REED/House Top 706	24 26 <b>SAIL ON</b> THE IMPERIALS/Dayspring DST 4006 (Word)
6	6	<b>HOME WHERE I BELONG</b> B.J. THOMAS/Word WST 6571	25 28 <b>I'M NOT RELIGIOUS—I JUST LOVE THE LORD</b> SCOTT WESLEY BROWN/ Sparrow 1018
7	7	<b>A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS</b> EVIE TORNUQUIST/Word 8745	26 23 <b>THIS IS ANOTHER DAY</b> ANDREA CROUCH/Light 5683 (Word)
8	8	<b>EMERGING</b> PHIL KAEGGY BAND/New Song NS 004	27 31 <b>STEPHANIE BOOSHADA</b> House Top 705
9	11	<b>SONG IN THE AIR</b> PHIL KAEGGY/Star Song 005	28 35 <b>LIVE IN SWEDEN WITH THE CHORALENIA</b> DANNIEBELLE/Sparrow 1019
10	12	<b>LAUGHTER IN YOUR SOUL</b> JAMIE OWEN/Light 5631 (Word)	29 25 <b>OUT IN THE OPEN</b> DOGWOOD/Lamb & Lion 1035 (Word)
11	9	<b>TELL 'EM AGAIN</b> DALLAS HOLM & PRAISE/ Greentree R 3480	30 27 <b>WE'LL TALK IT OVER</b> JIMMY SWAGGART/Jim 127 (Benson)
12	13	<b>FORGIVEN</b> DON FRANCISCO/NewPax NP 33042	31 29 <b>LIVE FROM NASHVILLE</b> JIMMY SWAGGART/Jim 126 (Word)
13	10	<b>MUSIC MACHINE</b> CANDLE/Bridwing BDWG 2004	32 32 <b>SINGING A NEW SONG</b> ANITA BRYANT/Word 8785
14	21	<b>LIVE IN LONDON</b> ANDREA CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	33 33 <b>RAINBOW EXPRESS</b> JOHN & PHYLISS MILLER/ Joysong 33046
15	19	<b>FRESH SURRENDER</b> THE ARCHERS/Light LSB 5707 (Word)	34 — <b>AMY</b> AMY GRANT/Myrrh MSB 6586 (Word)
16	20	<b>BREAD UPON THE WATER</b> KEN COPELAND/Ken Copeland Productions KCP 1005	35 — <b>CHANCE</b> CHRIS CHRISTIAN/Myrrh 6600
17	18	<b>WINDOW OF A CHILD</b> SEAWIND/CTI 5007	36 36 <b>WENDELL</b> WENDEL BURTON/Lamb & Lion LL 1036
18	22	<b>IN CONCERT</b> THE FLORIDA BOYS/Canaan 9814 (Word)	37 — <b>DIFFERENT WORLD OF</b> GARY S. PAXTON/NewPax 33005
19	16	<b>ALLELULIA</b> THE BILL GAITHER TRIO/ Impact R 3408	38 — <b>JUST AS I AM</b> TOM NETHERTON/Word 8690
			39 — <b>SWEET COMMUNION</b> KAREN LAFFERTY/Maranatha 037
			40 — <b>CROSSFIRE</b> LIMPIC & RAYBURN/Myrrh 6595

## GOSPEL TIME

By VICKI BRANSON

■ Caelix Records, a division of Triangle Records, Inc., recently announced the signing of **Imago Dei**, a "jazz" gospel music group from Bedford, Indiana. Their first album is titled "Where Is Your God" . . . House Top Records has announced the signing of **Steve Roseberry** to an exclusive recording contract. Steve's first album on the House Top label will be released in late fall.

Triangle Records, Inc. has announced the release of **David Ford's** second vocal album, "Peace Like A River" . . . **The Chords**, a contemporary gospel group, will be at QCA Records' studio August 14 to put the finishing touches on their second album on QCA's New Day label . . . Your Place, Inc., a music distribution company, has recently produced a pilot radio program entitled "His Music." **Jeff Jeffrey**, president of Your Place, Inc., feels the program is designed to broaden the spectrum of radio programming to include such things as choral works. The program features interviews of gospel music writers, lyricists, . . . arrangers and their music. The host and interviewer of the 30 minute program is **Ragan Courtney**.

The **Gospel Hi-lites** are the latest artists to join the family of Inspirational Sounds, home of the new "P.G.M." Their first album, "People Is A Funny Thing," was written, arranged and produced by **Milbert "Doc" MacKenzie**.

# REFRESHING

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*Refreshing*



**Music**   
**the Summer**  
Division of Word, Inc., Waco, TX

# CBA Convention (Continued from page 68)

\$50,000 order with one book publisher and about \$10,000 with another. The need is very strong in my country for Christian material."

The exhibits were closed to the general public due to IRS regulations. Kolo's stores are CBA non-member stores.

For those interested in the "how to" of Christian bookselling, there were workshops covering such subjects as "Beginning A Christian Bookstore;" "Sales Counselors;" "Sales Forecasting;" "How To Evaluate A New Product;" "How To Sell Bibles;" "Types Of Business Structure;" "Budgeting In A Retail Store;" "Understanding Bookstore Finances;" "Advertising And Promotion For A Bookstore;" "Processing Income Merchandise;" "Tools Of A Retail Manager;" "The Successful Store In A Small City," and many other useful topics.

General session speakers included Dr. Margaret Wold, Dr. Herbert Lockyer, Sr., Ethel Bar-

rett, Merrill Womach, Norma Zimmer, Karen Burton Mains, Evelyn Christenson, Luis Palau, Calvin Miller, James E. Johnson, Dr. Charles R. Swindoll, Edwin H. Palmer, Dr. Gene A. Getz, and Anne Ortlund.

Entertainment included Merrill Womach during the Thursday evening banquet, along with a large number of autograph parties held in the various hotels which featured artists' performances as well as various authors who distributed complimentary copies of their books. The entertainment highlight of the convention was a youth program presented by Word, Inc., "Bounce." The "Bounce" program featured the talents of B. J. Thomas, Mike Wanke, Evie Tornquist, and was video-taped for future use. The "Bounce" program admitted only those persons 16 years and under, and included free T-shirts and other promotional give-aways for those present.

# SOUL & SPIRITUAL GOSPEL

AUG. 5	JULY 22	
1	1	<b>LIVE AT CARNEGIE HALL</b> JAMES CLEVELAND/Savoy 7014 (Arista)
2	2	<b>WHEN JESUS COMES</b> SARAH JORDAN POWELL/ Savoy 1445 (Arista)
3	4	<b>IS THERE ANY HOPE FOR TOMORROW</b> REV. JAMES CLEVELAND & CHARLES FOLD SINGERS VOL. III/Savoy 7020 (Arista)
4	3	<b>TONIGHT'S THE NIGHT</b> THE GOSPEL KEYNOTES/ Nashboro 7187
5	6	<b>MAMA PRAYED FOR ME</b> THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
6	9	<b>SINGING IN THE STREETS</b> THE PILGRIM JUBILEE SINGERS/Nashboro 7198
7	8	<b>SPECIAL APPEARANCE</b> REV. ISSAC DOUGLAS/Creed 308 (Nashboro)
8	5	<b>LOVE ALIVE</b> WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word)
9	7	<b>JOY!</b> REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/3078 (Nashboro)
10	11	<b>PRAY FOR ME</b> DR. MORGAN BABB/Nashboro 7194
11	12	<b>DONALD VAILS CHORALEERS</b> Savoy/7019 (Arista)
12	14	<b>JESUS IS COMING</b> THE SENSATIONAL NIGHTINGALES/ABC/ Peacock 29232
13	10	<b>SINCE I LAID MY BURDENS DOWN</b> THE SWAN SILVERTONES/ Savoy 14468 (Arista)
14	13	<b>NOW!</b> THE KINGS TEMPLE CHOIR/ Creed 3083 (Nashboro)
15	18	<b>LIVE FROM EUROPE</b> CLEOPHUS ROBINSON/ Nashboro 7197
16	19	<b>LIVE AND DIRECT</b> THE MIGHTY CLOUDS OF JOY/ ABC/Peacock AB 1038
17	26	<b>LIVE IN LONDON</b> ANDREA CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
18	15	<b>FIRST LADY</b> SHIRLEY CAESAR/Road Show RS 744 (United Artists)
19	16	<b>THIS IS ANOTHER DAY</b> ANDREA CROUCH/Light 5863 (Word)

20	23	<b>COME ON IN, THE SINGING IS FINE</b> THE BRIGHT STARS/Nashboro 7192
21	22	<b>LIVE IN DETROIT</b> GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/ Savoy 7106 (Arista)
22	17	<b>THE GOSPEL SOUL OF HOUSTON</b> PERSON/Savoy 14471 (Arista)
23	20	<b>THE COMFORTER</b> EDWIN HAWKINS/Birthright BRS 4020 (Ranwood)
24	21	<b>TAKE HIM AT HIS WORD</b> BIBLEWAY RADIO CHOIR/ Savoy 14459 (Arista)
25	24	<b>HOW FAR IS HEAVEN</b> REV. JULIUS CHEEKS/Savoy 14486 (Arista)
26	—	<b>I'LL KEEP ON HOLDING ON</b> MYRNA SUMMERS/Savoy 14483 (Arista)
27	25	<b>WHERE HE LEADS</b> REV. WILLINGHAM/Nashboro 7193
28	32	<b>LIVE IN SWEDEN</b> DANNIEBELLE WITH THE CHORALENIA/Sparrow 1019
29	35	<b>TAKE YOUR BURDENS TO THE LORD</b> VERNARD JOHNSON/Glori 1042
30	33	<b>THE MIGHTY NUMBER</b> THE CBS TRUMPETEERS/HSE 1499
31	36	<b>I'M GOING AWAY</b> THE WEEKS SISTERS/HSE 1513
32	28	<b>MARGARET, JOSEPHINE, BERNICE</b> THE ANGELIC GOSPEL SINGERS/Nashboro 7196
33	30	<b>NOW AND FOREVER</b> THE PILGRIM JUBILEE SINGERS/Nashboro 7181
34	27	<b>AN EVENING WITH SLIM AND THE SUPREME</b> ANGELS/Nashboro 7195
35	29	<b>PEACE BE STILL</b> REV. JAMES CLEVELAND/Savoy 14076 (Arista)
36	40	<b>JUDGMENT DAY</b> THE FABULOUS LUCKETT BROTHERS/HSE 1496
37	—	<b>HE'LL MAKE EVERYTHING ALRIGHT</b> THE B.C. & M CHOIR/Savoy 14475 (Arista)
38	34	<b>THESE ARE THE DAYS</b> DOROTHY LOVE COATES/Savoy 14466 (Arista)
39	37	<b>PHASE I</b> J.C. WHITE/Savoy 14467 (Arista)
40	38	<b>DON'T MAKE WAR</b> HARRISON JOHNSON/Nashboro 3080

# GOSPEL ALBUM PICKS



## HAPPY MAN

B. J. THOMAS—Myrrh MSB 6593

Thomas follows his Grammy winning album "Home Where I Belong" with ten selections (six written by Archie Jordan) which express the feelings which allow him to be a "Happy Man." Production is sensitive yet strong, as are vocals. Best cuts include "From The Start," "Bridge Of Love" and the title cut.



## SOULED OUT

TEDDY HUFFAM AND THE GEMS—Canaan CAS 9829

This six member group emotes energy on the opening cut, "Till He Comes," then moves smoothly into a sensitive ballad, "Oh, What A Sunrise," showcasing the versatility which makes them one of gospel's favorite groups. Production by Ken Harding enhances all their talents, allowing them to shine on all cuts.



## NOT JUST A COINCIDENCE

TRUTH—Paragon PR 33040

Truth is an extremely talented 19 member group (four females and 15 males) directed by Roger Breland. Various group members play guitar, horns, drums, piano and other instruments to complete their tremendous sound. Voices blend perfectly on such cuts as "Perfect Peace" and "Hey I'm A Believer."



## THE MELODIES IN ME

HONEYTREE—Myrrh MSB 6591

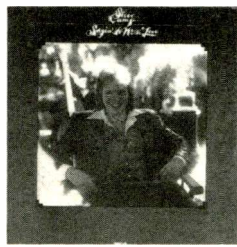
According to Honeytree's liner notes, this album tells the story of music in her life, how it affected her, and how it has become an expression of her inner faith. The album is in story form from the first cut to the last, and must be listened to as such to be fully appreciated.



## GOSPEL FIRE

THE GOSPEL KEYNOTES—Nashboro 7202

Produced by Nashboro's ace producer Shannon Williams, this collection is yet another in the long line of ear pleasing Keynote products. Production is relatively simple, allowing vocals and lyric content to excel on such tunes as "A Train Bound For Glory" and "God Has Smiled On Me."



## SAYIN' IT WITH LOVE

STEVE CAMP—Myrrh MSB 6604

Camp combines his writing skills with his vocal talents on this package. Tunes range from up-tempo with a little rinky tink piano on "Sayin' It With Love" to the soft, ultra-sincere sounds of "Me." All cuts are excellent prospects for contemporary formats. The message here is as clear as vocals rounding out the total effect.



## APPEARING TONIGHT

WENDY BAGWELL & THE SUNLITERS—Canaan CAS 9831

This highly respected team of singers, writers, and musicians applies its familiar "country" style of gospel music to older tunes as well as new ones on this album. Vocal harmony blends well with tight, precise production to deliver the sounds of such cuts as "If You Don't Like Shout-in'."





# Stephanie Boosahda

As a songwriter, singer, and composer, Stephanie Boosahda is blessed with both beauty and talent. On this, her latest album from House Top Records, her rich voice gives a special, surging excitement to a contemporary beat. Stephanie doesn't just sing her song. She lifts it up. Celebrates it. Gives it power and beauty and brings it lovingly to life.

Her album serves as an inspiration to all who hear. She has captured

the excitement and comfort you feel in knowing Jesus Christ and has beautifully transformed it into a musical masterpiece.

Her album is available in Stereo LP, 8-Track, and Cassette at your local Christian bookstore, or call toll-free 1-800-446-8136. House Top Record Distributors,

P. O. Box 1603,  
Chesapeake,



Virginia 23320.



HTR-70SLPS

## GERMANY

By JIM SAMPSON

■ MUNICH — Polydor International president and Polygram VP **Dr. Werner Vogelsang** has announced the second major shake-up in the West German Polygram companies in one year. On October 1, current Phonogram president **Ossi Drechsler** will become executive VP of Deutsche Grammophon Ges., the Polydor company in Germany. **Richard Busch** remains DGG prexy, **Reinhard Stehn** stays as senior VP. Drechsler's successor at Phonogram will be **Roland Kommerell**, now VP of Polydor International. Further, on November 1 **Wolfgang Arming** will leave DGG after three years in Hamburg and "return home" to Vienna, joining the management of the Austrian Polygram national organization. Arming told RW that Drechsler will take over his artist & product responsibilities at DGG. In September, an announcement is expected naming new heads of the DGG distribution and production departments, which had been filled temporarily by Busch and Arming respectively.

WEA Germany managing director and WEA International VP **Siggi Loch** has named his marketing and administration chief **Klaus Ollmann** assistant MD. Ollmann also becomes assistant MD for distribution of WEA wholly owned subsidiary Record Service. Named Record Service asst. MD for manufacturing is **Friedrich C. Coch**. Loch notes that Record Service started as a warehouse and distribution facility for WEA and RCA. In the last two years, annual manufacturing capacity jumped to 12 million lps, making Record Service an increasingly important supplier for all continental European WEA companies. Capacity is expected to double by 1980. Because of the international connection, Record Service now gets a supervisory board, including WEA managing directors **Ben Bunders** (Benelux), **Bernard de Bosson** (France), **Gunther Zitta** (Austria) and board chairman Loch plus **Barry Stanley** of WEA International.

MORE MUSICAL CHAIRS: **Ingo Kleinhammer** has quit as Intercord marketing chief, but stays with the company as consultant for the remainder of his two year contract or at least until a successor is found . . . RCA's **Hans Georg Baum** has split up his international product management department: former Phonogram promotion man **Wolfgang Riehl** now handles product from North America and England, while **Jimi Boyks** covers all other foreign material, both men working under **Manfred Helms**.

ARIOLA, EMI ELECTROLA LEAD CHART SHARES: According to the trade magazine Musikmarkt, four companies dominated the semi-official German singles chart during the first half of 1978. Ariola (including Hansa) controlled a staggering 31.5 percent of singles action, followed by EMI Electrola (19 percent), DGG/Polydor (17 percent) and Phonogram (11.5 percent). **Wings**, **Vader Abraham** and **Andrea Juergens** had the top singles. On the album charts, EMI led with over 20 percent, followed by Ariola (18.5 percent), Phonogram (14.5 percent), DGG/Polydor (14 percent), CBS (9 percent), K-Tel (8.5 percent) and Arcade (7 percent).

## CBS UK Pacts with Shelley & Robertson



CBS Records UK managing director Maurice Oberstein (center) is pictured with Peter Shelley (left) and Colin Robertson following the signing of a deal whereby CBS will handle worldwide production and licensing for a new company formed by the pair. Shelley, one of the original founders of Magnet Records, and Robertson, manager of CBS acts the Dead End Kids and Flying Squad, will be responsible for signing new talent to the company and product will appear on the CBS label with a special logo credit.

## CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO — WHERE HAVE ALL THE HIPPIES GONE: Georgia Straight, an underground Vancouver rag ten years ago, is helping to foster something unique on the coast these days. A highly successful "Battle Of The Bands" saw several deserving musicians win everything from equipment to photo sessions to free studio time. It worked so well in fact, that GS is now planning a special concert for the early fall, also to feature up and comers. Meanwhile, GS's house band, **The Explosions** (consisting entirely of GS staffers), has recorded "Wilson, Lucas & Bruce" on the GS label, an ode to three cons who led a pen revolt in B.C. a few years back in which a social worker was killed. It's an impassioned plea to the powers that be calling for changes in the solitary confinement sections of Canadian pens. Also, several punk acts and various punters helped celebrate Canada Day by joining with the Anarchist Party of Canada (Groucho-Marxist) for a Smash The State rally.

MUTINY IN THE U.S.: **Max Webster** was awarded gold for their "High Class In Borrowed Shoes" album after a recent appearance at an outdoor date with **Genesis** here in Toronto. The band has also sold out several U.S. headlining dates and has done several dates with **Cheap Trick** and **REO Speedwagon**, two great bills we'd love to see up here.

MUSICAL CHAIRS: **Dave Charles** has resigned as PD of Q107 in  
(Continued on page 73)

## ENGLAND

By PHILIP PALMER

■ LONDON — Although he has now formulated plans for his own label, to be handled by the WEA Group on a worldwide basis, **Nick Mobbs**, the former A&R boss at EMI Records, does not expect to launch the label until October. The record company is called the Automatic Record Company and is based at 5 Avery Row, London W1, where Mobbs will be assisted by Chris Harwood. Mobbs, who also plans to form his own music publishing company, said that as yet no acts had been signed to the label.

SALES: Singles showed a 19.6 percent production increase to 18.7 percent and a 39.8 percent value increase on 8.7 million pounds in the first quarter figures published by the British Phonographic Industry (BPI). However, albums, although up in value by 7.5 percent to 31.7 million pounds, declined in volume by 8.7 percent to 17.7 million copies. The total value of the market amounted to 48.7, up by ten percent on 1977, while the retail price index climbed by nine percent.

FIGURES: The Polygram Group throughout the world increased its turnover by six percent last year to a total of 1,900 million Deutschmarks (475 million pounds) and in the group statement, president Coen Solleveld revealed this figure represents an increase of 13 percent if the effect of the movements in currency exchanges rates during the year are discounted.

SIGNINGS AND ACQUISITIONS: After a short spell under license with Anchor Records, Real Records, formed by **Dave Hill** and **Bryan Morrison**, has switched to WEA on a worldwide basis. First release under the new deal will be a single by the **Strangeways** entitled "Show Her You Care," and future releases will be a solo album by former **New York Dolls** and **Heartbreakers** member **Johnny Thunders**, which also features **Steve Jones** and **Paul Cook** of the **Sex Pistols**, **Phil Lynott**, **Steve Marriott** as well as members of the **Only Ones** and **Hot Rods**, and product by the **Slits** and a new band fronted by **Chrissie Hynde**. . . . **Seymour Stein** of Sire Records has signed his second British band to the label, **The Squares**. The band will debut with the **Tommy Erdleyi** produced single "No Fear" . . . Sparta Florida Music Group has signed the publishing rights to the fast breaking single by **Jilted John** following a deal made with Rapid Records boss **Tosh Ryan** and **Mike Berry** of Sparta Florida. The worldwide publishing contract includes all original material to the first Jilted John album on EMI International.

Sparta Florida has also concluded negotiations with **Hereward Kaye**, formerly with **Tom Robinson** in **Cafe Society**, for a worldwide  
(Continued on page 73)

# Records Enters A New Era

By PHILIP PALMER

"The Pye that the cold" is an the ATV Group and the author e Records chair-nin, is quick to he company is new era in the

## Target

is heralded in ment of Derek ng director UK, financial expert ATV Group to ay operation of rds operation. joint managing Woyda is now the company's growing video on the com-al affairs, while on the various ees.

h Pye has been during the past mportant album imin and Honey

firmly believe that the coming months will see a concerted effort being made by the company to capture a greater share of the album record market.

To this end, Gary Luddington, currently managing director of the ATV licensing division, is to become marketing director of Pye Records, effective September 1. A marketing executive of some years experience, albeit from outside the music industry, Benjamin feels that Luddington's appointment will provide fresh marketing impetus, particularly in the album market, and said that there are many advantages to be gained by bringing in new marketing skills from outside the industry.

Luddington fills the post left vacant by Jack Boyce, the former Pye marketing boss.

Reporting to Honey, Luddington is believed to form part of a new team which Honey is keen to develop as part of an overall strengthening of the Pye Records operation.

(Continued from page 72)

ne will still be acting as a consultant to the station l others. No replacement is expected, with MD Bill g a committee of staffers which will make major Christian has been upped from the MD's chair at to PD at sister station CITI-FM. The CBC network 30 Minutes With A Bullet" has filled the host slot , replacing Jim Millican, who has become the show's Dates has been upped at CBS to Ontario regional or, replacing CBS veteran Bud Borkovec who will be usiness in the U. S. CFNY-FM's Terry McElligott has HUM-FM to replace the departing Steve Moore, who omas' CHLO. Steve Shannon has left Lethbridge's was MD in order to become an on-air talker again Y.

JS FROM TEMPTATION: We cannot resist the temp-bozos responsible for New Yawk, NY. Fort Worth's has sent to this column a rare and highly prized y Early Delbert McClinton With The Ron-Dels," ie Mae," "Matilda" and the soon to be released igle of "Somewhere There'll Be An Angel" and "Just You're Somebody." Partially recorded in the U.K. in s historic recording sees Delbert mix Tex-Mex shuf-implicity and commercial pop stylings with just the res. And the Delbert fans at New Yawk, NY will just til commercial release of the lp.

ARDLESS OF ACCURACY: Is it true that the oft-ver confirmed Concert In The Sky has now been September with Burton (Hold On I'm) Cummings true that Polydor's Ontario branch is in the midst ver the recently enforced dress code (no jeans and ue that GRT, with several new distribution deals in ng up for a hiring spree which they hope will put /WEA big leagues here? Is it true that a local club lementing his income by being on the welfare rolls? UM received an advance copy of the "Sgt. Pepper" ng one CFTR exec to place fuming midnight calls ass? Is it true that GRT's newly-thin Perry Goldberg e the marital plunge? Is it true that several Canadian to the Canuck branch of National Organization for arijuana Laws will not appear at NORML benefits for ir U.S. work permits?

# England (Continued from page 72)

music publishing deal. Kaye is currently in the studio recording his solo album for EMI.

Other major signings to Sparta Florida include a deal with Jazz Summers, manager of the Late Show. . . . The United Artists distrib-uted Pepper label has signed new band Harlow and a debut single, "Harry De Mazzio," produced by Dennis Taylor, will be released in August. . . . The entry of the Marks and Spencer chain into the music industry with its own St. Michael label is expected to be made in September with the launch of a mid-price label and a number of cassettes.

A number of record companies, Polydor, Pye, CBS and Phonogram, are understood to have supplied product for compilation packages and artists include Rod Stewart, Johnny Mathis, Andy Williams, Bert Kaempfert and Charlie Rich. . . . Glasgow based group The Zones who recently toured the UK with Magazine, have been signed to the Arista label and debut with "Sign of the Times."

SPLIT: The licensed repertoire division of EMI Records, headed by managing director Alan Kaupe has been split in two with Colin Burn acting as general manager of Bronze, MAM, Purple, Rak, Rocket, Splash, Fantasy, Salsoul and Stax, while Mike Harvey will be responsible for Island, Motown, MCA and the EMTV album series.

In addition, a new a&r and artist development department will be set up within the division and a new head for the department will be made shortly.

APPOINTMENT: Billy Lawrie has been named international a&r manager of Island Records, a newly created post with talent acquisition responsibilities for both the record and music publishing companies. Reporting to Island Records boss Chris Blackwell, Lawrie's first major project will be recent signing Steve Gold, who now fronts his own band.

IN THE STUDIOS: David Dundas, whose first ever single, "Jeans On," became an international hit on the Chrysalis label, has been in the AIR Recording studios laying down tracks for his second album, "Vertical Hold." The album was produced by Dundas with Jon Kelly and Graham Preskett along with executive produced Kate Hawthorne.

NEWS FROM THE EAST: One of the Middle East's major recording artists, Fairouz made her debut in the UK at the London Palladium last week to a packed house with tickets ranging from 30 to 100 pounds. During her career, Fairouz has recorded 2000 songs, on 16 albums and 100 extended EPs, and her average sales are 100,000 units. She has sold in excess of 10 million albums.

# ENGLAND'S TOP 25

## Singles

- 1 YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
- 2 OH CAROL SMOKIE/Rak
- 3 THE SMURF SONG FATHER ABRAHAM/Decca
- 4 THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI
- 5 GREASE FRANKIE VALLI/RSO
- 6 A LITTLE BIT OF SOAP SHOWADDYWADDY/Arista
- 7 DANCING IN THE CITY MARSHALL HAIN/Harvest
- 8 NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS) SEX PISTOLS/Virgin
- 9 ANNIE'S SONG JAMES GALWAY/RCA
- 10 MIND BLOWING DECISIONS HEATWAVE/GTO
- 11 ROCK RULES OK VARIOUS ARTISTS/K-Tel
- 12 LIKE CLOCKWORK BOOMTOWN RATS/Ensign
- 13 AIRPORT MOTORS/Virgin
- 14 RIVERS OF BABYLON BONEY M/Atlantic
- 15 MAKING UP AGAIN GOLDIE/Bronze
- 16 OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA/Jet
- 17 (DON'T FEAR) THE REAPER BLUE OYSTER CULT/CBS
- 18 MISS YOU ROLLING STONES/Rolling Stones/EMI
- 19 RUN FOR HOME LINDISFARNE/Mercury
- 20 SUBSTITUTE CLOUT/Carrere/EMI
- 21 USE TA BE MY GIRL O'JAYS/Phila. Intl.
- 22 BEAUTIFUL LOVER BROTHERHOOD OF MAN/Pye
- 23 20 GIANT HITS NOLAN SISTERS/Target
- 24 DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND/Bronze
- 25 THE STRANGER BILLY JOEL/CBS

(Courtesy: Record Business)

## New York, N.Y. (Continued from page 13)

week and once again put on a stellar performance at the Lone Star Cafe backed by as hard driving a band as we've heard in some time. And to add to the festivities, at Monday night's late show none other than **Elvis Costello** jumped onstage to jam with McClinton on a few songs (including "Don't Lie To Me"), only to be followed by **Otis Blackwell** singing "Don't Be Cruel." **Doc Pomus** was also in the audience Monday night, as was pro wrestler **Dusty Rhodes**, who sat at the same table with Costello.

TWO ALL-BEEF PATTIES, SPECIAL SAUCE, LETTUCE, CHEESE, PICKLES, ONIONS ON A SESAME SEED BUN BLUES (WE GOT THE SOFTBALL NEWS): That's what the King Hamburger himself, Atlantic Studios' "Big Mac" **McCollum** was singing Tuesday night as the RW Flashmakers put his team to the test in Central Park only to lose a heartbreaker 7-6, on a bum call by the ump. And on **John Kostick's** 40th birthday besides. Mac, you should be ashamed of yourself for treating an old man like that. See you August 29, if you can take another whipping (in print, that is).

Also on the softball front, the **Capricorn Peaches**, having finished their season, have named **Jeanie Moore** as MVP for the year. Ms. Moore, who works in Capricorn's promotion department in Macon, wound up with a .400 batting average for the season.

D.I.Y.: **Peter Gabriel**

M.I.A.: **John David Kalodner**

WHO WAS THAT MASKED MAN? Unbeknownst to most in attendance at **Foreigner's** show at the Las Vegas Convention Center last week, the man behind the second drum kit during the encore of "Headknocker" was label boss and sometimes stick man **Jerry Greenberg**. The seventh member of the group joined Foreigner the following night in Fresno as well, making his first public appearances since he jammed with **Yes** (if you can believe that) two years ago . . . Keyboardist/electronics wiz **Larry Fast** is releasing his second Synergy album, "Cords," this week. All copies of the album will be pressed on clear vinyl except for djs which will be on standard black. The lp will carry a \$8.98 list price owing to production costs, an idea the much improved Warner Bros. distributed ECM label will probably adopt in the near future . . . **Manhattan Transfer** composed the soundtrack for **David Bowie's** forthcoming "Just A Gigolo" flick . . . **Peter Gabriel** is currently looking for a keyboard player for his upcoming U.S. tour. Qualified musicians should apply at the Run It Management offices . . . Could RSO be interested in a mutual distribution agreement with Sesame Street Records for their "Sesame Street Fever" album? . . . Has **Dobie Gray** and **Orleans** been added along with **Robert Johnson** to the roster of the new **Ron Alexenburg** label? . . . Will there be a **Joni Mitchell/Charles Mingus** album on Atlantic before the end of the year? . . . **Elvin Bishop** is back in the studio recording his next album, due for release in October. He's at the Automat and is producing himself . . . **Blondie's** third LP, previewed here last week, is set for release on September 1. It's titled "Parallel Lines." The group's next national tour will begin October 1 . . . "Ol' Ragarm's" ideal, **Anthony Newley**, will be seen twice on the Merv Griffin Show during August, the first time being on Friday, August 4. On Wednesday, August 16 Newley will guest host the show.

## Soul Truth (Continued from page 54)

### THE SOUTH SHALL RISE AGAIN

The importance of radio in the Middle Atlantic states has been greatly overlooked. Virginia, North and South Carolina have been become very important breakout markets for the Washington/Atlanta markets; some of the leaders in this area that deserve recognition are: Virginia: WENZ and WANT (Richmond), WRAP and WOWI (Norfolk). North Carolina: WGIV (Charlotte), WLEL (Raleigh), WAAA (Winston-Salem), WQMG (Greensboro). South Carolina: WWDM-FM (Sumter), WPAL (Charleston).

### WHERE THE ACTION IS

Chartmaker of the week is the **Ohio Players'** "Funk-O-Nots" hitting the r&b charts at #61 (bullet). Also premiering on the charts this week are: **Lenny Williams** #66 (bullet), **O'Jays** #67 (bullet), **Deodato** #74, **Sweet Cream** #63 (bullet), and **Deborah Washington** #62 (bullet).

(This column was prepared by Basil Nias)

## NARM Seeks Loans for Record Dealers

(Continued from page 3)

learned that SBA had refused a loan to a wholesaler on the basis of that regulation, NARM's Washington counsel had been trying to persuade the government to revise its ruling.

NARM objects to the interpretation that sellers of records and tapes should be put in the same category of those who create such products. Sellers are "merely conveying that product to the ultimate consumer," NARM told the SBA.

So far, the SBA hasn't made a policy change in the central office, RW has learned. And several related SBA rulings have given NARM new hopes in the controversy.

### Broadcast Loans

First of all, SBA's ruling was changed to permit loans to qualified applications for the construction and expansion of radio, television and cable television operations—who obviously fall in a similar category of applicants.

Moreover, NARM points out, there seems to be an even greater inequity because while merchandisers of records and tapes have

"no control whatsoever over the content of what they sell . . . radio, TV and cable TV would seem to have many areas of choice and discretion as to the use of the material transmitted."

Also, SBA has financed six investment corporations in the movie industry, a move which NARM sees as a "move to ignore the distribution of ideas restriction."

NARM counsel Charles Ruttenberg put it this way to RW: "I just can't understand the logic of the ruling. While I can see the SBA might be concerned with giving loans to a store selling only religious tract records, or something like that, I think they've really overshot their mark."

## Far Out Taps Tucker

■ LOS ANGELES — Willie Tucker has joined Far Out Productions as the management/production company's west coast r&b promotion director.

Tucker was most recently M.S. Distributing's r&b Regional Promotion Director, and was previously senior account executive at KJLH-FM.

## Entertainment Co. (Continued from page 59)

"We have what most independent companies in the record business do not have, a sound financial base," he said. "This includes the tremendous financial resources that Sam Lefrak has, and the excellent banking relationships that he has made available to us. It includes the millions of dollars in revenue generated constantly by the publishing catalogues we have purchased and are building through our staff of songwriters. It is this base that has made it possible for us not to have to worry about the payroll if an individual project doesn't succeed."

### Good Percentage

Fortunately, albums produced by The Entertainment Company have rarely been unsuccessful. As Klein put it, "I don't know of many companies that on a percentage basis have as many successes as The Entertainment Company."

Klein isn't much concerned with complicated analysis of the seasons for that batting average. He considers the company he works for special, but aside from that, he says, "I always try simply to make a package of entertainment, to make records that the music listening audience will enjoy."

It is "just a matter of time," in Klein's opinion, before the firm expands into other forms of music besides the mainstream pop on which it mostly focuses at

this time.

As for Koppelman himself, his view of the future of his firm calls for more growth in the directions it has already taken, as well as expansions into film and the ultimate acquisition or construction of a full-fledged record company.

"Ultimately, we would like to build an all-around entertainment company, like an MCA, but people-oriented and in a firm creative atmosphere," says Koppelman.

The same independent spirit anchors the operating policy at Manhattan Records in working with new acts.

"Our sole intention at this point, says Bandier, "is to help establish new artists. We're not too worried about selling records right now, even though we did rather well with Billy Falcon considering it was a first album and that when it was just starting to break, UA was sold, thereby ceasing activity temporarily."

### Falcon LP

Now that United Artists is under its new ownership, Manhattan has re-released the Falcon album, as well as works by other new artists. "Obviously," added Bandier, "we would love for all of these artists to find immediate acceptance. However, we know this can't always happen, and we are prepared to stand behind these people for as long as it takes."

# RECORD WORLD COUNTRY

## Howard resident

Howard has been selected to the position of vice president of the artist booking firm, and will be in charge of operations. In his new position, Howard retains his active involvement in inter-activities, agency, with the ore worldwide specials for

## Cash To Host CMA Awards Show

■ NASHVILLE—Johnny Cash has been selected to host the Country Music Association's 12th annual awards show live from the Grand Ole Opry House Monday night, October 9. The 90-minute special, sponsored by Kraft, Inc., will be aired nationally by the CBS Television Network at 9:30 p.m. eastern time, 8:30 central time.

The special is being produced by Bob Precht for Sullivan Productions and directed by Bill Walker. Marty Ragaway and Don Epstein are writers for the show, and Bill Walker has been named musical conductor.

## Bowen Plans Expansion, Development To Strengthen MCA's Nashville Operations

By WALTER CAMPBELL

■ NASHVILLE — Jimmy Bowen, newly appointed vice president and general manager of the Nashville operations for MCA Records, has assumed his new office with ambitious plans for expansion and development of the Nashville operations.

"On an over-all basis, we're going to have a full staff here at MCA Nashville," Bowen told *RW*, "and our first objective is to take our current roster, the artists we believe in, and back them properly in marketing, promotion, and we're also going to be very concerned that the product is up to date and competitive in the marketplace with all our artists. It seems like the important thing we've got to realize is that an artist is an artist."

The first move Bowen has made in the Nashville operations expansion is the appointment of Nick Hunter as national promotion manager for MCA Nashville. Hunter was previously director of national promotion in Nashville for Playboy Records.

"Nick's got a hell of a job cut out for him," Bowen said. "I think he cares about artists and cares about records when he works on them, or he wouldn't be a part of the new staff."

"Chic Doherty (formerly vice president of Nashville operations) has agreed to stay and be a part of our team as vice president of sales, MCA Nashville," Bowen continued. "Chic has a long career in sales and is one of the most qualified people around."

Having been successful as a producer for artists such as Frank Sinatra, Dean Martin, and most recently Roy Head, Mel Tillis and Sterling Whipple, Bowen stresses the importance of product quality and production planning.

"We must find a way to reach that huge marketplace out there, that 25-50 audience. In the meantime what we have to do is make sure that our product is competitive with London, New York, L.A., wherever they make records. We must do pre-production. One of the big faults that I have found in Nashville is the lack of pre-production."

Bowen also emphasized the importance of quality albums. "I don't want albums with two singles and eight songs. I want one big album, and until we're handed a great album, every cut in it

(Continued on page 77)

## VILLE REPORT

LL

■ Questions that surely somebody must be asking—and answers too wittily?

Q. Does **Conway Twitty's** son **Jimmy** (Jimbo) plan to be a singer like dear old daddy?

A. No. Jimmy wants to be a baseball player. He enters Vanderbilt University in the fall and by next spring he is tabbed to be a starting infielder on the baseball team. "Anyway," Jimmy says, "when I try to sing I sound like a bullfrog."

Q. Has **Chet Atkins**, the great guitarist, ever had a gold record?

A. "I have one brass and two silver wall of my den at home."

Q. How did you do on the "Disc Jockey" movie that is supposed to be a Nashville success?

A. According to the producers, shooting will start in the nearby town of Franklin next Monday—and be a success. 1. **Gary Collins**, movie and TV actor, is in line for a big role.

Q. How wealthy?

A. "I recently told some friends: 'I don't know if I am rich or not, but I wouldn't sell myself for a million.'"

Q. How much money is being spent to launch **Carlene Carter's** new album?

A. "I don't know the answer, but some industry people say the cost of advertising, etc. could exceed \$50,000."

(Continued on page 76)

## Capitol Names Two In Country Expansion

■ LOS ANGELES — Following the country division's recent realignment and the relocation of Capitol's country promotion headquarters from Nashville to Hollywood, the field promotion staff has been expanded with the addition of two regional country promotion managers, Pat King and Jack Pride. Ed Keeley, Capitol's national country promotion director made the announcement.

King, based in Dallas, and Pride, based in Nashville, are now supplementing the efforts of Capitol's field promotion staff. Their specific duties will involve airplay, artist relations and sales and marketing on behalf of Capitol's country artists and their product.

Keeley pointed out that King and Pride will also help to expand the profile of Capitol's country acts in the AOR and MOR areas of radio airplay, and will be involved with key dealers throughout the country, working

(Continued on page 77)

## COUNTRY PICKS OF THE WEEK

"HEARTBREAKER" (prod.: Gary Klein) (writers: D. Wolcott, Bayer Sager) (Songs Of Mountain Island / Unichap-Begonia Melodies, BMI) 10. Dolly sings a ballad with both feeling and restraint as producer Gary Klein describes a full, clear sound. The electric guitars, a piano and strings keep the mood both light and easy as Dolly sings what should be another successful bid for both country and pop acceptance. PB-11296.

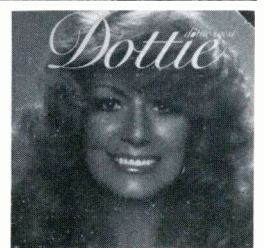
SLEEPER

GMC

MUNDO EARWOOD, "THINGS I'D DO FOR YOU" (prod.: Jay Collier) (writer: M. Earwood) (Music West Of The Pecos, BMI) (2:24). Earwood's self-penned single begins softly and builds in intensity into the chorus but keeps the pace easy. The simplicity of the song, along with Earwood's strong vocals, gives this cut a pleasant, effective feel in both sound and lyrics. A nice follow-up to "When I Get You Alone." GMC 104.

ALBUM

DOTTIE WEST, "DOTTIE." Dottie West's latest album is a collection of love songs which vary in pace, although the most effective ones seem to be ballads. Produced by Larry Butler, the sound is full, using plenty of strings, a piano and a steel guitar which adds a nice touch to all the cuts. Standouts include "Decorate Your Conscience," "Who's Gonna Love Me Now," Larry Gatlin's "Broken Lady," and "Goodbye Is The Loneliest Word." United Artists LA860-G.



# COUNTRY HOTLINE

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Merle Haggard — "It's Been A Great Afternoon"  
Billie Jo Spears — "57 Chevrolet"  
Charlie McCoy — "Fair and Tender Ladies"  
Randy Barlow — "No Sleep Tonight"  
Mel McDaniel — "Bordertown Woman"



Mel McDaniel

WMNI, KMPS, WTSO, KSOP, KRAK, KD JW.

TV and movie star James Darren returns strongly as a recording artist with his RCA release, "Let Me Take You In My Arms Again," now playing at WINN, WAME, WPIK, WDEE (#31), KSOP, WIL, KCKN, KENR, WJQS, WPLO, WTMT, KD JW, WDAF.



Sandy Posey

WMNI, KSO, WXCL, KRMD, WTSO, KAYO, KRAK, KD JW.

Dolly Parton continues to delight the ear with her innovative approach to music! "Heartbreaker" will break speed records to the top — watch it!

Sandy Posey will establish a solid following with "Love, Love, Love," already moving at KIKK, WPLO, WBAM, WTMT, WEMP, WAME, WPNX, WLOL, KLAJ, WVOJ, WSUN, KAYO, WHK, WTOD, WSDS,

Randy Gurley's "True Love Ways" starting in the midwest (KFDI, WDAF); Ray Pillow's "Country Music Lovin' Cowboy" beginning in the southwest.

Don King is doin' it right with "The Feelings So Right Tonight" at KNIX, WKDA, WVOJ, WIVK, WLOL, KFDI, WPNX, KYNN, WBAM, WTOD, KSOP, WSDS, KWKH,

Monster Movers: Jim Ed Brown & Helen Cornelius, Statler Brothers, Emmylou Harris.

Linda Cassidy showing action on the "Lonley Side of the Bed" at KRMD, WSDS, KVOO, KFDI, KRAK, WSLC, KYNN, KD JW; Rodney Lay's "Wild and Woolly Ways" playing at WHK, KFDI, WPNX, WSDS, KSOP.

Charlie McCoy shows terrific first week action on his one-man show, "Fair and Tender Ladies," already added at WPLO, WHOO, WAME, WSLC, KRAK, WKDA, KFDI, WPK, WXCL, KAYO, WTSO.

Ray Stevens looks good in El Paso, Louisville and Seattle with "Be Your Own Best Friend;" Mickey Newbury's "It Don't Matter Anymore" starting in Amarillo, Madison and Orlando.

"Bordertown Woman" looking good for Mel McDaniel at KWKH, KSON, KJJJ, KSOP, WSLC, KKYX, KRAK, KNIX, KFDI, WVOJ.

LP Interest: Tammy Wynette's "Fifty Words Or Less" playing at KWKH, Kenny Rogers's "Mama's Waiting" playing at WSDS.

## SURE SHOTS

Dolly Parton — "Heartbreaker"  
Merle Haggard — "It's Been A Great Afternoon"  
Bobby Borchers — "Sweet Fantasy"

## LEFT FIELDERS

Hank Williams, Jr. — "I Fought the Law"  
Sherry Grooms — "Me"

## AREA ACTION

Laurie Jacobs — "One More Drink" (WITL)  
Bob Morrison — "You Decorated My Life" (KVOO)  
Nick Noble — "Stay With Me" (WEMP, KSOP)

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ FICAP (Federation of International Country Air Personalities), under president **Mike Burger** of WHOO, Orlando, will hold its second board meeting of the year in New Orleans on the weekend of August 4-5. They'll be meeting at the International American Inn under the auspices of hosting station WWL . . . If ARB accomplishes nothing else, it causes a lot of people to move from one station to another, which is not always good. Several moves have already been made, more are in the offing and while I'm sorry for those who are involved, it sure is nice to be out of that mainstream for awhile. Having fallen under the axe twice, the last few years of all nighting have been terribly comfortable, and while it's not recommended as a way to spend the rest of your life, it does afford one a small respite from the storm.

Looking for people: **Berry Burks**, KHAK AM-FM, Cedar Rapids . . . **Al Greenfield**, Burkhart/Abrams, 6500 River Chase, Circle East, Atlanta is looking for some young, new talent. No phone calls . . . WWL, New Orleans needs a bright, quick news director . . . **Rod Hunter**, KSON, San Diego is in the market for an MD afternoon personality . . . KBMY in Billings needs a news type and an air personality. Contact **Brian Bennett** and no phones.

**Wade Douglas** has crossed the street from KSON to KGB as weekend newsmen . . . **Jack Reno** leaving hospital soon to return to WLW, Cincy. Jack has Hodgkins disease and while undergoing chemotherapy suffered pneumonia and was in most serious condition, but is recovering . . . **Sid Wood**, KHAK, Cedar Rapids will be returning to work in the near future. He's presently at home recovering from a heart attack . . . **Bill Hart** at WJJD has an opening with the Plough outlet in Chicago . . . **Mike Hoyer**, KFCO, Fargo, was honored with a proclamation and certified from Tennessee Governor Ray Blanton. Mike is credited as being the first air personality to organize a tour to Nashville. That was in 1963 and he's been taking at least a tour a year ever since, which qualifies him for the First Annual Glutton For Punishment Award.

**Art Lind** has gone back to KMO, Tacoma as PD and will be doing the morning drive shift . . . **Jay Edwards** has moved into the GM chair at WFEC, Harrisburg, Pa., joining the station from WSUS, Franklin, N.J. **Phil Young**, WDAF, Kansas City, Mo., will be the emcee at the Fourth Annual Truck Drivers Country Music Awards show in Kansas City on Sept. 9th. The show will headline Tom T. Hall. Phil does the truckers show on the station.

## Nashville Report *(Continued from page 75)*

Q. Has **Jimmy Bowen**, the new boss at MCA in Nashville, done any producing yet?

A. "Funny you should ask," replied Bowen when broached—also asked—with the query. "Last night I went into the studio and co-produced (with **Fuzzy Owens**) a duet single with **Merle Haggard** and **Leona Williams**. Merle wrote the song. The recording should be out in about six weeks."

Q. Any new books about **Elvis Presley** to coincide with first anniversary of the superstar's death?

A. Yes. **Vince Staten**, Louisville Times TV critic, has written "The Real Elvis: Good Old Boy." It includes an interview with **Dixie Locke**, whom the author describes as Elvis' first girlfriend. (Staten said that **Col. Tom Parker** refused to be interviewed.) The biography goes on sale in mid-August.

Q. You not long ago wrote that **Waylon Jennings** was the "most inaccessible" performer you know. Has he talked to you lately?

A. Negative. However, there is hope. He sent me word that if I'm a good boy for the next five months he'll call me Dec. 25 and wish me a "Merry Christmas!"

Q. Can you define **Jimmy Buffett** as a singer-writer, etc.?

A. Jimmy describes himself as a "Professional Misfit." I don't believe him.

Q. How is **Nancy Franklin** these days?

A. Should be just fine. Nancy has just been promoted to public relations-promotion chief at Broadcast Music Inc.'s (BMI) local office.

Q. Who wrote "Rest Your Love on Me," which is included in **Johnny Rodriguez'** "Love Me With All Your Heart" lp?

A. **Barry Gibb** of the fabulous **Bee Gees**. Furthermore, Barry phoned Johnny from Paris, France, told him he and his brothers enjoyed Johnny's singing—and wanted to write a song for him. Barry did.

Q. Anybody we know birthdaying this week?

A. Yes, **Blake Emmons**, **Gordon Stoker**, **Hank Cochran**, **Sammi Smith**, Grand Ole Opry manager **Hal Durham**, and **Dobie Gray**.

## Nashville Operations

(page 75)

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### Seminar in City

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### Expansion

(page 75)  
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...artist's career, if we're going to  
...put our money and efforts be-  
...hind him. We can't have weak  
...links."

Future appointments in the  
...works at MCA Nashville are in  
...the areas of a&r and publicity,  
...according to Bowen. "And Mike  
...Maitland is in the process in L.A.  
...of setting up a pop adult promo-  
...tion department which we feel is  
...imperative for MCA Nashville to  
...have. We feel that pop adult  
...radio is super important, and we  
...want our artists on every radio  
...station in this country we can get  
...them on, and that's a huge area  
...to get into."

As for MCA Nashville's artist  
...roster, Bowen said the label will  
...continue with its current roster  
...and "we're talking with several  
...new artists and several establish-  
...ed artists. Our plan is not to  
...move too fast, but then the world  
...moves fast today, so you can't  
...wait too long."

### CMA Board Meet Held in Dallas

■ NASHVILLE — The third quar-  
...terly board meeting of the Coun-  
...try Music Association for 1978  
...was held July 10-12 at the Fair-  
...mont Hotel in Dallas and at the  
...Baptist Radio and Television in  
...Fort Worth. The meeting, which  
...began on Monday, was preceded  
...by a country supper hosted by  
...CMA and Dewey Groom at his  
...Longhorn Ballroom on Sunday  
...evening.

On Monday, CMA committees  
...met at the Fairmont. At noon,  
...there was a luncheon at the  
...hotel, which featured entertain-  
...ment by CMA board member Bill  
...Anderson with Mary Lou Turner  
...and the Po' Folks. The luncheon  
...was hosted by KBOX Radio for  
...their advertisers.

Committees met again on Tues-  
...day; the Baptist Radio and Tele-  
...vision Commission co-hosted a  
...luncheon for the CMA board at  
...their studios in Fort Worth.  
...WBAP Radio was the co-host.  
...Mayor Hugh Parmer proclaimed  
...July 11 Country Music Day in  
...Fort Worth, and presented keys  
...to the city to CMA officials dur-  
...ing the luncheon. The CMA board  
...then convened following lunch.

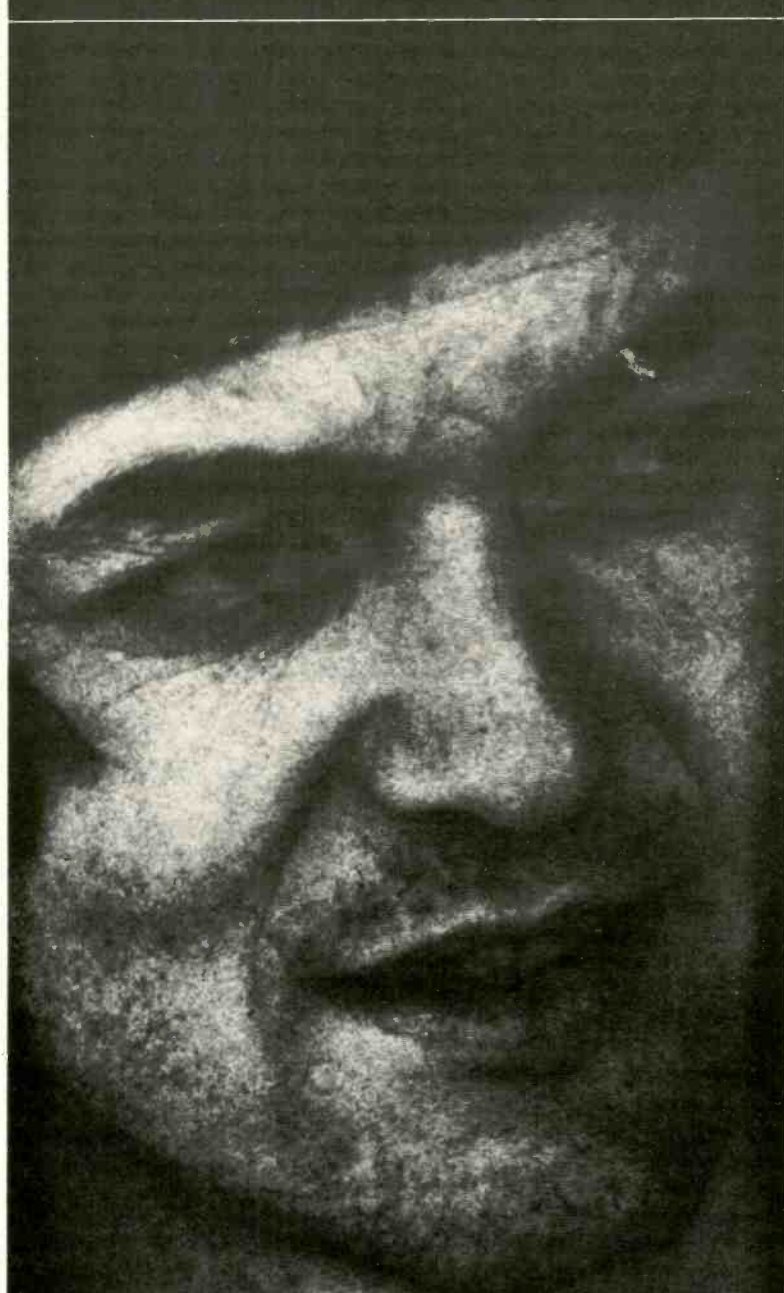
Later that day, members of  
...CMA's board were guests of Mr.  
...and Mrs. Charley Pride at their  
...home in Dallas for an evening of  
...swimming, tennis and dinner.

The CMA board re-convened  
...on Wednesday at the Fairmont.

The next meeting of the cur-  
...rent CMA Board will be held in  
...Nashville on October 17 at the  
...1st American National Bank. Two  
...days later, CMA's general mem-  
...bership meeting will follow.

Warner Country welcomes

# RODNEY CROWELL



and proudly announces the release of his first single

## ELVIRA (WBS 8637)



Written by Dallas Frazier  
From the forthcoming  
Rodney Crowell album  
*Ain't Living Long Like This*  
Produced by Erian Ahern  
for Happy Sam  
Productions

(BSK 3228)

From Warner Country, where the welcome never always out...



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**BOBBY BORCHERS**—Epic 8-50585

**SWEET FANTASY** (prod.: Eddie Kilroy) (writer: R. Bourke) (Chappell, ASCAP) (2:40)

Borchers sings an uptempo, happy love song with strong vocals backed up by female singers on the chorus. Eddie Kilroy's production keeps a full sound with strings, guitars, keyboards and a strong rhythm line.

**MERLE HAGGARD**—MCA 40936

**IT'S BEEN A GREAT AFTERNOON** (prod.: Fuzzy Owen & Hank Cochran) (writer: M. Haggard) (Shade Tree, BMI) (2:13)

A light-hearted tone is set by both lyrics and sound as Haggard sings of good times with an easy, relaxed manner. Instrumentals are balanced with especially nice guitar and dobro licks.

**DAVE & SUGAR**—RCA P-11322

**TEAR TIME** (prod.: Jerry Bailey & Dave Rowlands) (writer: J. Crutchfield) (Forrest Hills, BMI) (2:32)

Smooth and easy is the sound as Dave & Sugar trade verses with the help of background vocals and plenty of strings. Should gain acceptance with MOR as well as country listeners.

**HANK WILLIAMS, JR.**—Warner Bros. 8641

**I FOUGHT THE LAW** (prod.: Ray Ruff) (writer: S. Curtis) (Acuff-Rose, BMI) (2:23)

Hank, Jr. covers a pop hit from several years ago with a full, energetic sound. Strong synthesized drums, electric guitars and a piano accompany Hank's solid vocals.

**RANDY BARLOW**—Republic 024

**NO SLEEP TONIGHT** (prod.: Fred Kelly) (writers: R. Barlow/F. Kelly) (Frebar, BMI) (2:48)

Barlow's newest single is a smooth, sexy love song with an almost disco beat as drums keep the momentum constant and strong without getting in the way. Vocals are strong and precise.

**CATHY O'SHEA**—MCA 40934

**ROSES AIN'T RED** (prod.: Bill Justis) (writer: D. Pfeifer) (Leeds, ASCAP) (2:52) A low, quiet start gives way to a flowing chorus in this sad song of lost love. O'Shea sings with plenty of emotion but avoids getting too weighted down.

**LOUISE MANDRELL**—Epic 8-50565

**PUT IT ON ME** (prod.: Buddy Killen) (writers: C. Putman/S. Pippin/M. Kossler) (Tree, BMI) (3:32)

Mandrell shows range and versatility with this love song which stays relatively subdued until the chorus, where she soars with the lines. A strong but easy-moving bass line, along with strings and a piano, accents the lyrics.

**FREDDIE HART**—Capitol P-4609

**TOE TO TOE** (prod.: Steve Stone) (writer: J. Fuller) (Blackwood/Fullness, BMI) (3:04)

Both lyrics and melody work to make the latest Hart single a success. A bright guitar also brings appeal to the production sound.

**SHYLO**—Columbia 3-10775

**BREATHIN' ROOM** (prod.: Larry Rogers) (writers: D. Hogan/R. Scaife) (Partnership, ASCAP/Julep, BMI) (2:53)

Shylo sings of the glories of country life in a smooth, laid-back song with vocal harmonies and instrumentals that fit together with unusual ease. Its potential may reach pop as well as country formats.

**DEL REEVES**—United Artists X1230

**DIG DOWN DEEP** (prod.: Scotty Turner) (writers: B. Fischer/D. Wayne) (Annie Over, ASCAP/Don Wayne, BMI) (2:54)

It has been a while since Reeves has been on the charts, but this single may well be the vehicle for his next return. The song is lighthearted and pleasant with some interesting production touches.

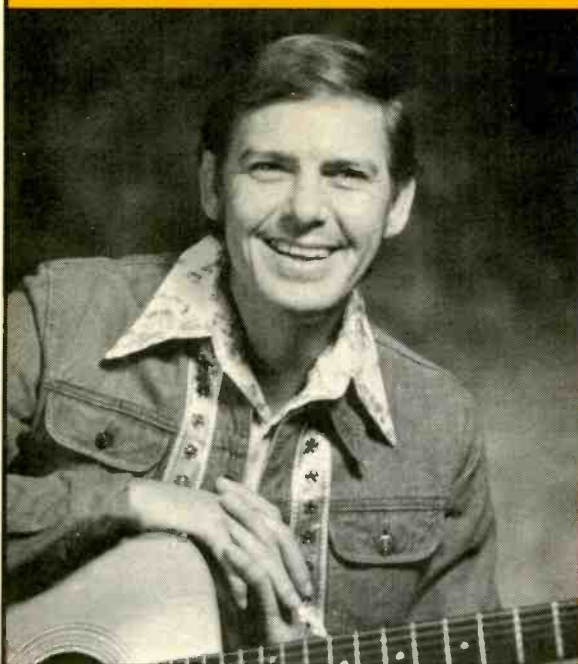
**PERFECT:** "Having all the properties naturally belonging to it; complete; sound; flawless." (WEBSTER'S DICTIONARY)

THE ONLY 'PERFECT' LOVE SONG ON THE CHARTS!

# "THE PERFECT LOVE SONG" #132

By

# DURWOOD HADDOCK



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# RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number  
AUG. 5 JULY 29

WKS. ON CHART

1	1	LOVE OR SOMETHING LIKE IT	KENNY ROGERS	United Artists 1210	(2nd Week)	10
2	3	YOU DON'T LOVE ME ANYMORE	EDDIE RABBITT/	Elektra 45488		9
3	2	ONLY ONE LOVE IN MY LIFE	RONNIE MILSAP/RCA	11270		10
4	7	TALKING IN YOUR SLEEP	CRYSTAL GAYLE/United Artists	1214		7
5	5	PITTSBURGH STEALERS	KENDALLS/Ovation	1109		11
6	8	YOU NEEDED ME	ANNE MURRAY/Capitol	4574		13
7	10	WE BELONG TOGETHER	SUSIE ALLANSON/Warner/Curb	8597		7
8	13	FROM SEVEN TILL TEN	LORETTA LYNN & CONWAY TWITTY/MCA	40920		7
9	14	WHEN I STOP LEAVING (I'LL BE GONE)	CHARLEY PRIDE/RCA	11287		7
10	11	ROSE COLORED GLASSES	JOHN CONLEE/ABC	12356		11
11	12	(I LOVE YOU) WHAT CAN I SAY	JERRY REED/RCA	11281		9
12	6	WHEN CAN WE DO THIS AGAIN	T. G. SHEPPARD/Warner Bros.	8593		11
13	17	RAKE AND RAMBLIN' MAN	DON WILLIAMS/ABC	12373		6
14	18	I'LL FIND IT WHERE I CAN	JERRY LEE LEWIS/Mercury	55028		7
15	19	TALK TO ME	FREDDY FENDER/ABC	12370		8
16	22	I'LL JUST TAKE IT OUT IN LOVE	GEORGE JONES/Epic	8 50564		6
17	20	ANOTHER FINE MESS	GLEN CAMPBELL/Capitol	4584		9
18	23	LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL)	JOHNNY RODRIGUEZ/Mercury	55029		5
19	24	COME SEE ME AND COME LONELY	DOTTIE WEST/United Artists	1209		9
20	25	BETTER ME	TOMMY OVERSTREET/ABC	12367		9
21	26	BEAUTIFUL WOMAN	CHARLIE RICH/Epic	8 50562		6
22	28	BOOGIE GRASS BAND	CONWAY TWITTY/MCA	40929		4
23	4	THERE AIN'T NO GOOD CHAIN GANGS	JOHNNY CASH & WAYLON JENNINGS/Columbia	3 10742		12
24	30	BLUE SKIES	WILLIE NELSON/Columbia	3 10784		4
25	31	WOMANHOOD	TAMMY WYNETTE/Epic	8 50574		4
26	34	HELLO MEXICO (AND ADIOS BABY TO YOU)	JOHNNY DUNCAN/Columbia	3 10783		4
27	32	LET'S SHAKE HANDS AND COME OUT LOVIN'	KENNY O'DELL/Capricorn	0301		5
28	9	SPRING FEVER	LORETTA LYNN/MCA	40910		11
29	37	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU)	JOE SUN/Ovation	1107		7
30	36	IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE)	JOE STAMPLEY/Epic	8 50575		4
31	35	UNDERCOVER LOVERS	STELLA PARTON/Elektra	45490		5
32	43	I'VE ALWAYS BEEN CRAZY	WAYLON JENNINGS/RCA	11344		2
33	38	JUST KEEP IT UP	NARVEL FELTS/ABC	12374		7
34	15	PLEASE HELP ME I'M FALLING	JANIE FRICKE/Columbia	3 10743		11
35	45	I JUST HAD YOU ON MY MIND	DOTTSY/RCA	11293		5
36	16	TONIGHT	BARBARA MANDRELL/ABC	12362		12
37	47	THE DAYS OF SAND AND SHOVELS	NAT STUCKEY/MCA	40923		5
38	21	I BELIEVE IN YOU	MEL TILLIS/MCA	40900		13
39	44	BAR WARS	FREDDY WELLER/Columbia	3 10769		5
40	55	PENNY ARCADE	CRISTY LANE/LS/GRT	167		3
41	29	NEVER MY LOVE	VERN GOSDIN/Elektra	45438		13
42	27	THAT'S WHAT MAKES THE JUKEBOX PLAY	MOE BANDY/Columbia	3 10735		12
43	53	NO LOVE HAVE I	GAIL DAVIES/Lifesong	8 1771		4

CHARTMAKER OF THE WEEK

44	—	WHO AM I TO SAY	STATLER BROTHERS	Mercury 55037		1
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45	61	CARIBBEAN	SONNY JAMES/Columbia	3		
46	59	MY HEART WON'T CRY ANYMORE	DICKET			
47	33	THE FOOL	DON GIBSON/ABC/Hickory	4		
48	39	IT ONLY HURTS FOR A LITTLE WHILE	MA			
49	40	THREE SHEETS IN THE WIND/I'D REALLY LI	TONIGHT JACKY WARD & REBA McENTIRE			
50	85	IF THE WORLD RAN OUT OF LOVE TON	BROWN & HELEN CORNE			
51	60	KAY	JOHN WESLEY RYLES/ABC	12375		
52	62	I DON'T LIKE CHEATIN' SONGS	DALE McB			
53	66	WITH LOVE	REX ALLEN, JR./Warner Bros			
54	54	WALTZ OF THE ANGELS	DAVID HOUSTO			
55	63	THREE TIMES A LADY	NATE HARVELL/Rep			
56	75	SINGLE AGAIN	GARY STEWART/RCA	11		
57	—	EASY FROM NOW ON	EMMYLOU HARR			
58	73	HELLO! REMEMBER ME	BILLY SWAN/A&A			
59	67	TONIGHT'S THE NIGHT	ROY HEAD/ABC			
60	77	HERE COMES THE HURT AGAIN	MICKEY C			
61	71	MUSIC, MUSIC, MUSIC	REBECCA LYNN/			
62	72	I STILL BELIEVE IN LOVE	CHARLIE RICH/U			
63	41	LET'S TRY TO REMEMBER	DAVID ROGERS			
64	64	SLOW DRIVIN'	KENNY STARR/MCA	4092		
65	80	HOPELESSLY DEVOTED TO YOU	OLIVIA			
66	69	(I WANNA) LOVE MY LIFE AWAY	JODY			
67	70	THAT "I LOVE YOU, YOU LOVE ME TO	LANEY SMALLWOOD			
68	82	I WANT TO BE IN LOVE	JACKY WARD/A			
69	46	I CAN'T WAIT ANY LONGER	BILL ANDERS			
70	76	DON JUAN BILLY "CRASH"	CRADDOCK/			
71	81	WHISPER IT TO ME	BOBBY G. RICE/Repu			
72	50	YOU'RE GONNA LOVE LOVE	AVA BARBEI			
73	52	LEFT OVER LOVE	BRENDA LEE/Elektra	45		
74	74	THE FARMER	CLEDUS MAGGARD/Mercury			
75	79	YOU CAN COUNT ON ME	DAVID ALLA			
76	42	I CAN'T STOP LOVING YOU	MARY K. M			
77	87	MOTEL ROOMS	LITTLE DAVID WILKINS/E			
78	78	I WANT TO LOVE YOU	JERRY FOSTER/M			
79	90	ANIMAL	RONNIE McDOWELL/Scorpion			
80	65	\$60 DUCK	LEWIE WICKHAM/MCA	4092		
81	83	YOU SNAP YOUR FINGERS	DAVID WILLS			
82	—	LOVE, LOVE, LOVE	SANDY POSEY/War			
83	92	YOU MEAN THE WORLD TO ME	HOWD			
84	—	NORMA JEAN SAMMI SMITH	Elektra	4		
85	—	LET ME TAKE YOU IN MY ARMS AGAIN				
86	49	WEEKEND FRIEND	CON HUNLEY/Warne			
87	48	RAGAMUFFIN MAN	DONNA FARGO/W			
88	—	THE FEELINGS SO RIGHT TONIGHT	DON			
89	—	LOVELESS MOTEL	R. C. BANNON/Colur			
90	99	BABY BLUE KING	EDWARD SMITH IV/S			
91	91	KNOCK, KNOCK, KNOCK	FRENCHIE BUF			
92	—	(LET ME BE YOUR) TEDDY BEAR	ELVIS PR			
93	93	THE PERFECT LOVE SONG	DURWOOD H			
94	—	SO SAD (TO WATCH GOOD LOVE GO E	WAJ			
95	—	YOU SHOULD WIN AN OSCAR (EVERY I	CHUCK PO			
96	—	I'M THE SOUTH	EDDY ARNOLD/RCA	1		
97	97	BABY, TAKE YOUR COAT OFF	SHEILA			
98	—	GOIN' HOME	RON SHAW/Pacific Challe			
99	—	THIS MAGIC MOMENT	SANDRA KAYE/			
100	—	LOVE DON'T HIDE FROM ME	HUGH X.			

# "TALK TO ME"

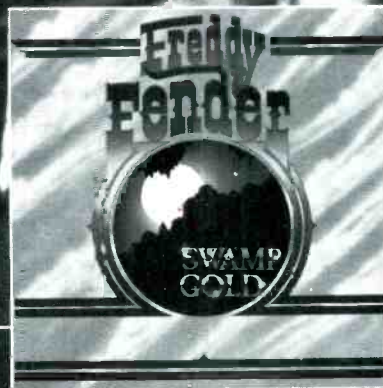
In the tradition of  
"Before The Next Teardrop Falls" and  
"Wasted Days And Wasted Nights,"  
another great country  
and crossover smash  
from Freddy Fender

## "TALK TO ME"

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