

RECORD WORLD



Who In The World:
Willie Nelson

HITS OF THE WEEK

SINGLES

FRANKIE VALLI, "GREASE" (prod. by Barry Gibb, Albhy Galuten & Karl Richardson) (writer: B. Gibb) (Stigwood/Unichappell, BMI) (3:21). The title track from the movie of "Grease" is a new song not in the Broadway show, with a hot, seventies dance beat that is far from the fifties. Valli sings it well, and a hit is quite likely. RSO 897.

DAVE MASON, "WILL YOU LOVE ME TOMORROW" (prod. by Dave Mason & Ron Nevison) (writers: Goffin-King) (Screen Gems-EMI, BMI) (3:53). Mason's version of the Goffin-King standard moves at a moderate tempo, with a good, long guitar break with the Mason stamp. It's a change of pace for him, one that should be successful. Columbia 3-10749.

ENGLAND DAN & JOHN FORD COLEY, "YOU CAN'T DANCE" (prod. by Kyle Lehnig) (writers: Ryan-Yeomans) (April, ASCAP) (2:38). It's not a disco record, but the upbeat pop style and message—"if you can't dance to this one..."—make it a bright, appealing radio record. It may well become one of this duo's many hits. Big Tree 16117 (Atlantic).

PABLO CRUISE, "LOVE WILL FIND A WAY" (prod. by Bill Schnee) (writers: Leros-Jenkins) (Irving/Pablo Cruise, BMI) (3:40). The clean, upbeat pop/rock sound of Pablo Cruise has already brought them a top 10 hit, and this single from a forthcoming lp should also stand a good chance of chart success. An insistent beat drives it. A&M 2048.

THE ROLLING STONES, "MISS YOU" (prod. by the Glimmer Twins) (writers: Jagger-Richards) (Colgems-EMI, ASCAP) (3:31). In advance of their new lp, "Some Girls," the Stones offer a rather hushed soul-rocker that is one of their best records in some time. Mick Jagger's vocals and harp work are the prime movers. Rolling Stones 19307 (Atlantic).

PARLIAMENT, "FUNKENTELECHY" (prod. by George Clinton) (writers: Clinton-Collins) (Rick's/Malbiz, BMI) (4:28). "You might as well pay attention, you can't afford free speech," George Clinton's follow-up to the top 10 "Flashlight" announces. A funky rhythm underlies a wild series of media-induced hallucinations. Casablanca 921.

TEDDY PENDERGRASS, "CLOSE THE DOOR" (prod. by Kenneth Gamble & Leon Huff) (writers: same as prod.) (Mighty Three, BMI) (3:37). Pendergrass' first solo effort was a big r&b and pop success, and the first single from his second album should also do well. A restrained, earnest love song, it shows off his voice well. Phila. Intl. 8 3648 (CBS).

KENNY ROGERS, "LOVE OR SOMETHING LIKE IT" (prod. by Larry Butler) (writers: Rogers-Glassmeyer) (M-3 / Cherry Lane, ASCAP) (2:51). Rogers' new single has a West Indian flavor to it. The subject matter is a love affair, treated quite ironically, and the blend of melody, rhythm and lyric sounds like a hit here. United Artists 1210.

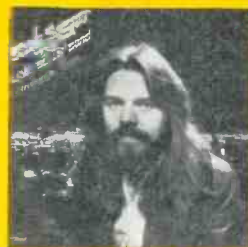
ALBUMS

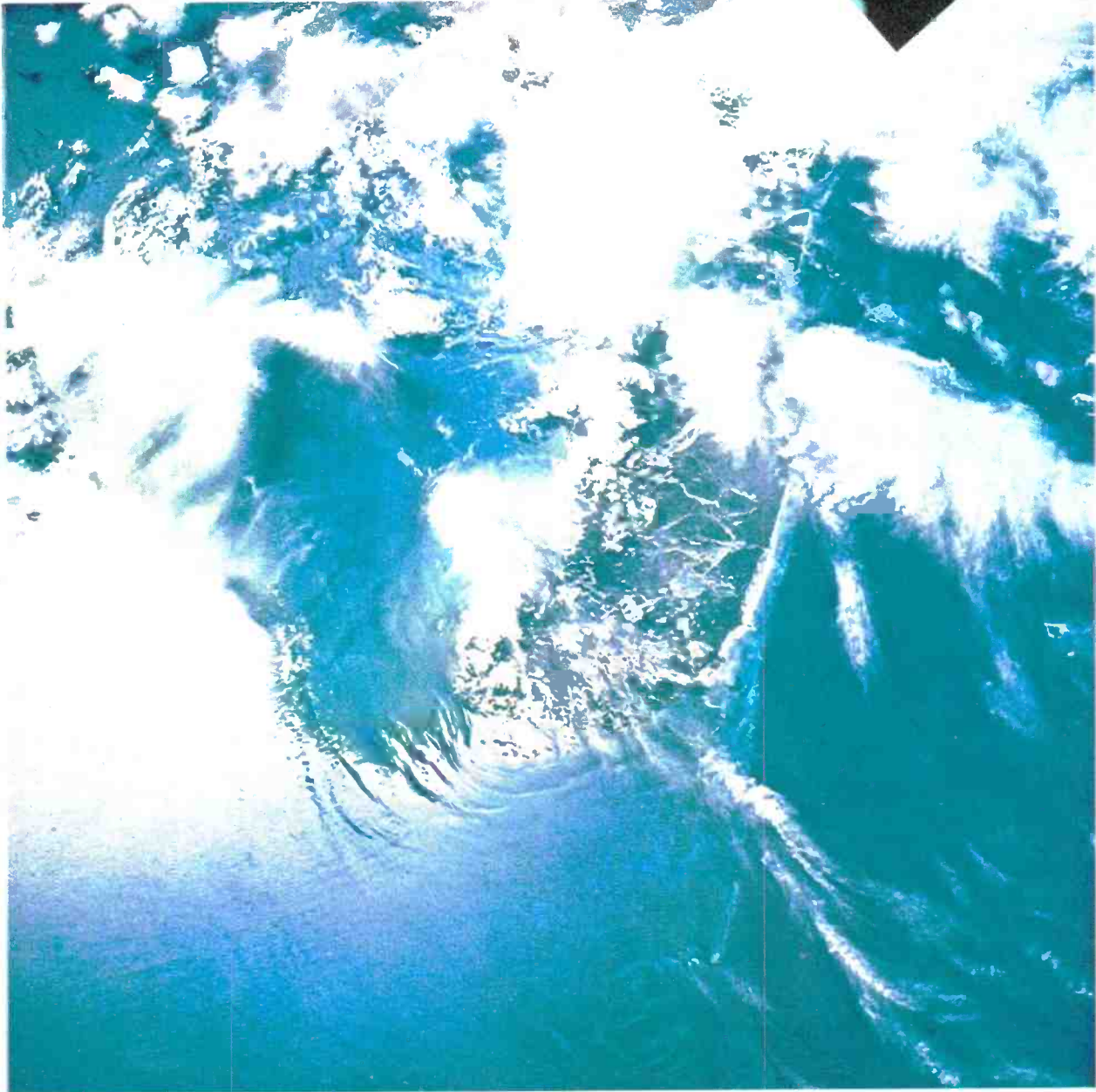
BOB SEGER & THE SILVER BULLET BAND, "STRANGER IN TOWN." Seger's long awaited follow-up to "Night Moves" is another celebration of the "Old Time Rock & Roll" he sings about on one of the tracks. Frankie Miller's "Ain't Got No Money" is a natural for Seger's raspy voice as is his current hit, "Still the Same." He's no longer a stranger. Capitol SW 11698 (7.98).

ANDY GIBB, "SHADOW DANCING." The younger member of the Gibb family has a lot going for him now with his string of three hit singles including the title track and now a second album of first rate material. Andy wrote most of the songs himself with occasional assistance from Barry, Robin and Maurice and Blue Weaver. RSO RS-1-3034 (7.98).

JOE WALSH, "BUT SERIOUSLY, FOLKS..." Walsh's first solo album for the label contains the already familiar eight minute epic, "Life's Been Good" from the "FM" soundtrack as well as some other stellar examples of his guitar virtuosity. "Tomorrow," "At the Station" and "Over and Over" should add to his already large catalogue of favorites. Asylum 6E-141 (7.98).

TOM PETTY & THE HEARTBREAKERS, "YOU'RE GONNA GET IT!" Petty's first album, released well over a year ago, brought the rocker to national attention and set the stage for this fine follow-up. The second time around the material is stronger and the band more confident as evidenced by "Hurt" and "When the Time Comes." ABC/Shelter DA 52029 (7.98).





Cloud patterns • NASA photo S-65-34763

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BSK-3168



RECORD WORLD

Manufacturers Gear Up for Summer Season; CBS and WEA Pursuing 'Star Wars' Takeoffs

By MIKE FALCON

■ LOS ANGELES—Record manufacturers, after experiencing two banner summer selling seasons, have again initiated a series of aggressive campaigns tied into the three-month school break period. WEA and CBS, which last year exploited the seasonal selling climate very successfully, have once more instituted extensive marketing strategies, and a number of other labels have either followed suit or made adjustments to maximize the cyclic selling patterns.

Coincidentally, both WEA and CBS have taken a page from

Officials Meeting On New Postal Rates

By BILL HOLLAND

■ WASHINGTON — The Governors of the U.S. Postal Service will be meeting this week to decide whether or not to approve the postal rates recently recommended by the Postal Rate Commission.

The new rates, which reduced by almost \$57 million the original postal service requests, would increase postal revenues by about \$1.9 million.

However, in an effort to keep first class mail from climbing even higher than the PRC's recommended two cent hike to 15 cents, the Commission raised the prices
(Continued on page 76)

20th's "Star Wars" popularity and labelled their campaigns, respectively, "Star Force" and "Star Power." Both programs also share a similar discounting provision in the five percent area, but the common ground ends there.

WEA's Star Force is a one-part program with a concentration on 234 hit titles. Retailers may buy in on the program twice, anytime from May 15 through June 23, although the earlier the buy, the more time the account has to pay, because the due date remains constant at September 10.

CBS, on the other hand, offers a three part program. Star Power customers are offered a list of "120 of the most viable titles from pre-May releases," according to Tom McGuinness, director of sales, in parts one and three. During phase two, "the balance
(Continued on page 76)

RCA Strengthens Nashville Operation Via Increased Pop A&R, Mktng. Thrust

■ NEW YORK — RCA Records has announced a move aimed at bringing its Nashville operation further into the contemporary mainstream with a major expansion increasing its autonomy, strengthening its sales and promotion force and adding a pop-oriented thrust to its a&r staff.

The announcement was made

Goldenson, Rule Defend ABC Record Arm At Parent Company's Shareholders Meeting

By MARC KIRKEBY

■ NEW YORK—Leonard Goldenson, chairman of the board of ABC Inc., and Elton Rule, the corporation's president, presented spirited defenses of ABC's record division at the company's annual shareholders meeting here last Tuesday (16).

"We have... taken a number of important steps to make this division a healthier, though somewhat smaller, company," Rule told the shareholders. "Some of these steps are readily visible. We have reduced the number of recording artists; we have reduced the size of our catalogue; we have cut back the scope of our in-house distribution activities. But some of the most important steps cannot be easily qualified. We are doing better creative work; we are marketing and promoting better.

"The result is that ABC Records

will show a markedly reduced loss in relation to last year. And we are determined to meet our goal of a profitable record company in 1979."

Goldenson underscored ABC's intention to hold onto its record company, which has been rumored to be for sale in recent months. ABC Inc. has dismantled its branch distribution system and sold its rack jobbing operations in the past year.

"Recorded music is a natural activity for any entertainment-oriented company," Goldenson
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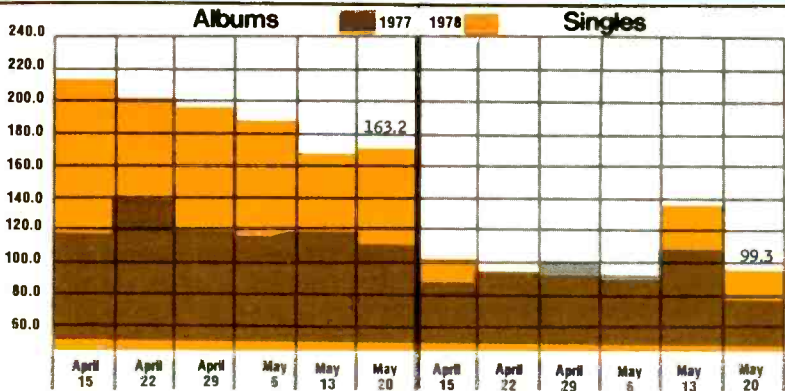
Teamsters End Strike At CBS Pittman Plant

■ LOS ANGELES — Members of Teamsters Union Local 676, Collingwood, N.J., began returning to work Wednesday (17) after voting to end their six-and-a-half-week strike against CBS Records Pittman, N.J. plant

Although union members have repeatedly refused any comment regarding terms of the settlement, and have steadfastly refused to answer any written or phoned inquiries, reports from the Pittman plant indicate that the seven day work week will no longer be mandatory. This is not official, however.

The record pressing facility should be fully operational within a few days as workers return to their jobs in increasing numbers, and CBS has issued a state-
(Continued on page 70)

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.

by Mel Ilberman, division vice president, business affairs and associated labels, who is responsible for RCA's Nashville organization. Ilberman said, "Under the direction of Jerry Bradley, division vice president, Nashville operations, we are taking Nashville one step further, building on the foundation established so successfully by Jerry and Chet Atkins before him, which has made RCA the number one country label and contributed
(Continued on page 85)

Black Music Association Bows in Phila.

■ PHILADELPHIA—Kenneth Gamble, chairman of Philadelphia International Records, and Edward W. Wright, president of GEI Communications, founders of the newly formed Black Music Association, have announced the official opening of the Philadelphia-based international headquarters. Plans for a west coast office are scheduled.

Along with this announcement came the appointment of Jules Malamud as senior vice president/managing director. Malamud, well known in the music industry as one of the leading

forces behind the passage and enforcement of Federal and State legislation against piracy, is a twenty-eight year veteran of the industry. His music career encompasses positions in radio promotion and international sales, and he was NARM's first executive director.

The appointment of Ms. Glenda Gracia as executive director of the Black Music Association has been announced by Jules Malamud. For the past 2½ years, Ms. Gracia was a talent and program negotiator for CBS Business
(Continued on page 60)

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■ **Page 33.** Bryan McIntyre, the music research VP of WCOL and 92X in Columbus, Ohio, has built a reputation as one of the nation's most astute radio programmers. In his Guest Word, McIntyre takes on one of radio executives' favorite bugaboos, Arbitron, and points up the value of a relatively new, competing ratings service, RAM. McIntyre's views offer a valuable perspective on the merits of each service.



■ **Page 22.** Casablanca Record & Film-Works, with "Thank God It's Friday," finds itself at the heart of the soundtrack boom, and in the forefront of the development of "cross-promotion" techniques for tying in records and other media, such as films and television. Larry Harris, sr. vice president of Casablanca, talks about these new techniques in his Dialogue, as well as touching on the company's expansion.

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Leslie Exits Pickwick, Remains A Consultant

By MARC KIRKEBY

■ **NEW YORK** — Cy Leslie announced last week that he had severed most of his ties to Pickwick International, the record conglomerate he founded 25 years ago and helped build into a \$500 million-a-year business.



Cy Leslie

Leslie will continue to serve as a consultant to the company, which was bought last year by the American Can Company. He remains the chairman of Pickwick's management executive committee. Leslie has, however, taken separate offices in New York and will, he told *Record World* last week, be looking to start new ventures in "industries I consider to be related in the communications / leisure industry."

"Because we have a different approach to business, it seemed wise to rearrange our relationship," Leslie said of the split. "I wanted to be free to do other things."

Leslie still has a management contract with Pickwick/American Can that had been part of the takeover, and had been planned to run to 1981. He and American Can renegotiated that contract, Leslie said, and under its new terms he has agreed to engage only in businesses that are noncompetitive with Pickwick until October of this year. He may be fully independent of Pickwick by January 1, 1979 if he so chooses, Leslie said.

In a statement commenting on Leslie's new relationship with Pickwick, C. Charles Smith, the company's president, said, "Pickwick International owes a tremendous amount to Cy Leslie. He not only was the founder of the company, but he also guided its growth for 24 years. Together with such industry greats as the Heilicher brothers and Dan Gittleman, he built a company which is outstanding in the industry for its services and integrity. We value Cy Leslie as a counselor and a friend."

Leslie entered the record business in 1946 with a line of sing-

(Continued on page 70)

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POWERHOUSE PICKS

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

Donna Summer (Casablanca) "Last Dance."

Single from the TGIF soundtrack has a building r&b base along with numerous adds at the primary level. All signs point to a smash.

Gary *Tanner*

Takes You "Over the Rainbow" TM



"Over the Rainbow" TC-2373

The New Single on 20th Century-Fox Records is "Exploding Out of the Box!"

Produced by Joey Averback and Stephen Geyer for Mike Post Productions, Inc.



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www.fox.com

Record Bar Chain Expanding Rapidly

By DAVID McGEE

■ DURHAM, N.C. — Owing to what he terms "a remarkable year," Record Bar president Barrie Bergman has announced plans for rapid expansion of the 79 store retail chain throughout the next calendar year. Four stores are currently under construction, including a 6500-square foot store in Mobile, Alabama, and Bergman says Record Bar is actively looking "for everything we can find."

"We're going to start to heat up far more than we predicted last year," Bergman told *Record World*. "We've had a remarkable year so far, and have just blown our projections for sales and profits right out of the water. We're going to go more than 50 percent over our profit projections, and sales will probably be up over 25 percent."

The Mobile store, which is three times larger than a standard Record Bar store, is the centerpiece of the current expansion. Located in a "strip center" on Airport Boulevard, a main thoroughfare of the city, the freestanding structure, which formerly housed an S&H Green Stamp operation, is currently being renovated to accommodate a full line of records, tapes and accessories. Ray Chappell will transfer from the chain's Fayetteville, North Carolina outlet to manage the Mobile store.

Last year Record Bar bowed its first superstore operation under the name Tracks, a ten thousand square foot freestanding store resembling in design an old-time railroad station. Asked why the latest superstore is called Record Bar rather than Tracks, Bergman

explained that the chain is already in the Mobile market, where there is a "radio spillover" from Pensacola, Florida. "The key rock station there covers both markets," Bergman said, "so we decided that instead of calling our store Tracks we'd call it Record Bar and get the media spillover. Which is the only reason we didn't call it Tracks." Bergman added that the Mobile store will use "basically the motif we use at Tracks: a lot of wood, glass, plants; a very comfortable environment for the consumer. It's a new type of store interior."

(The Tracks operations, Berg-

man said, are doing extremely well. "We didn't have any history when we started, so we didn't know exactly what to expect. But the thing has just been building since it opened. I would say right now we'll continue expanding Tracks by two or three stores a year.")

In addition to the Mobile store, three mall units are under construction in the cities of Nashville, Tennessee; Hickory, North Carolina; and Florence, Alabama. The Florence and Hickory stores will open on August 16, while the Nashville outlet is scheduled to open on September 16.

New York's 10th



New York Magazine recently celebrated its 10th anniversary with a gala party at New York's new Citicorp Center, the first party to be held at the skyscraper. About 1500 guests attended including those pictured here, from left: Robert Stigwood; Tina Turner; Parker Stevenson; and Robin Gibb.

NARM Re-establishes Rack, Retailer Groups

■ CHERRY HILL, N.J. — The growth of the NARM membership, with over 100 companies joining during the last 10 months, has instigated the re-establishment by John Cohen, NARM president and head of the Disc Records retail store chain, of the rack jobbers advisory committee and the retailers advisory committee.

The committees will meet in Chicago on May 25 (retailers committee) and May 26 (rack jobbers committee). Chairing the rack jobbers advisory committee is Harold Okinow, of Lieberman Enterprises, Minneapolis, Minn. Committee members include Dave Crockett, Father's & Sun's, Inc., Indianapolis, Ind.; Herb Dorfman, Bee Gee Record and Tape Dist., Latham, New York; Richard Greenwald, Interstate Record Dist., Hagerstown, Md.; Robert Hawley, Mid-American Music, Grand Rapids, Mich.; Jay Jacobs, Knox Record Rack Co., Knoxville, Tenn.; John Kaplan, Handleman Company, Clawson, Mich.; Gene Patch, Pickwick International, Minneapolis, Minn.;

Steve Salsberg, Lieberman Enterprises, Minneapolis, Minn.; David Siebert, Siebert's, Inc., Little Rock, Ark.; and Sydney Silverman, United Record and Tape Industries, Hialeah Gardens, Fla.

Chairman of the retailers advisory committee is Richard Bullock, Odyssey Records and Tapes, Capitola, Cal. Committee members include Raul Acevedo, Disc Records Co., Highland Heights, Ohio; Barrie Bergman, The Record Bar, Durham, N.C.; David Burke, Modern Record Service, Warrensville Heights, Ohio; Paul David, Camelot Music, Inc., North Canton, Ohio; Louis Fogelman, Music Plus, North Hollywood, Cal.; Leon Hartstone, The Warehouse, Gardena, Cal.; Louis Kwiker, Music Stop, Inc., Madison Heights, Mich.; Ernie Leaner, Ernie's One-Stop Records, Chicago, Ill.; David Rothfield, Korvettes, New York, New York; Calvin Simpson, Jr., Simpson's Wholesale, Detroit, Mich.; Russ Solomon, Tower Records, Sacramento, Cal.; and Scott Young, Pickwick International, Minneapolis, Minn.

Ember Records Is Reactivated

■ LOS ANGELES — Ember Records, a division of the Ember Group of Companies, has re-activated its Ember Record label by signing a distribution deal with Janus/GRT Records, it was announced by Ember president Jeffrey S. Kruger and by Janus/GRT president Eddie De Joy. Kruger also announced the signing of artists Nikki Richards and Kenny Williams to the Ember Label.

600 Newspapers Printing RW Charts

■ NEW YORK—The U.S. suburban press network of local newspapers has expanded its featuring of the *Record World* charts to 600 newspapers covering 44 major and secondary markets. The cumulative readership is in excess of 28 million.

RCA Reorganizes Field Operations; Ups Mike Becce

■ NEW YORK—RCA Records has announced that effective immediately all local branch sales managers will assume responsibility for the pop field promotion representatives in their respective areas.



Mike Becce

The announcement was made jointly this week by Ray Anderson, division vice president, promotion, and Richard Carter, division vice president, field marketing.

To support and coordinate the organizational move, Mike Becce has been named director, promotion/sales field relations. In this newly created post, he will function as a liaison at the national and field level between the sales and promotion activities. Becce comes to his new post from the position of director, national singles promotion and administration. He joined RCA Records in March, 1975, as manager, national singles promotion.

Arista Names Fine Publicity Vice Pres.

■ NEW YORK — Clive Davis, president of Arista Records, has announced the appointment of Dennis Fine to the position of vice president, publicity and press services for the label.



Dennis Fine

In this newly created position, Fine will be responsible for the supervision of all publicity and relations efforts on behalf of the label's artists, and of the development of press campaigns. He will also direct the management and financial publicity of Arista and act as a liaison between Arista and Columbia Pictures in the area of press activity.



Bruce Springsteen.

"Prove It All Night"
3-10763

The single from the
forthcoming album

"Darkness on the Edge of Town."
On Columbia Records 35318 and Tapes.

Produced by Jon Landau and Bruce Springsteen.

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RAM Research Making Ratings Inroads

By MIKE FALCON

■ LOS ANGELES — RAM Research, a San Diego-based subsidiary of the data processing Cyberdynamics Corporation, is making rapid inroads into the Arbitron-dominated radio ratings services field. The firm began exhaustive testing of basic methodology three years ago and until recently offered only subscription services to specific stations within a market, often on an exclusive basis. But a combination of escalating research costs (based on sampling needs), the demise of competitors SOURCE and PULSE, and increased interest in the firms techniques from national advertisers resulted in RAM expanding its domain.

Radio Audience Measurement now publishes over 1000 rating books a year, takes samplings in 63 markets (including all of the top 50), and provides subscribers with virtually instantaneous readouts via a complicated computer hookup.

RAM's escalating costs were mandated by what company president Jack McCoy calls "a real need to have extremely reliable ratings figures in hand on a relatively immediate basis." In addition the costs have been driven upward by the company's desire to make the RAM system "as hype-proof as possible." This cost increase necessitated the company expanding the subscriber list, and buying out existing exclusive contracts, simply because individual radio

Brunswick Execs' Trial Continues

■ NEW YORK — The retrial of four Brunswick Records executives, which began two weeks ago, heard last week from Edward R. Hurley, former Brunswick sales manager, on off-the-books payments Hurley alleged were made by various distributors to Brunswick in exchange for records.

Nat Tarnopol, Brunswick's president, Peter Garris, the company's vice president and sales manager, Irving Wiegman, secretary-treasurer and controller and Lee Shepp, production manager for Brunswick are all charged with conspiracy to defraud artists, writers and publishers through use of mails and wires.

The first trial of the executives, which resulted in mail fraud convictions, was overturned by the U.S. Circuit Court of Appeals in Philadelphia last year with the original indictment amended for this retrial.

The trial is expected to continue for at least another two weeks.

stations could no longer afford to pay for the extensive but "absolutely necessary" research. By maintaining the research technique, but simultaneously expanding the subscriber list, RAM satisfied both its methodology and its bank balance.

RAM also specializes in what McCoy calls "pinpoint research," which can include a number of isolated factors useful to the subscribers. "For example we have to know the zip code, and not just because we're mailing something out," said the president. By cross-indexing the respondents' zip codes with economic data, station reach, and other information that can be required of the diary respondent RAM can "provide a rating just for the area covered by signal, if that's needed." Additionally, RAM takes ratings on specific records.

"Let's say you have a record that's liked by men 18 to 24, disliked by women in the same

(Continued on page 32)

Walden To Receive Human Relations Award

■ NEW YORK — Phil Walden, president of Capricorn Records, has been named recipient of the American Jewish Committee's 1978 Human Relations Award. Andrew Goodman, national general chairman of the Committee's Appeal for Human Relations, announced that the Award would be presented to Walden at a testimonial dinner at the Plaza Hotel on June 8.

Listening To Mason



Columbia Records recently held a listening session for Dave Mason's forthcoming album, "Mariposa De Oro," produced by Ron Nevison and Dave Mason. Pictured at the gathering are, from left: Bruce Lundvall, president, CBS Records division; Mason; Dick Asher, president, CBS Records International; and Jason Cooper, manager.

RCA Pacts with Rocket

■ NEW YORK—RCA Records and the Rocket Record Company, the Elton John-John Reid label, have concluded an agreement whereby RCA will manufacture, market and distribute Rocket Records in the United States and Canada.

The announcement of the exclusive agreement was made by Robert Summer, president of RCA Records, together with Reid, president of Rocket, who represented John and other principals of the company, Bernie Taupin and Gus Dudgeon.

Tony King, executive vice president of Rocket, will serve as liaison with RCA Records in relation to all promotion, marketing and publicity programs initiated by RCA to support Rocket product releases. King works closely with all Rocket artists and coordinates all of the label's American projects with its office in London.

Under terms of the pact, forthcoming recordings from Rocket artists Kiki Dee, Cliff Richard, Colin Blunstone, Lorna Wright, The Moir Sisters, Blue and Lulu, as well as all new artists and the

existing Rocket catalogue that includes recent lps by Neil Sedaka, will be available for release and distribution by RCA effective immediately.

Reid noted that Elton John had been active in artist and repertoire decisions since the inception of The Rocket Record Company, and that he would continue to function in that area. Additionally, John will personally produce the next album for Blue, to be released by RCA later this year. Reid also noted that Gus Dudgeon, John's producer, would continue to produce various acts for Rocket, under the agreement with RCA, and that the first official RCA release of Rocket recordings is tentatively set for mid-July.

Main Office

Reid also announced that as of June 1, The Rocket Record Company will move its main base of operations to New York City where it will locate at 489 Fifth Avenue. He added that the company would continue to maintain offices in Los Angeles.



Shown at the official contract signing between Rocket and RCA are (from left): Mel Ilberman, division vice president, business affairs and associated labels, RCA Records; Tony King, executive vice president of The Rocket Record Company; Robert Summer, president of RCA Records; John Reid, president of The Rocket Record Company; Barry Tyerman, attorney for Rocket; Martin Olinick, director, business affairs, west coast, RCA Records; and Larry Palmacci of RCA Records who will act as liaison with Rocket in marketing and promotion of Rocket records releases.

E/A Taps Hammerman

■ LOS ANGELES — Mark Hammerman has been added to Elektra/Asylum Records' artist development department, in the new post of west coast director.

Hammerman's background is in artist management, having worked recently for Jackson Browne and Warren Zevon, and previously with the Roy Silver Organization, and Tetragrammaton Records. He will work in E/A's Los Angeles office and will report directly to Jerry Sharell, vice president/artist development.

Sherry Goldsher has been appointed national artist development coordinator, reporting to Sharell. Goldsher was formerly assistant to Sharell.

■ ABC Records, Inc. and ABC Record and Tape Sales Corp. are two independent wholly owned subsidiaries of the American Broadcasting Companies, Inc., and are not related administratively, as indicated in the May 20 issue of RW.

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RECORD WORLD CHART ANALYSIS

Wings Edges Mathis & Williams for #1; Travolta/John, Andy Gibb Singles Surge

By ALAN WOLMARK

■ With the Bee Gees (RSO) finally relinquishing its stronghold on the number one spot two weeks ago, competition has been fast and furious with Paul McCartney & Wings (Capitol) narrowly topping Johnny Mathis and Denice Williams this week on very strong sales, and airplay placing it #1 at a large percentage of major market stations. Breathing down its neck are John Travolta & Olivia Newton-John (RSO) at #3 bullet and another Bee Gees related product, Andy Gibb (RSO), at #4 bullet, which has rapidly gotten top 10 airplay at most stations. At #6 bullet is George Benson (WB), which picked up WLS and is further encouraged by its presence as RW's #1 jazz lp. Bonnie Tyler

(RCA) rounds the top bullets out at #10 courtesy of big jumps on all radio levels and a strong pick up in retail activity.

Just outside the top 10 is a solid stream of charging bulleted material led by the O'Jays (Phila. Intl.) at #12, one of the week's strongest crossovers and securely the #1 r&b single. #14 is Eddie Money (Col), picking up WABC and generally filling in any airplay gaps around the country. Gerry Rafferty (UA) is at #15, a top 10 item at most secondaries and many majors and enjoying much additional exposure from its album's extensive FM airplay. Right behind that are Carly Simon (Elektra) #16 bullet; Peter Brown (Drive) #17 bullet; Player (RSO) #18 bullet; and Sweet (Capitol) at a bulleted #20, picking up considerable airplay.

Singles action in the twenties is particularly heavy, led by Meat

Loaf (Epic/Cleveland Intl.) at #22 bullet and a #1 record in Buffalo; Heatwave's (Epic) r&b smash at #23 bullet; Patti Smith Group (Arista) finally getting good AM response at #25 bullet; Robert Palmer (Island) at #28 bullet; and Michael Johnson (EMI-America) debuting with excellent numbers at a bulleted #29. With a very strong start, one of a very select few singles to be the most added disc at FM stations, Bob Seger (Capitol) is at a bulleted #30, getting those few stations that didn't pick up on it right off. Behind it is Heart (Mushroom) at #33 bullet; Barry White (20th Century) at #35 bullet and a top tenner r&b; Barry Manilow (Arista) #36 bullet; Jimmy Buffett's (ABC) humorous tune at #40 bullet; Rod Stewart (WB) at #41 bullet; Rufus (ABC), in the r&b top 10, at #42 bullet; Seals & Crofts (WB) at #43 bullet; and Genesis (Atlantic) holding its bullet at #45.

This week's biggest jump honors go to Donna Summer (Casablanca), whose "Last Dance" moved 24 slots to a bulleted #46 with fine airplay just ahead of

Linda Ronstadt (Asylum) at a bulleted #42. With summer almost here, Celebration's (MCA) soundtrack single is a natural, pulling a bulleted #49 followed by the bulleted Billy Joel's (Col) new one at #54; Eric Clapton (RSO) at #55; REO Speedwagon (Epic) #56; KC & the Sunshine Band (TK) #59; and Paul Davis (Bang) #61.

Still showing the strength expected of them, the Rolling Stones (Rolling Stones) are this week's Chartmaker, coming on at #63 bullet with their new single "Miss You" being released in advance of their highly anticipated lp. Also in the sixties are Diana Ross (Motown) at #65 bullet; Foghat (Bearsville) at #68 bullet; and Kayak (Janus) at #69 bullet.

With "Count On Me" already having been a hit for the Jefferson Starship (Grunt), their follow-up from the "Earth" lp, "Runaway," which has moved from good lp rotation to a single release this week, is bulleting at #71. Just behind it are Chicago (Col) at #72 bullet; Chic (Atlantic) (Continued on page 70)

Mangione Album Blasts to #4 Position; Commodores Bows at #20, Seger at #40

By BARRY TAYLOR

■ The top three albums in the country held onto their placings again this week as "Saturday Night Fever" (RSO), spurred by continued rack interest, registered its 19th week on top of the RW Album Chart. Wings' "London Town" (Capitol), which now contains the number one single in the country, could only manage second place again despite some solid sales which held off the Isley Brothers (T-Neck), still at #3 with one of its hottest pop/r&b crossover lps in some time. The only bullet in the top ten belongs to Chuck Mangione (A&M), which entered last week at #10 and takes a jump this week to #4 after a full 30 weeks on the chart. The top ten is rounded out by Kansas (Kirshner) at #5, Jackson Browne (Asylum) at #6, Barry Manilow (Arista) at #7, Billy Joel (Columbia) at #8, Eric Clapton (RSO) dropping to #9 and Jefferson Starship (Grunt), which is still the most

played album by FM stations at #10.

Just outside of the top ten are four surging albums with bullets, led by the O'Jays' "So Full Of Love" (Phila. Intl.) at #12 with increased rack action propelled by their crossover single hit. The soundtrack album to "FM" (MCA) with its all star cast of artists attracting massive sales and rack activity is at #13, Johnny Mathis (Columbia) is at #18 with a former #1 single and consistent sales, Heatwave's "Central Heating" (Epic) is at #19, and the Chartmaker of the Week, the Commodores' "Natural High" (Motown), bows at #20. The group's first studio album in a year has immediately become the Salesmaker of the Week as well with some of the heaviest rack action for a new album in some time. The album also bows on the RW R&B Chart at #7 and is already shaping up as a potential smash. Both Atlanta Rhythm Section (Polydor) and Heart (Mushroom) held at #11 and #14 respectively.

In addition to the Commo-

dores, several other major artists debuted with new albums, including Bob Seger with "Stranger In Town" (Capitol) at #40 bullet, Kiss with their "Double Platinum" (Casablanca) collection at #49 bullet,

George Duke continuing his crossover ways with "Don't Let Go" (Epic) at #68 bullet, Willie Nelson with "Stardust" (Columbia) at #76 bullet, Hall and Oates with their "Livetime" (Continued on page 70)

REGIONAL BREAKOUTS

Singles

East:

Robert Palmer (Island)
Donna Summer (Casablanca)
Diana Ross (Motown)
Toby Beau (RCA)

South:

Michael Johnson (EMI-America)
Heart (Mushroom)
Bob Seger & the Silver Bullet Band (Capitol)
Chic (Atlantic)

Midwest:

Heatwave (Epic)
Bob Seger & the Silver Bullet Band (Capitol)
Genesis (Atlantic)

West:

Celebration (MCA)
Chic (Atlantic)

Albums

East:

Commodores (Motown)
Bob Seger & the Silver Bullet Band (Capitol)
George Duke (Epic)
Alvin Lee (RSO)
UK (Polydor)
Airwaves (A&M)

South:

Commodores (Motown)
Bob Seger & the Silver Bullet Band (Capitol)
George Duke (Epic)
Daryl Hall & John Oates (RCA)
Alvin Lee (RSO)
Airwaves (A&M)

Midwest:

Commodores (Motown)
Bob Seger & the Silver Bullet Band (Capitol)
George Duke (Epic)
Daryl Hall & John Oates (RCA)
Alvin Lee (RSO)
Airwaves (A&M)

West:

Commodores (Motown)
Bob Seger & the Silver Bullet Band (Capitol)
Daryl Hall & John Oates (RCA)
Willie Nelson (Columbia)
Alvin Lee (RSO)

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Bee Gees Donate Song to UNICEF Project

By PAT BAIRD

■ NEW YORK—In a joint news conference held at the United Nations last week Robert Stigwood, the Bee Gees, David Frost and Henry R. Labouisse, executive director of UNICEF, have announced the formation of "Music For UNICEF" and the donation of one of the Bee Gees songs to the project. It was also announced that a gala concert by the Founder Composers of the fund will take place in the U.N. General Assembly in January. The concert will be broadcast live as well as taped for worldwide distribution. A list of additional Founder Composers should be available next month.

According to Frost, the Music For UNICEF program was designed by himself and Stigwood to coincide with the designation of 1979 as "The International Year Of The Child." He stated they hoped the Bee Gees donation would "snowball" to include other composers. Negotiations with other composers are

NARAS Re-Elects Denny as Pres.

■ LOS ANGELES—Bill Denny was re-elected national president, Allan Steckler was elected first vice president, Jay Lowy was re-elected secretary/treasurer, and Mike Melvoin was elected vice president representing Los Angeles at the annual meeting of the 25-member board of the national trustees of the Recording Academy (NARAS). (Other vice presidents representing the remaining chapters will be elected at a future date.)

The three-day session, held here at the Biltmore Hotel over the May 14 weekend, also focussed on the re-evaluation of the Grammy Awards categories, the futures of the Grammy Awards telecasts and the NARAS Institute, and on numerous budgetary matters. The meeting was also attended by national officers, chapter presidents and executive directors, legal counsel and national staff members.

London Structures Pop Product Dept.

■ NEW YORK — Don Wardell has announced the personnel of the new pop product department under his direction at London Records.

Wardell will head a new team which includes Anne Adams as pop product administrator. Peter Crescenti will be responsible for press relations. Cyd Kilbey is art coordinator.

now in progress. Frost added that the royalties from songs by major international artists "could be, in the long run, as much as 100 million" to UNICEF.

While the Bee Gees have not yet decided what song they will turn over to UNICEF, Barry Gibb stated the song would "hopefully be a number one record." When asked why they became involved in the project, he stated, "UNICEF is the best charity organization we've seen. We've made a lot of money and we want to give some of it back." Two years ago the Bee Gees turned over the receipts of their Madison Square Garden concert to the New York Police Athletic League.

UNICEF will probably set up its own company to hold the copyrights and Chappell Music will administer the Bee Gees song without fee.

Goody Shows Net Loss

■ NEW YORK — Sam Goody Inc. last week reported totals for the first quarter of 1978, ended March 31, that showed a sales increase of 13 percent over the first quarter of 1977. Revenues rose from \$11,687,160 a year ago to \$13,171,924 in the three months recently concluded.

Goody reported a net loss for the quarter of \$110,845 or \$.17 per share, compared with a net loss of \$233,872 or \$.35 per share for the first quarter of 1977.

George Levy, president of Sam Goody Inc., also announced that the proposed merger of the company with the American Can Company was "in the final stages of negotiation." Under the terms of the proposal, stockholders in Sam Goody Inc. would receive approximately .1818 shares of American Can stock for each of their Goody shares.

Spinozza's Special N.Y. Gig



A&M guitarist/producer David Spinozza recently performed a special concert at New York club Trax where he and his band were joined on stage by Carly Simon. Spinozza has just completed his first east coast tour. Shown celebrating are, from left: A&M president Gil Friesen; A&M artist Dolores Houston; A&M artist Peter Allen; Spinozza; his manager Ed Newmark; Simon; A&M's national artist development coordinator Gail Davis; A&M's Chicago marketing coordinator David Hutkin; A&M's national sales director Ernie Campagne; and A&M's regional marketing director/south-east David Fitch.

RCA Names Knesz Singles Promo Dir.

■ NEW YORK—Margo Knesz has been appointed director, national singles promotion for RCA Records, according to Ray Anderson, division vice president, promotion.



Margo Knesz

Prior to joining RCA, Knesz was director, national secondary promotion for Atlantic Records for five years. Previously, she had been assistant to the director of national promotion for Stereo Dimension Records and manager of promotion services for Epic Records.

Knesz will be based in RCA's New York offices and will report to Michael Abramson, director, national promotion.

Abkco Reports Profit For Six Months

■ NEW YORK—Abkco Industries, Inc. has announced the results of its operations for the six months ended March 31, 1978 with revenues of \$4,608,774 and a profit of \$219,739 or 16¢ per share. This compares to revenues of \$4,917,107 and a profit of \$21,171 or 1¢ per share for the corresponding period in 1977.

Operations for the second quarter ended March 31, 1978 resulted in a profit of \$33,727 or 2¢ per share compared to a profit of \$89,579 or 6¢ per share for the corresponding period in 1977. Revenues for the quarter amounted to \$1,781,787 as compared to \$2,150,053 for the same period in 1977.

Intersong-U.S.A. Names Don Oriolo VP/GM

■ NEW YORK—Don Oriolo has been named vice president and general manager of Intersong Music-U.S.A. The announcement was made by Irwin Robinson, president of Intersong Music.



Don Oriolo

Oriolo replaces Ron Sollefeld, manager of Intersong U.S.A., who was named management representative, Intersong International and general manager of the London office of Intersong International.

Oriolo comes to Intersong from April-Blackwood Music where he ran their production company and was involved with professional activities.

The prior year's figures include income from Abkco's settlement with the Beatles and the Apple Group of Companies in the amount of \$162,139 for the six months and \$359,101 for the three months ended March 31, 1977.

Casablanca Names Bobby Applegate

■ LOS ANGELES — Bruce Bird, executive vice president of Casablanca Record and FilmWorks, has announced the appointment of Bobby Applegate as the label's national album promotion director.



Bobby Applegate

Applegate comes to the label after tenure as vice president of artist relations and promotion for Ariola Records. Applegate has also done national album promotion for Island Records and ABC Records. He also brings his assistant Nina Carlin, previously of Ariola Records.

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THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **NEW BLOOD**—While one of the songs on **Allan Clarke's** new Atlantic longplayer is a call for a new generation of rockers to carry the style's banner forward, Clarke himself clearly isn't ready to call for a pinch hitter. While here to huddle with producer **Spencer Proffer** and meet press and radio folk, Clarke reviewed the gestation of the "I Wasn't Born Yesterday" album and plans for his first extensive U.S. tour as a soloist; and judging from his commitment to the upcoming live dates and his delight at Atlantic's willingness to roll out some heavy promotional guns in support, his claim that his "energy is back" is tough to argue with.

"I hadn't been writing in a long time," he explained when asked about the new songs, most of them written with fellow Englishman **Gary Benson**. "I'd written with the Hollies, but nothing really special had come out in some time." Part of that, he feels, was the sheer weight of a 15-year career as the lead vocalist with the seminal beat group; equally problematic, though, was a division of opinion over American exposure. Clarke felt the Hollies needed to play to their U. S. audiences more regularly, but as the group remained in Europe his frustration began to extend into the studio. "It made writing virtually impossible beyond a certain point. I just wasn't getting charged up on anything. I mean, how can you write for a band that doesn't really work?"

For Clarke, that latter question proved rhetorical. In Benson, however, he found both catalyst and collaborator, and after their first day of writing together, the pair found they had completed six songs. More sessions together followed, as did more songs, but the real kick for Clarke was bringing the material to Proffer and finding that an unusually high percentage of the new batch were not only good, they were ready to cut.

Clarke and Proffer both feel his last U. S. solo release, an Asylum set dominated by other writers' material, sidestepped Clarke's need to continue developing as a songwriter, as well as a singer. Equally flawed was his refusal to evoke the Hollies' own records. "I tried to make it sound completely different from the Hollies," Clarke says, "and I floundered. I was trying to get away from the Hollies, and then I finally realized that I am the Hollies. What would I want to get away from myself for?"

SYMPATHETIC VIDEO—At the nudging of informed sources, we'll ask the somewhat rhetorical question, "Will some of the **Stones'** upcoming outdoor concerts be taped?" Rumor control indicates a future NBC television special is being discussed, with the summer tour a natural source of footage.

Meanwhile, the band's penchant for locating other artists is reappearing on several fronts. Insiders promise a forthcoming announcement of new signings to Rolling Stones Records, which would represent the first outside contributions to that logo since the early '70s (remember 'Jammin' With Edward, anybody?); the acquisition would extend to this summer's tour as well, with the new artist(s) showcased during the Stones' shows. And **Mick Jagger** is simultaneously boosting an Angeleno thrush named **Joanne Mackell**, whom he's said to have brought to the attention of vinylites here. With Mackell's first album due from United Artists next month, we're told company support for her is already strong, doubtless spurred by that Stoney endorsement.

YOU CAN'T GO HOME AGAIN—We're told Messrs. **Fagen** and **Becker** have already returned to Sin City after moving back to New York briefly, trailing producer **Gary Katz** behind them. This does not constitute a confession of mellowness in our eyes . . . Pickwick International president **Chuck Smith** will address the Conference of Personal Managers West at their monthly meeting Monday (22) at the Tail O' The Cock restaurant . . . Belated congratulations, and no dumb "release" jokes, to manager **Bob Brown** and his wife **Melissa Seay Brown**, whose first son was born last Thursday (11).

MAKING WAX, MAKING TRACKS: What sounds like an interesting release for A&M will be out some time next month. Called "White Mansions," it's a conceptual Civil War story written from the southern point of view and composed, curiously enough, by a Britisher, **Paul Kennerly**. It was produced by **Glyn Johns** and features **Waylon Jennings**, **Jessi Colter**, **Eric Clapton** and members of the **Ozark Mountain Daredevils** . . . Other new wax includes albums by **O.V. Wright**, **Rufus Thomas** and **Ann Peebles**, all produced in Memphis by **Willie Mitchell**; **Ahmad Jamal**, **Carole Bayer Sager**, **Ann-Margret**, **Joe Pass**, and **Lalo Shifrin** at Filmways/Heider (they've also been doing pre-production with **Fleetwood Mac** by way of a mobile unit); and the **Temptations**,

(Continued on page 65)

NARM Calls Upon Merchandisers To Help in Anti-Piracy Campaign

By BILL HOLLAND

■ **WASHINGTON**—Despite growing publicity and information concerning pirating and counterfeiting of records and tapes in the marketplace, record merchandisers seem to have decided to ignore industry pleas to pass on information that could help put a stop to the practices.

This is the observation of NARM executive vice president **Joe Cohen**, who has sent an urgent mailing to NARM members to pass on shopping reports on pirated and counterfeit product to the NARM office.

Cohen said in the message that "for unexplained reasons, the flow of information transmitted to NARM has dwindled in the past year to virtually nothing," even though he said the pirating and counterfeiting has "proliferated tremendously."

The NARM shopping report is a form on which a member can describe the details of observed illegal product. After the association receives it, it is passed on to the RIAA legal staff, which main-

tains a piracy legal unit, working directly with the FBI as well as state and local law enforcement units.

RIAA's special counsel on piracy, **Jules Yarnell**, said earlier this year that the piracy and counterfeiting problem could account for a \$50 million yearly racketeering profit, and even that is a "conservative estimate." (RW, March 11).

The NARM office is urging retailers and rack jobbers—whether they are members or not—to help in the effort by sending pertinent information, or asking for more shopping reports, to NARM, 1060 Kings Highway North, Suite 200, Cherry Hill, N.J. 08034, or calling (609) 795-5555.

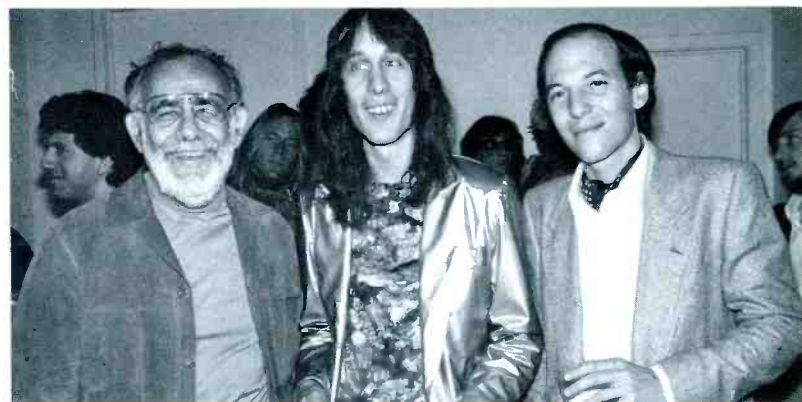
Cohen began to notice that shopping reports were dwindling in some areas of the country earlier this year, but as the flow of information ebbed, decided to send members the communication, with shopper reports, adding that a "total industry effort is urgent" at this point.

Ariola Names Bartlett AOR Promo Director

■ **NEW YORK**—**Bobby Hurt**, vice president of Ariola Records, has announced the appointment of **Bill Bartlett** to the position of national director of AOR promotion.

Bartlett most recently held the position of southern AOR regional promotion director for Ariola. He began his radio career in 1972 with the creation of WIVY-FM in Jacksonville. In September of the same year, he created WPDQ-FM in Jacksonville and in July 1975, Bartlett started WAIV-FM, also in Jacksonville. After putting together three AOR stations in the same city, Bartlett left for Abrams-Burkhart.

Return of Todd



Bearsville recording artist **Todd Rundgren** made a triumphant return to the club stage last week with five shows at the Bottom Line in New York. To mark the occasion, Warner Bros. held a reception for Rundgren at Blue Rock Studios prior to his opening night show. Shown at the party are, from left **Jerry Wexler**, senior vice president, Warner Bros. Records, Rundgren, and **Eric Gardner**, Rundgren's manager.

CBS Names Madison Houston Branch Mgr.

■ **NEW YORK**—**Frank Mooney**, southwest regional vice president, CBS Records, has announced the appointment of **John Madison** to the position of Houston branch manager, CBS Records.

In his new position, Madison will be responsible to Mooney for the sales and promotional activities for Columbia, Epic, Portrait and Associated Labels, as well as for coordinating special programs and merchandising plans on all record and tape product.

Madison joined CBS Records as single records coordinator in Terre Haute in 1975 and in 1976 became a sales representative in Cleveland.

BOB WELCH
FRENCH KISS

PLATINUM



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Larry Harris on Casablanca's Multi-Media Impact

By SAM SUTHERLAND

■ Few entertainment industry trends are more promising than the current development of stronger ties between records, films and television, and few companies illustrate the potential growth possible through such links more dramatically than Casablanca Record and FilmWorks. With a management team drawn from both the record and film industry, Casablanca's current promotion for its theatrical release, "Thank God It's Friday," co-produced with Motown, and the Casablanca soundtrack lp is one of the most extensive multi-media campaigns to date; at the same time the company has further extended its sales base beyond an already strong disco and rock foundation. In the following Dialogue, Larry Harris, senior vice president and managing director of Casablanca, discusses Casablanca's rapid growth, its switch from independent distribution to its current pact with Polygram, the continuing growth of new marketing and merchandising techniques, and the film and video futures now being discussed. A graduate of New York Institute of Technology with a background in communications, Harris is one of Casablanca's original four partners, having joined as national head of promotion in January, '74 after working previously with Casablanca founder Neil Bogart at Buddah Records for four years.



Larry Harris

Record World: The past 18 months have brought a number of structural changes in Casablanca's overall operation, as well as continued sales gains. How would you characterize the turn-around the company has experienced since its formation as a small custom label in terms of sales?

Larry Harris: That's simple: we've gone from five million dollars a year to \$26 million for the record division alone during the last quarter of '77. It's dramatic growth; we're projecting between \$75 million and \$100 million for the year.

RW: That final quarter also follows your move to distribution through Polygram, doesn't it?

Harris: Yes, we've been involved with them since October 1st of last year.

RW: How was the transition from independent distribution to a branch affiliation? The move occurred during the busiest selling season of the year.

Harris: In the beginning, there were the usual problems any change-over will have, mostly in terms of getting used to the way they work, and their getting used to the way we work. They've showed us some things, and I think we've showed them some things; it's now running a lot smoother.

There was, of course, the problem that everybody encountered with pressing during the Christmas season, but that's been cleared up for a while.

RW: At this point, then, the move has justified itself.

Harris: Yes. I do believe the Polygram organization can sell as many records as anyone can. They've proven it with us over the final months of '77, when we had by far the best quarter in our history.

RW: Apart from the specific financial arrangements of that pact, I'm wondering whether Polygram's comparatively low-keyed public image was a consideration in selecting a new distribution avenue for your company. Since Neil Bogart formed the company, it has continued to develop a very high-relief image, one that might conceivably be obscured had you signed with another major. Did Polygram's lower profile pose an advantage? Was it an attraction in contemplating their organization?

Harris: It was a definite attraction. We were initially with Warner Bros. Records, where we had to fit into their structure. There was no way to bend or stretch that structure to fit the way we work, which is a little unorthodox in many respects.

Polygram—Phonodisc at that time—was the perfect situation, considering the fact that we felt, for the company's good, we should be with a branch organization rather than an independent distribution system. Because it wasn't a WEA or a CBS, Phonodisc left latitude for us to help in molding it as a major distribution force.

RW: How was the agreement influenced by Casablanca's expansion, through Neil's merger with Peter Guber, into Casablanca Record and FilmWorks?

Harris: It followed closely on the heels of the success of "The Deep," which showed Casablanca to be a multi-media company rather than just a record company. As a result, Polygram has associated itself with a total entertainment complex that now has book publishing, television and movies, as well as records.

RW: That venture might have led some observers to expect a shift in emphasis between movies and music. Yet given that '77's performance reflects only one film, those growth figures lead to the question of how the record division alone has grown. What level of roster growth does that \$26 million quarter reflect?

Harris: It reflects a very accurate percentage of hits versus releases. We also have two custom labels, Millennium and Parachute, each with their own roster adding to Casablanca's. We put out approximately 30 albums last year, and expect to release around 60 albums this year.

RW: That's quite a jump. Given Casablanca's strong involvement in disco, and a general image of theatrical orientation in the case of acts like Kiss, Parliament, Angel, The Godz, The Village People, and Donna Summer, could you give a breakdown of how those roster adds will alter the stylistic mix represented?

“ We buy a disco master because, one, it will get played disco, but, two, also because it demonstrates the potential to cross over into pop, MOR, r&b and so forth. ”

Harris: I really don't have a specific breakdown. We've never bothered to say, 'O.K., we're going to come out with 50 percent of our releases as disco product.' We've never bother to figure out that we've come out with a particular percentage in a given area.

We don't buy disco albums simply because they have a beat to dance to. We buy a disco master because, one, it will get played disco, but, two, also because it demonstrates the potential to cross over into pop, MOR, r&b and so forth.

RW: But is there a strong emphasis on building disco acts, as a priority?

Harris: We'll sign something whether or not it's disco, as long as we like it. If it is disco, it's got a bit of an edge only because of the fact that a lot of record companies still don't pay much attention to the disco market. We've found it to be a very lucrative market for us, and have become the number one disco label, so we intend to stay the number one disco label. That means putting out the best disco product we can find. Now we have a very, very good stable of disco artists, so it's easy.

RW: Few would argue with your success in the field, but at the same time, doesn't that involvement with disco—and the success you've had with it—create a new problem in terms of image? Does Casablanca's disco base sometimes obscure the other genres represented on the roster?

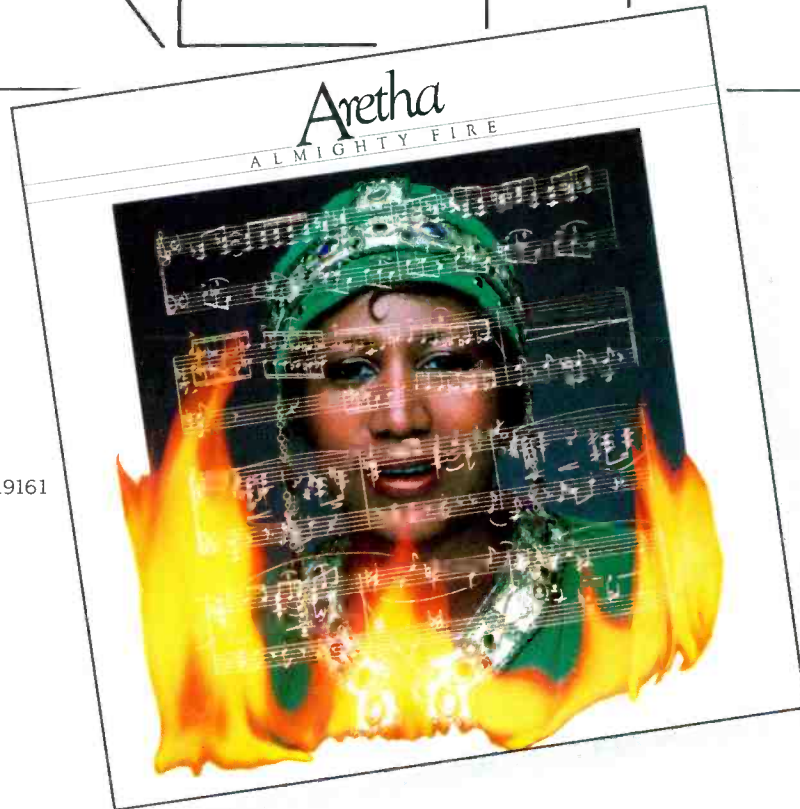
Harris: A lot of people do say, 'Casablanca? Oh, wild disco,' or think of Kiss. Casablanca is really a lot more diverse. That's one of the advantages of having associated labels: thanks to them, we've added acts that are hard rock, soft rock, and pop; we've even looked at some country-flavored artists recently. Acts like the Godz, David Castle and Trigger aren't disco. Brooklyn Dreams is another example, an act unlike many with disco appeal, that has gotten FM airplay and r&b FM play, as well as disco.

RW: Will you be consciously building up those other areas, such as hard rock?

(Continued on page 68)

ARETHA

SD 19161



It's an unmistakable sound. Aretha Franklin is probably the most distinctive and feelingful singer in all of music. Curtis Mayfield's flair for working with great voices is a signature in itself.

"Almighty Fire" is the second collaboration between Aretha and Curtis. Their music from the film "Sparkle" earned them a gold LP. Now, for the first time, an album that's first and foremost an album from Aretha, produced by Curtis.

"ALMIGHTY FIRE"
ON ATLANTIC RECORDS AND TAPES.



INCLUDES NEW SINGLE "ALMIGHTY FIRE" 3468



New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ RUMOUR'S OUT: For reasons beyond our understanding, one of last year's most overlooked albums was "Max" by **The Rumour** in which **Graham Parker's** excellent group proved they were more than just a band resigned to accompany one of the finest lyricists to emerge from England in the past five years. Their musical prowess was evidenced by some excellent original material in "This Town" and "Looking After No. 1" as well as **Nick Lowe's** "Mess With Love" and **Stevie Wonder's** "I Wanna Make Her Love Me." Perhaps the most appealing quality of the album was the restraint and purpose demonstrated in the group's playing and especially in the guitars of **Martin Belmont** and **Brinsley Schwarz** and the keyboards of **Bob Andrews**, whose lead vocals were easily one of the album's strengths. The Rumour (with some assistance from Parker) is now about to be heard in its second outside project, the "**Carlene Carter**" album which was produced by Andrews and Schwarz and features the Rumour (minus Belmont) as her backing group. Carlene is the latest member of the talented Carter family to embark on a singing career. She chose the environment of a London studio on the advice of her manager, and the marriage of her and the Rumour is a perfect pairing. Carter's voice does not have the drawl of **Emmylou Harris** or of other members of the Carter family, nor does it convey the tension and drama of **Linda Ronstadt**; but it falls somewhere in between with a pleasing lilt that effortlessly dances around the Rumour's smooth rhythms. Among the material she has chosen is the **Tracy Nelson** ballad, "I've Been There Before" and **Parker's** "Between You and Me" as well as a couple of potential hit singles in **Alex Call's** "Love Is Gone" and **Rodney Crowell's** "Never Together But Close Sometimes." Warner Bros. will release the album in about two weeks. And speaking about Graham Parker and the Rumour, their "Parkerilla" should be out this week. As reported earlier, the three sides of live recordings offers no new material save for side four's re-recording of "Don't Ask Me Questions" which will run at 45 r.p.m. Parker and the Rumour have overcome their timidity on stage during the past year which has resulted in some

(Continued on page 77)

Epic Taps Bernstein

■ NEW YORK — Jim Charne, director, east coast product management, Epic/Portrait/Associated Labels, has announced the appointment of Marion Bernstein to product manager, east coast, E/P/.



Marion Bernstein

In her new position, Bernstein will be responsible for packaging, advertising, merchandising and planning for selected artists on the E/P/A roster. She will report directly to Charne.

Most recently, Bernstein was advertising sales representative for Rolling Stone Magazine, where she handled the development of promotional campaigns aimed at the trade as well as advertising sales for all record industry accounts. She has also held positions at RCA and London Records.

Teller, Flanzer Set Belmont Concert Series

■ NEW YORK — In conjunction with its summer racing season, the New York Racing Association has contracted promoters Al Teller and Richard Flanzer to produce a series of concerts at Belmont Park, located in Elmont, Long Island.

Tagged "The Sunset Series," the concerts will run on weekend evenings only (with extra shows scheduled for holidays), with each performance commencing immediately following the call of the last race. Belmont officials are refurbishing an existing amphitheatre-type site adjacent to the grandstand area to accommodate a concert audience of 15,000.

Admission to the concerts will be "free" with the standard \$2 admission to the regularly scheduled races at Belmont. From the standpoint of the Racing Association, the Sunset Series is being offered as an incentive to draw the youth market to the park. There are no age restrictions on admission, although betting is limited to 18 and older.

The 18 shows projected begin on Saturday, May 27, with the Atlanta Rhythm Section and continue on weekends and holidays through Labor Day—except for the month of August when the park is dormant.

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Pickwick

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action, we've got a story for you.

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The Budget You Can Bank On!

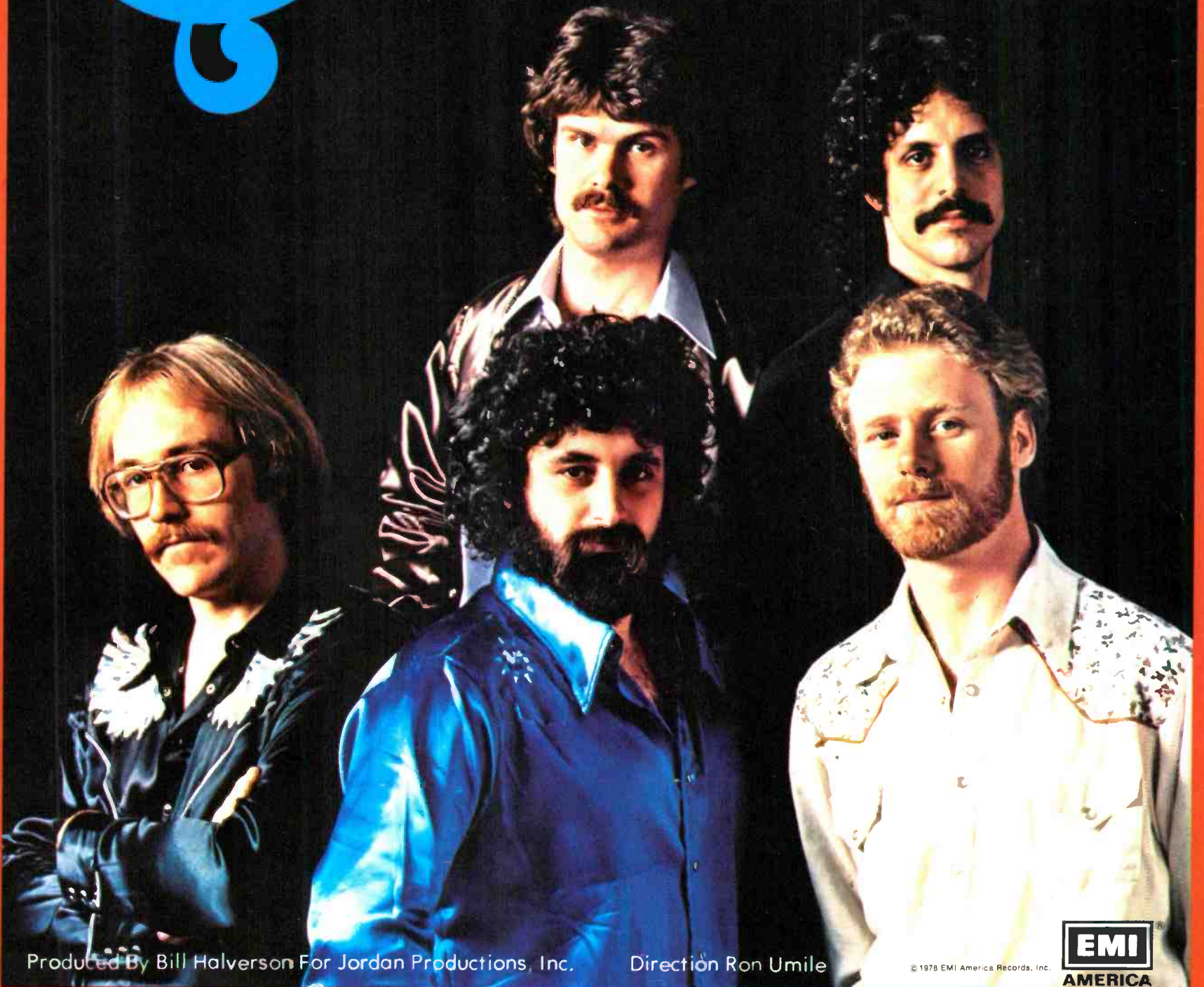
Spellbound

(SW-17001)

A SPECIAL BRAND OF ROCK 'N' ROLL

Our Number 1 Album

Includes The Single "Rumor At The Honky Tonk" (8002)



Produced By Bill Halverson For Jordan Productions, Inc.

Direction Ron Umile

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RECORD WORLD SINGLE PICKS

GLEN CAMPBELL—Capitol 4584



ANOTHER FINE MESS
(prod. by Glen Campbell & Tom Thacker) (writer: Williams) (UA, ASCAP) (2:28)

Campbell enters the soundtrack sweepstakes with this midtempo ballad from "the End." Campbell's trademark vocal style is effectively augmented by a gently rocking arrangement. Written by Paul Williams, the song should quickly find a chart place.

SONG OF THE WEEK

MANHATTAN SKYLINE

(writer: David Shire) (tSigwood/Ensign, BMI)

SATURDAY NIGHT FEVER (original soundtrack)—RSO 896 (prod. by Bill Oakes & David Shire) (3:50)

ORCHESTRA 88—Polydor 14470 (prod. by Ettore Stratta & Harold Wheeler) (3:20)

This, the main theme from "Saturday Night Fever," could well be another in the ever-lengthening list of hits from that film. Both versions are bright, orchestrated, uptempo numbers, combining synthesizers and more traditional instruments. Orchestra 88, an Italian group, makes its American debut here.

TANYA TUCKER—MCA 40902



SAVE ME (prod. by Jerry Goldstein) (writers: Tucker-Goldstein) (Milwaukee/Tanya Tucker, BMI/ASCAP) (2:53)

This is Tanya's save-the-baby-seals record, tying into her campaign for that cause. It's a somber ballad with a sentimental style that should affect listeners, and has enough of a pop sound to appeal to listeners beyond her country radio following. Her heartfelt vocal is a winner.

THE BAND—Warner Bros. 8592

OUT OF THE BLUE (prod. by Robbie Robertson) (writer: Robertson) (Medicine Hat, ASCAP) (3:09)

This studio track from the "Last Waltz" soundtrack shows the dreamier side of the group. Garth Hudson's keyboards are the mood-setting instruments.

MICHAEL ZAGER & THE MOON BAND FEATURING PEABO BRYSON—Bang 737

DO IT WITH FEELING (prod. by Jerry Love & Michael Zager) (writers: Davis-Zager) (Web IV/Sumac, BMI) (3:15)

This thumping dance number features Peabo Bryson on some energetic vocal fills; otherwise, it's the tempo and the repeated chorus that sell it.

SEA LEVEL—Capricorn 0292

IT HURTS TO WANT IT SO BAD (prod. by Stewart Levine) (writers: Feldman-Smith-Smith) (Cotillion/Muscle Shoals, BMI) (2:53)

Sea Level captures a Stax-like soul sound on its latest single. The horns and driving beat are its most prominent feature, and a pop/r&b success is likely.

SPELLBOUND—EMI America 8002

RUMOR AT THE HONKY TONK (prod. by Bill Halverson) (writer: Flast) (Peer Intl./Weird Beard, BMI) (3:23)

EMI America's second single is a good country song with crossover possibilities — the vocals are shared by several singers, the tune is a good one.

B. J. THOMAS—MCA 40914

SWEET YOUNG AMERICA (prod. by Chips Moman) (writers: Moman-Emmons) (Baby Chick, BMI) (2:55)

This is a May-September love song, not a flag-waver, and fits Thomas' expressive style quite well. It may have symbolic overtones, too.

CERRONE—Cotillion 44237

(Atlantic)
GIVE ME LOVE (prod. by Cerrone) (writers: Cerrone-Wisniak) (Sacem/Cerrone) (3:14)

Cerrone's single, already a disco favorite, has a steady beat and a Donna Summer-ish vocalist. The repeated chorus presents the simple message.

RICHIE FURAY—Asylum E-45487

THIS MAGIC MOMENT (prod. by Jim Mason) (writers: Pomus/Shuman) (Belinda/Treadle/Freddy Bienstock, BMI) (3:05)

Maybe an unlikely choice for Furay, but this 1960 Drifters hit, later re-done by Jay and the Americans, lends itself well to his voice. The string arrangement recalls the classic original.

PATTI LABELLE—Epic 8-50550

TEACH ME TONIGHT (ME GUSTA TU BAILE) (prod. by David Rubinson) (writers: Edwards-Labelle-Ellison) (Zuri/Budski, BMI) (3:27)

Labelle sings in both English and Spanish on this brassy, Latin-flavored dance tune. It's one of her best vocal performances, and could hit.

EDDIE FLOYD—Mercury 74003

DISCO SUMMER (prod. by Eddie Floyd) (writers: E. & S. Floyd) (Knock Wood, BMI) (3:48)

Floyd, long one of the masters of the Memphis soul sound, could have a hit with this seasonally-pegged, dance-tempo tune with a rather laid-back style.

BECKY LOPEZ—Mercury 73988

SAD (prod. by Joe Porter) (writers: S. & R. Mannix) (Intersong, ASCAP) (3:58)

This slow ballad owes much to "Feelings," and, with a Spanish translation on the flip, could have similar international success. Lopez sings convincingly.

CHARLIE—Janus 275

WATCHING T.V. (prod. by Terry Thomas) (writers: Colbeck-Thomas) (Heavy, BMI) (2:43)

Charlie's salute to American video contains the memorable lyric, "I like TV 'cause it shows me what the world's all about." It has the energy to be a hit.

LOUISIANA'S LE ROUX—

Capitol 4586
NEW ORLEANS LADIES (prod. by Leon S. Medica) (writers: Garrick-Medica) (Break of Dawn, BMI) (3:42)

A new band from Baton Rouge, Louisiana's Le Roux could find a chart spot with this slow, rather stately tribute to Southern belles. The flute break shines.

ALESSI—A&M 2045

ALL FOR A REASON (prod. by David Lucas & Louie Shelton) (writers: B. & B. Alessi) (Alessi, BMI) (3:24)

Alessi's single takes the form of a late-night telephone call to a former lover—it's a mid-tempo ballad dominated by the brothers' distinctive vocals.

RAY CAMPI—Rollin' 'Rock 044

RATTLIN' DADDY (prod. by Ronny Weiser) (writer: Carlyle) (Berwick, BMI) (2:05)

Campi, the "Rockabilly rebel," is re-emerging now on the west coast with some well-received concerts, and this rocker should spread the word.

SWEET THUNDER—Fantasy/WMOT 826

BABY, I NEED YOUR LOVE TODAY (prod. by group-James-Bernstein-Rubens) (writers: Buie-Newberry-James) (WIMOT, BMI) (4:20)

This flowing light r&b ballad should do well on both r&b and pop stations. It has a fine melody, and the soft group vocals please listeners.

HAROLD MELVIN & THE

BLUENOTES—ABC 12386
NOW IS THE TIME (prod. by Harold J. Melvin) (writer: Melvin) (Hal-Mel, BMI) (3:50)

This slow, romantic ballad provides ample opportunity for vocal improvisation, and the result is a particularly strong Bluenotes outing. R&B should respond.

COUNTRY JOE McDONALD—

Fantasy 822
BRING BACK THE SIXTIES, MAN (prod. by Trevor Lawrence) (writer: McDonald) (Alkatraz Corner, BMI) (4:14)

McDonald has as much right as anyone to compose a song with this theme — it's dramatic, rather ominous, and takes its message quite seriously.

SANDY DAVIS—Pacific 005

(Atlantic)
A.P.B. (ALL POINTS BULLETIN) (prod. by Trevor Vallis) (writers: Davis-Wheatley) (WB, ASCAP) (3:35)

Pacific's second artist (with Alan O'Day) debuts with a song that's half love song and half police story. The TV tie-in should help it with pop audiences.

C.J. & CO.—Westbound 55412

(Atlantic)
BIG CITY SIDEWALK (prod. by Dennis Coffey & Mike Theodore) (writer: Theodore) (Bridgeport, BMI) (3:30)

This is more of a vocal record than the group's previous singles — they sing well, in fact, and combined with a brisk disco beat create a good sound.

WILLIE WALKER—Hi 78513

(Cream)
LOVE MAKES THE WORLD GO ROUND (prod. by Willie Mitchell) (writer: Jackson) (Stone Agate, BMI) (3:00)

Deon Jackson's '66 hit still sounds fine, and in Walker's version makes an appropriate summer record. The message is still simple and direct.

FROM THE PLATINUM ALBUM

RUSH RELEASED
BY POPULAR DEMAND!

THE SINGLE

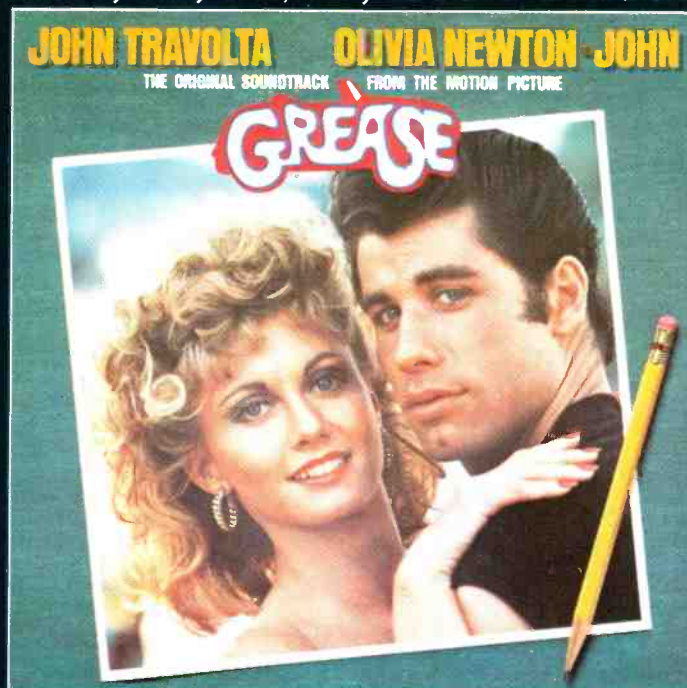
"GREASE"

RS-897

by Frankie Valli

Written by Barry Gibb

Produced by Barry Gibb, Albhy Galuten & Karl Richardson



RS-2-4002



FROM "GREASE" A ROBERT STIGWOOD/ALLAN CARR PRODUCTION OF A PARAMOUNT PICTURE

RECORD WORLD DISCO

Disco File

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

■ Am I just being cranky or are most of the new releases this week as depressing as the weather in New York? Returning from ten days in Fort Lauderdale to find Spring still on hold has put me in a decidedly unreceptive mood, but a few records have managed to break through and one, **Patrick Juvet's** "Got a Feeling" album, is worth raving about. Juvet, a young French pop star whose previous album—"Paris by Night" produced by **Jean-Michel Jarre**—had some success as an import last year, has teamed up with **Jacques Morali** for his first American release on Casablanca. The combination is perfect: Juvet's songs (all but one co-written with Morali and **Village People** lead **Victor Willis**) and his falsetto-edged tenor (which, when multi-tracked and echoed, bears a strong resemblance to the **Bee Gees**) have inspired Morali's most entertaining and delightful production in some time. The showpiece of the album is "I Love America" (at 13:55 the only track on side two), an affectionate tribute to this country's music from funk to country and western to rock & roll. There's a touching naivete to the song's view of America ("magic fills the air/there's music everywhere") that would not be quite as acceptable coming from a native (where it would read as simple chauvinism), but in Juvet's very slight French accent it's quite charming. As the song ticks off various elements of America's musical melting pot, there are short interludes in each style, the snappiest being funk and salsa, and this clever, neatly-structured blend of diverse

sounds brings to mind the **Voyage** album—there's a smoothness and spirit here that sets it far apart from earlier Morali song collages like "Best Disco in Town" and "Disco-mania" that lacked the genuinely anthemic qualities of "America." The repeated "I Love America" refrain that holds the song together is haunting, almost overwhelmingly sweet: swept with strings in the Philadelphia style, it's the per-

(Continued on page 62)

Disco File Top 20

MAY 27, 1978

- AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO/SEVILLA NIGHTS/TGIF/WITH YOUR LOVE**
SOUNDTRACK—Casablanca (lp cuts)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**
LINDA CLIFFORD—Curtom (lp cuts/disco disc)
- COME ON DANCE, DANCE**
SATURDAY NIGHT BAND—Prelude (lp cut)
- GOT TO HAVE LOVING/STANDING IN THE RAIN**
DON RAY—Polydor (lp cuts)
- COME INTO MY HEART/LOVE'S COMING**
USA-EUROPEAN CONNECTION—Marlin (lp medleys)
- ROUGH DIAMOND/TOUCH MY HEART**
MADLEEN KANE—Warner Bros. (disco disc/lp cuts)
- RIO DE JANEIRO**
GARY CRISS—Salsoul (disco disc)
- HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST**
LOVE & KISSES—Casablanca (lp cuts)
- TOUCH ME ON MY HOT SPOT/DON'T SATURDAY NIGHT BAND—Prelude**
(lp cuts)
- OH HAPPY DAY/TO MY FATHER'S HOUSE/GETTIN THE SPIRIT**
ROBERTA KELLY—Casablanca (lp cuts)
- KEY WEST/MACHO MAN/I AM WHAT I AM**
VILLAGE PEOPLE—Casablanca (lp cuts)
- GARDEN OF LOVE/BODY AND SOUL**
DON RAY—Polydor (lp cuts)
- VOYAGE**
MARLIN (entire lp)
- SPEND THE NIGHT WITH ME/MISSION TO VENUS**
SILVER CONNECTION—Midsong (disco disc)
- LET YOURSELF GO**
T CONNECTION—TK (disco disc)
- MUSIC FEVER**
MICHAEL ZAGER BAND—Private Stock (lp cut)
- TENA'S SONG/GET OFF**
FOXY—Dash (lp cuts)
- NOBODY BUT YOU/BACK TO MUSIC**
THEO VANESS—CBS (import lp cuts)
- AT THE DISCOTHEQUE**
LIPSTIQUE—Tom n' Jerry (lp medley)
- ROMEO & JULIET**
ALEC COSTANDINOS & SYNCOPHONIC ORCH.—Casablanca (entire lp)

DISCOTHEQUE HIT PARADE

INFINITY/NEW YORK

DJ: Jim Burgess

- AFTER DARK/LAST DANCE/ TGIF/ TAKE IT TO THE ZOO—"TGIF"** Soundtrack—Casablanca (lp cuts)
- COME INTO MY HEART/LOVE'S COMING—**USA-European Connection—Marlin (lp medleys)
- COME ON DANCE, DANCE—**Saturday Night Band—Prelude (lp cut)
- GOT TO HAVE LOVING/BODY AND SOUL/GARDEN OF LOVE—**Don Ray—Polydor (lp cuts)
- I LOVE AMERICA—**Patrick Juvet—Casablanca (lp cuts)
- LET YOURSELF GO—**T Connection—TK (disco disc)
- MACHO MAN—**Village People—Casablanca (lp cut)
- ROUGH DIAMOND—**Madleen Kane—Warner Bros. (disco disc)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—**Linda Clifford—Curtom (disco discs, one not yet available)
- STAR LOVE/BET YOU'LL COME RUNNING—**3 Ounces of Love—Motown (lp cuts)

(Listings are in alphabetical order, by title)

MARQUEE/NEW YORK

DJ: Tony Smith

- AFTER DARK/LAST NIGHT/SEVILLA NIGHTS/TAKE IT TO THE ZOO—"TGIF"** Soundtrack—Casablanca (lp cuts)
- BOOGIE OOGIE OOGIE—**A Taste of Honey—Capitol (disco disc)
- LAW AND ORDER—**Love Committee—Gold Mind (disco disc, not yet available)
- L.O.V.E. GOT A HOLD OF ME—**Demis Roussos—Mercury (disco disc)
- READY OR NOT—**Deborah Washington—Ariola (disco disc)
- SPEND THE NIGHT WITH ME—**Silver Convention—Midsong (disco disc)
- STANDING IN THE RAIN/GOT TO HAVE LOVING/MY DESIRE—**Don Ray—Polydor (lp cuts)
- TWO DOORS DOWN—**Joe Thomas—TK (disco disc)
- WHISTLE BUMP—**Deodato—Warner Bros. (disco disc)
- YOU AND I—**Rick James—Gordy (disco disc)

ALFIE'S/SAN FRANCISCO

DJ: Marty Blecman

- AFTER DARK/LAST DANCE/SEVILLA NIGHTS—"TGIF"**—Soundtrack—Casablanca (lp cuts)
- BIG CITY SIDEWALK/BIG CITY THEME—**C.J. & Co.—Westbound (disco disc)
- COME ON DANCE, DANCE—**Saturday Night Band—Prelude (lp cut)
- IF MY FRIENDS COULD SEE ME NOW—**Linda Clifford—Curtom (disco disc)
- LET THE DANCE—**D.C. LaRue—Casablanca (lp cut)
- MISSION TO VENUS/SPEND THE NIGHT WITH ME—**Silver Convention—Midsong (disco disc)
- RIO DE JANEIRO—**Gary Criss—Salsoul (disco disc)
- ROUGH DIAMOND—**Madleen Kane—Warner Bros. (disco disc)
- VOYAGE—**Marlin (entire lp)
- YOU REALLY GOT ME—**Eclipse—Casablanca (lp cut)

POOP DECK/FORT LAUDERDALE

DJ: Bob Viteritti

- COME INTO MY HEART/LOVE'S COMING—**USA-European Connection—Marlin (lp medleys)
- COME ON DANCE, DANCE—**Saturday Night Band—Prelude (lp cut)
- HOW MUCH, HOW MUCH I LOVE YOU—**Love & Kisses—Casablanca (lp cut)
- I LOVE NEW YORK—**Metropolis—Salsoul (disco disc)
- I THINK I'LL DO SOME STEPPIN' ON MY OWN/WONDER WOMAN—**Sandy Barber—Olde World (lp cuts)
- LAST DANCE/AFTER DARK/TAKE IT TO THE ZOO/YOU'RE THE MOST PRECIOUS THING IN MY LIFE/SEVILLA NIGHTS—"TGIF"** Soundtrack—Casablanca (lp cuts)
- OH HAPPY DAY/TO MY FATHER'S HOUSE—**Roberta Kelly—Casablanca (lp cuts)
- RIO DE JANEIRO—**Gary Criss—Salsoul (disco disc)
- ROMEO & JULIET—**Alec Costandinos & Syncophonic Orch—Casablanca (entire lp)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—**Linda Clifford—Curtom (lp cut/disco disc)

THE ULTIMATE PARTY FROM TK RECORDS

DISCO PARTY

Original TK hits with TK artists—the best in disco.

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TK RECORDS The Company that keeps you on the dance floor.



Non-stop disco blending
by award winning disco DJ,
Tom Savarese.

**IF LINDA CLIFFORD'S FRIENDS COULD
SEE HER NOW, THEY PROBABLY WOULDN'T
RECOGNIZE HER.**



The former Miss New York State who wowed audiences from Chicago to the Catskills as a kid has grown into a major singing talent whose appeal knows no bounds.

The proof is a matter of records.

Her 1977 debut *Linda* spawned the disco smash "From Now On" and the much-played FM cut, her startling version of Rod Stewart's "Tonight's The Night."

If My Friends Could See Me Now is a Linda Clifford fan's dream come true: 7 great new songs by Curtis Mayfield and Gil Askey (superbly arranged by Gil Askey) and 7 outstanding vocal performances from one extremely gifted singer...

Linda Clifford

If My Friends Could See Me Now

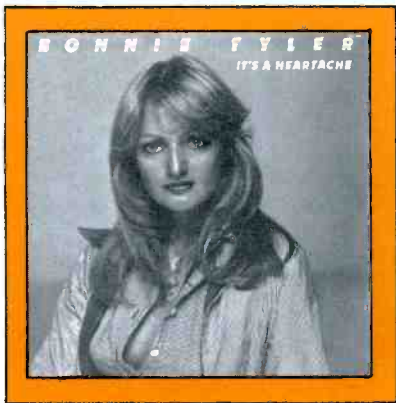
Produced by Gil Askey

for Curtom records and tapes. CUK 5021

Distributed by Warner Bros. Records Inc.

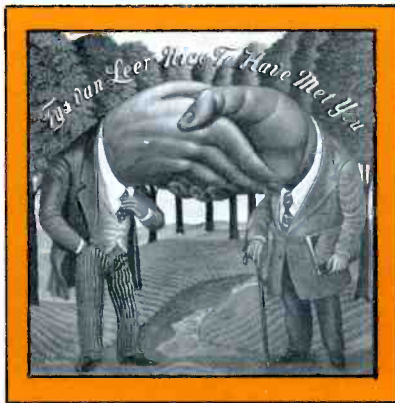


RECORD WORLD ALBUM PICKS



IT'S A HEARTACHE
BONNIE TYLER—RCA AFL-2821
 (7.98)

Tyler's grainy vocals have earned her favorable comparisons to Rod Stewart. Now with a hit single to her credit in the title song, her second album should find its way to a large audience. "Natural Woman" and "Living For the City" show her to be a fine interpreter of material.



NICE TO HAVE MET YOU
TYS VAN LEER—Columbia JC 35345
 (7.98)

Van Leer has a background in classical, jazz and rock music (the latter as the key member of Focus) and brings all of those elements into his first domestically recorded lp. Ralph MacDonald and Tom Scott produced and show off his jazz leanings in particular good effect.



DISCO PARTY
VARIOUS ARTISTS—Marlin 2207/8
 (8.98)

Eleven of the label's top artists are represented by some of their biggest hits on this two record disco package. The selections have been mixed and segued for optimum danceability with songs like "Do You Wanna Get Funky With Me," "Rock Your Baby" and "Get Down Tonight."



I'D RATHER BE SAILING
BLACK OAK—Capricorn CPN 0207
 (7.98)

The group has come up with some fresh material and while for the most part it does not rock with the heavy metal intensity of old, it manages a contemporary hard rock sound. "I'll Take Care Of You," "Ride With Me" and "Made of Stone" show the new direction.

3
POUSETTE-DART BAND—Capitol
 SW 11781 (7.98)



The group's most wide-ranging effort takes in elements of folk, pop and r&b to their base of rock stylings. Their version of "Stand By Me" contains a folky lilt and could possibly send the song up the charts once again.

BACK TO REALITY
ROY HARPER—Chrysalis CHR 1188 (7.98)



Harper, one of England's most enigmatic singer/songwriters for nearly a decade is represented with a compilation of tunes from six albums. The mood is mostly low-keyed through songs like "I Hate the White Man."

HEART TO HEART
DAVID SANBORN—Warner Bros.
 BSK 3189 (7.98)



Sanborn, long a top sessionman is coming into his own as a solo artist with his latest album his best to date. The saxman is surrounded by some impressive soloists on songs like "Solo" and "Lotus Blossom."

IF EVER I SEE YOU AGAIN (ORIGINAL SOUNDTRACK)
VARIOUS ARTISTS—Warner/Curb 2WB
 3199 (12.98)



The soundtrack to the latest Joe Brooks written, produced and directed movie includes performances by Debby Boone and Kenny Karen among others. The title song is sung by Jamie Carr. Brooks also wrote and composed the music.

WEREWOLVES
RCA AFL1 2746 (7.98)



This new quintet shows it has absorbed influences by groups such as Free and Bad Company and in turn uses them to temper their own self-penned songs. Andrew Loog Oldham produced this debut which is sparked by songs like "Flesh Express" and "Hollywood Millionaire."

DIALOGUE
SLAM STEWART & BUCKY PIZZARELLI—
 Stash ST 201 (6.98)



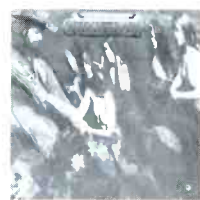
These two veteran jazz artists were recorded without edits or overdubs for a pure sound and the results are impressive. Classics alternate with contemporary tunes and originals. A quiet but very musical set.

TV EYE
IGGY POP—RCA AFL1-2796 (7.98)



Iggy's re-emergence has been due in part to his exciting concerts and this live set (with Bowie on keyboards) seems like a natural for him. However, like his "Metallic K.O.," the sound quality leaves something to be desired.

COMPILATION
MICHAEL NESMITH—Pacific Arts
 PAC 7106 (7.98)



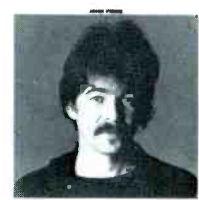
Nesmith has been playing a brand of music that is now called progressive country for some years. If proof be needed, this lp, with tracks from five of his albums, bears it out. "Different Drum" and "Some Of Shelly's Blues" are a couple of the best.

TELL US THE TRUTH
SHAM 69—Sire SRK 6060 (WB) (7.98)



The first album by this new wave quartet is divided into live and studio sides with the group's venomous approach coming through under any circumstances. Lead singer Jimmy Pursey is the vocal focal point.

BRUISED ORANGE
JOHN PRINE—Asylum 6E 139 (6.98)



It has been a long time in between albums for Prine but he has returned with a characteristic set of new tunes including one co-written with Phil Spector. Production is by Steve Goodman who helps to instill a good ambience into Prine's material.

BETTY WRIGHT LIVE
Alston 4408 (TK) (7.98)



The live album gives the songstress the opportunity to cover older hits as well as some other people's songs. "Clean Up Woman" gets an extended reading while the medley that includes "Midnight at the Oasis" is a highlight.

DMZ
Sire SRK 6051 (WB) (7.98)



DMZ has been one of the hottest groups on the new wave club circuit for the past year and shows good potential with their first album. Producers Flo and Eddie capture the intensity generated by lead singer Mono Mann.

Public Enemy

Love will
find a way

The new single from the forthcoming album "Worlds Away" (SP 4697)

On A&M Records (AM 2048)

Produced by Bill Schnee



Record World Hosts Miami-Ft. Lauderdale Seminar



Pictured at the Record World Miami-Ft. Lauderdale Radio/Retail seminar, held in Ft. Lauderdale May 6: (clockwise, from top left) RW marketing director Christy Wright with Y100 music director Colleen Cassidy and program director Bill Tanner; RW research director Mike Vallone with 96X pd Joel Denver, Cathy Moyer of Bang Records and Gene Mahler of Chrysalis Records; producer Albhy Galuten, Nancy Ryans and RW VP/managing editor Mike Sigman; RW assistant research director Doree Berg, Mike Vallone and Albhy Galuten; Robert Muzzi of Y100 with Mike Vallone; Mike Vallone with Romy and Jack Forsythe, md of 96X; Bill Tanner in a pensive

moment; WQSR md Steve Huntington, Neal Mirsky of WQXM and Doree Berg; RW VP/Latin American editor Tomas Fundora, Jerry Rushin, pd of WEDR, Joe Fisher of WCKO, Raul Lemes of Caytronics and Steve Crumbly, pd of WORL; Christy Wright, Mike Sigman and RW radio director Neil McIntyre; Gene Mahler, RW VP/west coast manager Spence Berland, Cathy Moyer and Mike Vallone; Mike Vallone, Becky Vidaud, md of WQAM and Paul Dunn of WDBF; Cedric Anderson, md of WMBM and Doree Berg; (center) Mike Vallone addressing the gathering.

Radio Replay *(Continued from page 32)*

awesome to see 650 feet of tower across one of the area's busiest highways. WZUU was able to resume broadcasting with help of an engineering team who salvaged a portion of the tower, after being off the air for 47 hours. A complete investigation is underway to determine the exact cause of the tower collapse.

MOVES: **Mary Anne McCarthy** out at WPIX-FM as MD . . . in an effort to comfort her during these difficult times, I married the woman . . . **Tad Griffin** new 2a.m.-6a.m. air talent at WHBQ/Memphis . . . **Cliff Carey** PD WCCW/Travers City from WILS/Lansing . . . **Jack Crawford** formerly PD WKDF/Nashville joins Drake-Chenault as national programming consultant . . . **Sherry Toennies** new national music director for Charter broadcasting from KSLQ/St. Louis; **R.J. Reynolds** replaces Sherry as M.D. from WISM/Madison . . . WMMS/Cleveland is looking for a production director—send tapes/resume to PD **John Gorman** . . . **Dave Cook** to WHDH/Boston as news director . . . **A. J. Stone** to WLOF/Orlando on air from WKY/Oklahoma City . . . **Bill Gavin** was honored by University of Wisconsin-Eau Claire as his Alumni presented Bill with the Distinguished Service Award . . . **Keith E. Bell** was appointed MD at WRIF/Detroit . . . **Paul McKnight** new

(Continued on page 81)

GuestWord *(Continued from page 33)*

Research one day diary, you could say that "every day is a Thursday."

RAM can give you figures daily via computer terminals supplied to client stations and agencies. This is a programmer's dream because you can see the immediate effect of that new promotion, format change, the shortening or lengthening of your or your competitor's playlist and so many other things that occur year round in every market. RAM publishes a weekly rating survey in booklet form, and every month publishes a quarterly report covering the last 90 days. RAM takes care of all diary placement by long distance telephone from its San Diego headquarters, so the client stations have nothing to do with the gathering of ratings; it's all done from San Diego.

The Source and Pulse have both dropped out of the radio ratings scene. I haven't mentioned Burke Marketing or Audits & Surveys TRAC-7 because there will be lag time involved for them to get into the number of markets RAM is already measuring now, and RAM is aiming at all top 100 markets by the end of this year. I'm not advocating an immediate switch to RAM, but for the 61 markets that are already being surveyed, it is a viable alternative to the heretofore Arbitron dominance that we've all had to live with.

P.S. No, I'm not related to Neil McIntyre.



"DON KIRSHNER'S ROCK CONCERT" CELEBRATES ITS 5th ANNIVERSARY WITH THE BIGGEST & BEST IN MUSIC & COMEDY!

Appearing on our 5th Anniversary Show:

- | | | |
|-------------------------|-----------------|-----------------|
| ★ The Allman Bros. Band | ★ KC | ★ Barry Manilow |
| ★ George Benson | ★ Fleetwood Mac | ★ Steve Martin |
| ★ George Carlin | ★ Billy Joel | ★ Rod Stewart |
| ★ Natalie Cole | ★ Elton John | ★ John Travolta |
| ★ The Commodores | ★ Kansas | ★ Jimmie Walker |
| ★ Billy Crystal | ★ Robert Klein | |

and wishes to thank the music & record industry for its
great stars who have appeared on our shows

- | | | |
|----------------------------|------------------------------------|--------------------------|
| • ATLANTA RHYTHM SECTION | • ARETHA FRANKLIN | • THE O JAYS |
| • AVERAGE WHITE BAND | • THE GRATEFUL DEAD | • PLAYER |
| • BAD COMPANY | • JIMI HENDRIX | • QUEEN |
| • JACKSON BROWNE | • THE ISLEY BROTHERS | • LOU RAWLS |
| • ALICE COOPER | • MICK JAGGER & THE ROLLING STONES | • LINDA RONSTADT |
| • JIM CROCE | • KISS | • SLY & THE FAMILY STONE |
| • ROGER DALTRY | • LED ZEPPELIN | • THE SPINNERS |
| • THE DOOBIE BROTHERS | • LOGGINS & MESSINA | • CAT STEVENS |
| • THE EAGLES | • CHUCK MANGIONE | • DONNA SUMMER |
| • EARTH, WIND & FIRE | • BOB MARLEY & THE WAILERS | • TAVARES |
| • ELECTRIC LIGHT ORCHESTRA | • DAVE MASON | • VAN MORRISON |
| • EMERSON, LAKE & PALMER | • THE STEVE MILLER BAND | • YES |
| • PETER FRAMPTON | • RANDY NEWMAN | |

And Many, Many More!

A Don Kirshner Production • Distributed by: Syndicast Services Inc.

101 THE SINGLES CHART 150

MAY 27, 1978

MAY 27	MAY 20	
101	116	CA PLANE POUR MOI PLASTIC BERTRAND/Sire 1020 (WB) (Bleu Disque, ASCAP)
102	103	GOTTA KEEP A RUNNIN' THE GODZ/Millennium 617 (Casablanca) (Starrin/Rick's, BMI)
103	108	LIPSTICK TRACES (ON A CIGARETTE) RINGO STARR/Portrait 70015 (Unart, BMI)
104	124	THIS MAGIC MOMENT RICHIE FURAY/Asylum 45437 (Belinda/Treadle/Trio/Bienstock, BMI)
105	101	HOLD ON TO YOUR HINEY TRAVIS WAMMACK/Epic 3 50511 (Tennesseeswamp Box, ASCAP)
106	106	NOTHING IS YOUR OWN MICHAEL MURPHEY/Epic 8 50540 (Timberwolf, BMI)
107	109	HE'S SO FINE JANE OLIVOR/Columbia 3 10724 (Bright Tunes, ASCAP)
108	—	HOLD ON TO THE NIGHT STARZ/Capitol 4566 (Rock Steady/Starzongo, ASCAP)
109	111	OH ATLANTA LITTLE FEAT/Warner Bros. 3566 (Naked Snake, ASCAP)
110	110	SOFTLY AS I LEAVE YOU ELVIS PRESLEY/RCA 11212 (Miller, ASCAP)
111	120	CAN WE STILL BE FRIENDS TODD RUNDGREN/Bearsville 0324 (WB) (Earmark, BMI)
112	117	CHATTANOOGA CHOO CHOO TUXEDO JUNCTION/Butterfly 1205 (Not listed, ASCAP)
113	114	SHAKER SONG SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)
114	115	(YOU'RE SUCH A) FABULOUS DANCER WHA-KOO/ABC 12354 (ABC/Wha-Koo, ASCAP)
115	104	TWICE AS STRONG SPRINGER BROS./Elektra 45475 (Acuff-Rose, BMI)
116	127	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719 (Melody Deluxe/Sweet/Seldak, ASCAP)
117	130	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0138 (WB) (Andrask/Gemigo, BMI)
118	119	RUNNIN' WITH THE DEVIL VAN HALEN/Warner Bros. 8556 (Van Halen, ASCAP)
119	131	THIS NIGHT WON'T LAST FOREVER BILL LaBOUNTY/Warner/Curb 8529 (Captain Crystal, BMI)
120	129	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122 (Dunbar/Mills & Mills, BMI)
121	—	REELIN' GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)
122	118	ISN'T IT ALWAYS LOVE KARLA BONOFF/Columbia 3 10710 (Sky Harbor, BMI)
123	123	ONE NIGHT WITH YOU GINO VANNELLI/A&M 2025 (Almo/Giva, ASCAP)
124	—	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10740 (Peer Int'l, BMI)
125	125	YOU GOT THAT RIGHT LYNRYD SKYNYRD/MCA 40888 (Duchess/Get Loose, BMI)
126	113	GET IT UP AEROSMITH/Columbia 3 10727 (Daskel/Song & Dance/Vindaloo, BMI)
127	—	AIN'T NO SMOKE EDDIE KENDRICKS/Arista 0325 (Blackwood, BMI)
128	—	LOVE OR SOMETHING LIKE THAT KENNY ROGERS/United Artists 19682 (M-3/Cherry Lane, ASCAP)
129	—	JUST ONE MINUTE MORE MIKE FINNEGAN/Columbia 3 10741 (Joans Bones, BMI/Colgems-EMI/Glory, ASCAP)
130	133	PARADISE SANFORD-TOWNSEND/Warner Bros. 8565 (Edzactly, BMI)
131	112	(ANY WAY THAT YOU WANT IT) I'LL BE THERE STARZ/Capitol 3786 (Rock Steady/Starzongo, ASCAP)
132	—	MIDNIGHT LIGHT LeBLANC & CARR/Big Tree 16114 (Atl.) Carrhorn, BMI/Music Mill, ASCAP)
133	134	GODZILLA BLUE OYSTER CULT/Columbia 3 10697 (B.O' Cult Songs, ASCAP)
134	—	ALMIGHTY FIRE (WOMAN OF THE FUTURE) ARETHA FRANKLIN/Atlantic 3468 (Mayfield, BMI)
135	136	I LOVE HER, SHE LOVES ME NRBQ/Mercury 73991 (NRBQ, ASCAP)
136	—	I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103 (Veedone/Trumar, BMI)
137	—	FEEL THE FIRE PEABO BRYSON/Capitol 4573 (Warner-Tamerlane, BMI)
138	140	I CAN'T ASK FOR ANYMORE THAN YOU RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP)
139	137	TAKE MY HAND RANDY EDELMAN/Arista 0309 (Piano Picker/Unart, BMI)
140	141	SUPERNATURAL FEELING BLACKBYRDS/Fantasy 819 (Blackbyrd, BMI)
141	148	ON THE WRONG TRACK KEVIN LAMB/Arista 0316 (Rocket, ASCAP)
142	144	WAITING ON LOVE JOHNNY BRISTOL/Atlantic 3721 (Bushka, ASCAP)
143	126	IT'S ALL IN YOUR MIND SIDE EFFECT/Fantasy 818 (Relaxed/Happy Birthday, BMI)
144	138	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic) (S.D.R.M., ASCAP)
145	147	HE'S SO FINE KRISTY & JIMMY McNICHOL/RCA 11271 (Bright Tunes, BMI)
146	139	HEY, SENORITA WAR/MCA 40383 (Far Out, ASCAP)
147	—	HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529 (Antista, ASCAP)
148	145	BOMBS AWAY BOB WEIR/Arista 0315 (Ice Nine, BMI)
149	128	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor) (Sherlyn, BMI)
150	135	NUMBER ONE ELOISE LAWS/ABC 12341 (Novalene, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

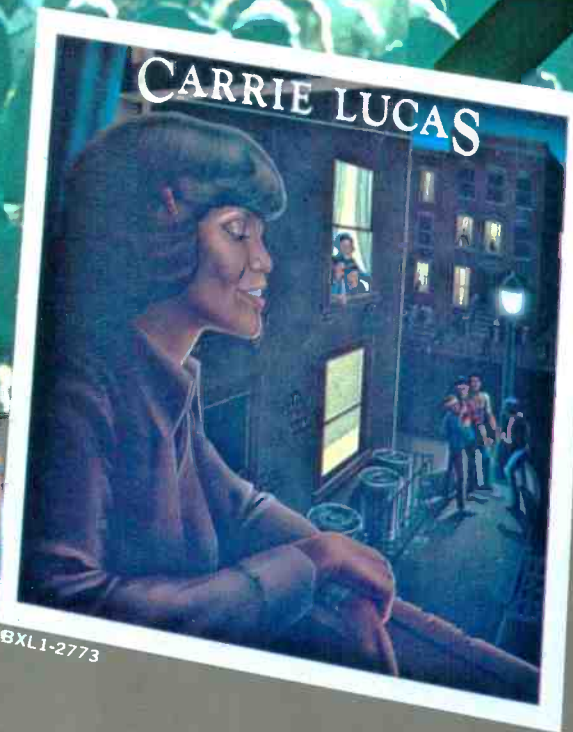
ALMOST SUMMER Ron Altbach (Stone Diamond/Duchess/New Executive/Challove, BMI)	49	MAMA LET HIM PLAY Rolfe Henneman (Andorra, ASCAP)	66
ALWAYS AND FOREVER Barry Blue (Almo/Rondor, ASCAP)	100	MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP)	63
BABY HOLD ON Bruce Botnick (Graionca, BMI)	14	MOVIN' OUT (ANTHONY'S SONG) Phil Ramone (Joelsongs, BMI)	19
BAKER STREET Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	15	MS Wayne Henderson (EleCon/Relaxed, BMI)	94
BECAUSE THE NIGHT Jimmy Iovine (Ramrod)	25	MY ANGEL BABY Sean Delancy (Texongs/BoMass, BMI)	78
BEFORE MY HEART FINDS OUT Steven A. Gibson (Sailmaker/Chappell, ASCAP)	95	NIGHT FEVER The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	7
BLUER THAN BLUE Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP)	29	OH WHAT A NIGHT FOR DANCING Barry White (Sa-Velte, BMI)	35
CAN'T SMILE WITHOUT YOU Ron Dante & Barry Manilow (Dick James, BMI)	24	ON BROADWAY Tommy LiPuma (Screen Gems-EMI, BMI)	6
CELEBRATE ME HOME Phil Ramone & Bob James (Milk Money, ASCAP)	91	ONLY THE GOOD DIE YOUNG Phil Ramone (Joelsongs, BMI)	54
CHEESEBURGER IN PARADISE Norbert Putnam (Coral Reefer/Outer Banks, BMI)	40	OVER THE RAINBOW Joey Averbach & Stephen Geyer (Leo Feist, ASCAP)	85
COUNT ON ME Larry Cox and the group Bright Moments/Diamondback, BMI)	21	ROLL WITH THE CHANGES Kevin Cronin & Gary Richrath (Fate, ASCAP)	56
DANCE ACROSS THE FLOOR Casey-Finch (Sherlyn/Harrick, BMI)	50	RUNAWAY Larry Cox & group (Diamondback, BMI)	71
DANCE WITH ME Cory Wade (Sherlyn/Decible, BMI)	17	SHADOW DANCING Barry Gibb, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	4
DARLIN' Phil Benton & Paul Davis (Irving, BMI)	61	SINCE YOU BEEN GONE Jeffrey Lesser (Island, BMI)	64
DAYLIGHT & DARKNESS William Robinson (Bertram, ASCAP)	98	SO HARD LIVING WITHOUT YOU Pat Moran (Irving, BMI)	83
DEACON BLUES Gary Katz (ABC/Dunhill, BMI)	27	STAY Prod. by group & Roy Halee (American Broadcasting, ASCAP/High Seas, BMI)	42
DISCO INFERNO Baker, Harris & Young (Six Strings/Golden Fleece, BMI)	13	STAY AWHILE Michael Lloyd (Chappell, ASCAP)	90
DO YOU BELIEVE IN MAGIC Michael Lloyd (Hudson Bay, BMI)	77	STAYIN' ALIVE The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	38
DUKEY STICK (PT. 1) George Duke (Mycena, ASCAP)	97	STILL THE SAME Bob Seger & Punch (Gear, ASCAP)	30
DUST IN THE WIND Jeff Glixman (Don Kirshner, BMI)	34	STONE BLUE Not listed (Riff Bros., ASCAP)	68
EBONY EYES Carter (Glenwood/Cigar, ASCAP)	76	TAKE A CHANCE ON ME Benny Anderson & Bjorn Ulvaeus (Polar Intl., BMI)	26
EGO Elton John & Clive Franks (Jodrell/Leeds, ASCAP)	57	TAKE ME BACK TO CHICAGO James William Guercio (Balloon Head/Big Elk, ASCAP)	72
EMOTION Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	53	TAKE ME TO THE NEXT PHASE (PT. 1) Prod. by group (Bovina, ASCAP)	67
EVEN NOW Ron Dante & Barry Manilow (Kamakaze, BMI)	36	THANK GOD IT'S FRIDAY Alec R. Costandinos (Cafe Americana/O.P. Fefe, ASCAP)	82
EVERYBODY DANCE Bernard Edwards, Nile Rodgers & Kenny Lehman (Corillion/Kreimers/Chic, BMI)	74	THAT'S YOUR SECRET Stewart Levine (Stoned Individual, BMI)	84
EVERY KINDA PEOPLE Robert Palmer (Island/Restless, BMI)	28	THE CLOSER I GET TO YOU Rubina Flake (Scarab/Ensign, BMI)	5
FANTASY Maurice White (Sagfire, BMI)	44	THE GROOVE LINE Barry Blue (Almo/Tincabell, ASCAP)	23
FEELS SO GOOD Chuck Mangione (Gates, BMI)	8	THE WANDERER Michael Lloyd (Rust, ASCAP)	58
FLASH LIGHT George Clinton (Rick's/Malbiz, BMI)	75	THIS TIME I'M IN IT FOR LOVE Dennis Lambert & Brian Potter (House of Gold/Windchime, BMI)	18
FOLLOW YOU, FOLLOW ME David Hentschel & group (Gelring/Run It, BMI)	45	TOO MUCH, TOO LITTLE, TOO LATE Jack Gold (Homewood House, BMI)	2
FOOLING YOURSELF Styx (Almo & Strygian, ASCAP)	60	TUMBLING DICE Peter Asher (Colgems-EMI, ASCAP)	47
GET ON UP Leo Graham (Content/Tyrnza BMI)	92	TWO DOORS DOWN Gary Klein (Velvet Apple, BMI)	62
GIRL CALLIN' Allen Toussaint (Marsaint, BMI)	99	TWO OUT OF THREE AIN'T BAD Todd Rundgreen (Edward B. Marks/Neverland Peg, BMI)	22
GOODBYE GIRL David Gates (WB/Kipahulu, ASCAP)	51	UNDER THE BOARDWALK Chips Moman (Hudson Bay, BMI)	96
HEARTLESS Mike Flicker (Andorra, ASCAP)	33	USE TA BE MY GIRL Kenneth Gamble & Leon Huff (Mighty Three, BMI)	12
I CAN'T STAND THE RAIN Frank Farian (Burlington, BMI)	48	WARM RIDE John Ryan (Stigwood/Unichappell, BMI)	74
I WANT TO LIVE Milton Okun (Cherry Lane, ASCAP)	86	WEEKEND LOVER Sandy Linzer & Charlie Calallo (Featherbed/Desiderata/Unichappell, BMI)	70
I WANT YOU TO BE MINE Producer not listed (Heavy, BMI)	69	WEREWOLVES OF LONDON Jackson Browne & Waddy Wachtel (Polite, ASCAP/Zevon, BMI)	32
I WAS ONLY JOKING Tom Dowd (Riva, ASCAP)	41	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN Kyle Lehning (Downbreaker, BMI)	87
(I WILL BE YOUR) SHADOW IN THE STREET Spencer Proffer (Intersong/Timtope, Midsong International, ASCAP)	39	WHEEL IN THE SKY Roy Thomas Baker (Weed High Nightmare, BMI)	52
IF I CAN'T HAVE YOU Freddie Perren (Stigwood/Unichappell, BMI)	11	WHERE HAVE YOU BEEN ALL MY LIFE Eddie Kramer, Ron Albert & Howard Albert (Fourth of July, BMI)	89
IMAGINARY LOVER Buddy Buie & Robert Nix (Low-Sal, BMI)	9	WITH A LITTLE LUCK Paul McCartney (MPL/ATV, BMI)	1
IT'S A HEARTACHE David Mackay/Scott & Wolfe (Pi-Gem, BMI)	10	WONDERFUL TONIGHT Glyn Johns (Stigwood/Unichappell, BMI)	55
IT'S THE SAME OLD SONG Casey & Finch (Jobete, ASCAP)	59	YOU BELONG TO ME Arif Mardin (Snug/C'est, ASCAP)	16
JACK AND JILL Ray Parker Jr. (Raydiola, ASCAP)	31	YOU GOT IT Richard Perry (Society Hill/Brooklyn, ASCAP)	65
KING TUT William E. McEuen (Colorado, ASCAP)	80	YOU KEEP ME DANCING Nick DeCaro (Featherbed/Unichappell, BMI)	88
LAST DANCE Giorgio Moroder (Primus Artists/Olga, BMI)	46	YOU'RE THE LOVE Louie Shelton (David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI)	43
LAY DOWN SALLY Glyn Johns (Stigwood/Unichappell, BMI)	73	YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign, BMI)	3
LET'S ALL CHANT Michael Zager (Sumack, BMI)	37		
(LET'S GO) ALL THE WAY Dick Griffey & group (Free Delivery, ASCAP/Wah Watson/Josef & Art, BMI)	93		
LOVE IS LIKE OXYGEN Prod. by group (Pub Sweet/WB, ASCAP)	20		
MAKE YOU FEEL LOVE AGAIN Gary Lyons (Muscle Shoals, BMI)	81		

Solar Records Present

Street Smart Soul



BXL1-2774 BXL1-2773



Includes
the single
"The Edge
Of Night" YB-11263

No detours for
Carrie Lucas. Her
Street Corner Symphony
is turning into an expressway
to stardom for this soulful
songstress.

Street Smart Soul is the marketing theme for a new label on the block... **Solar Records**. You see, bringing the best of the street to the soul of the people is the name of the game, and Solar Records has the street smart artists that know how to deliver. Get behind **The Whispers** and **Carrie Lucas** in '78—they're headed straight for easy street. **The Whispers and Carrie Lucas will be on tour together soon!**

A Solar Records Spectacular

Solar
SOUND OF LOS ANGELES RECORDS

Includes
the single
"All The Way" YB-11246

The Whispers' latest album, **Headlights**, is going to hit head-on, scattering singles all across the charts.

BONEY M

Nowadays, the most lasting impression of a trip to Europe may well be the latest hit by Boney M. For once on the Continent, **Boney M** is INESCAPABLE.

Boney M madness is EVERYWHERE—in discos, pubs, trains, taxis, and cafes. For two years now the **Boney M** juggernaut has rolled happily across England and the Continent, spreading their immensely danceable sound with million sellers "Daddy Cool," "Ma Baker" and "Belfast."

Sire Records is pleased to present the latest and biggest **Boney M** smash of them all, "**Rivers of Babylon.**" Here's what's happening with this smash in Europe right now:

ENGLAND: Sold 147,000 copies in a single day, the largest one-day total in WEA history. It jumped from 22 to 2 on the charts and this week went to Number One.

GERMANY: Sold over a million copies in three weeks. The fastest-selling pop record of all time. #1 on the charts.

AUSTRIA: #1

BELGIUM: #1 (over 200,000 copies sold)

HOLLAND: #1 (over 300,000 copies sold)

LUXEMBOURG: #1

SWITZERLAND: #1

FRANCE: Top 5 (heading for #1)

also a smash in:

SCANDINAVIA, JAPAN and ITALY

NOW IT'S AMERICA'S TURN.

"**RIVERS OF BABYLON.**" SRE 1027

BONEY M.

ON SIRE RECORDS

Manufactured by Warner Bros. Records, Inc.

Produced by Frank Farian—a Hansa International recording



RIVERS OF BABYLON

RECORD WORLD SINGLES CHART

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

MAY 27	MAY 20		WKS. ON CHART				
1	2	WITH A LITTLE LUCK WINGS Capitol 4559	9				
2	1	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693	11				
3	4	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	9				
4	6	SHADOW DANCING ANDY GIBB/RSO 893	7				
5	3	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	15				
6	7	ON BROADWAY GEORGE BENSON/Warner Bros. 3542	12				
7	5	NIGHT FEVER BEE GEES/RSO 889	17				
8	9	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	18				
9	10	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459	14				
10	15	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	10				
11	8	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	15				
12	17	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS)	6				
13	14	DISCO INFERNO TRAMMPS/Atlantic 3389	15				
14	16	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	15				
15	18	BAKER STREET GERRY RAFFERTY/United Artists 1192	7				
16	20	YOU BELONG TO ME CARLY SIMON/Elektra 45477	6				
17	21	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	13				
18	22	THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890	12				
19	19	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708	11				
20	23	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	14				
21	11	COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA)	12				
22	25	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/Cleveland Intl. 8 50513	11				
23	28	THE GROOVE LINE HEATWAVE/Epic 8 50524	5				
24	12	CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305	17				
25	32	BECAUSE THE NIGHT PATTI SMITH/Arista 0318	8				
26	30	TAKE A CHANCE ON ME ABBA/Atlantic 3457	6				
27	29	DEACON BLUES STEELY DAN/ABC 12355	8				
28	31	EVERY KINDA PEOPLE ROBERT PALMER/Island 100	9				
29	33	BLUER THAN BLUE MICHAEL JOHNSON/EMI-America 8001	4				
30	38	STILL THE SAME BOB SEGER & THE SILVER BULLET BAND/ Capitol 4581	3				
31	13	JACK & JILL RAYDIO/Arista 0382	24				
32	24	WEREWOLVES OF LONDON WARREN ZEVON/Asylum 45472	10				
33	37	HEARTLESS HEART Mushroom 7031	8				
34	27	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	18				
35	41	OH WHAT A NIGHT FOR DANCING BARRY WHITE/ 20th Century 2365	6				
36	47	EVEN NOW BARRY MANILOW/Arista 0330	4				
37	34	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184	13				
38	26	STAYIN' ALIVE BEE BEES/RSO 885	25				
39	40	(I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/ Atlantic 3459	10				
40	45	CHEESEBURGER IN PARADISE JIMMY BUFFETT/ABC 12358	6				
41	46	I WAS ONLY JOKING ROD STEWART/Warner Bros. 8568	5				
42	51	STAY RUFUS/CHAKA KHAN ABC 12349	7				
43	54	YOU'RE THE LOVE SEALS & CROFTS/Warner Bros. 8551	4				
44	44	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	14				
45	50	FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474	5				
46	70	LAST DANCE DONNA SUMMER/Casablanca 926	2				
47	53	TUMBLING DICE LINDA RONSTADT/Asylum 45479	4				
48	48	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	11				
49	57	ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE/ MCA 40891	6				
50	43	DANCE ACROSS THE FLOOR JIMMY 'BO' HORNE/SHS 1G03 (TK)	11				
51	35	GOODBYE GIRL DAVID GATES/Elektra 45450	24				
52	52	WHEEL IN THE SKY JOURNEY/Columbia 3 10700	9				
53	36	EMOTION SAMANTHA SANG/Private Stock 178	29				
54	66	ONLY THE GOOD DIE YOUNG BILLY JOEL/Columbia 3 10750	2				
55	69	WONDERFUL TONIGHT ERIC CLAPTON/RSO 895	3				
56	61	ROLL WITH THE CHANGES REO SPEEDWAGON/Epic 8 50545	3				
57	39	EGO ELTON JOHN/MCA 40892	7				
58	60	THE WANDERER LEIF GARRETT/Atlantic 3476	6				
59	64	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/ TK 1028	3				
60	42	FOOLING YOURSELF STYX/A&M 2007	14				
61	77	DARLIN' PAUL DAVIS/Bang 736	2				
62	55	TWO DOORS DOWN DOLLY PARTON/RCA 11240	11				
CHARTMAKER OF THE WEEK							
63	—	MISS YOU ROLLING STONES Rolling Stones 19307 (Atl.)	1				
64	67	SINCE YOU BEEN GONE HEAD EAST/A&M 2026	5				
65	72	YOU GOT IT DIANA ROSS/Motown 1442	3				
66	68	MAMA LET HIM PLAY DOUCETTE/Mushroom 7030	8				
67	71	TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./T-Neck (CBS)	5				
68	73	STONE BLUE FOGHAT/Warner Bros. 0325	2				
69	76	I WANT YOU TO BE MINE KAYAK/Janus 274	4				
70	75	WEEKEND LOVER ODYSSEY/RCA 11245	3				
71	—	RUNAWAY JEFFERSON STARSHIP/Grunt 11274 (RCA)	1				
72	82	TAKE ME BACK TO CHICAGO CHICAGO/Columbia 3 10737	2				
73	49	LAY DOWN SALLY ERIC CLAPTON/RSO 886	22				
74	83	EVERYBODY DANCE CHIC/Atlantic 3469	3				
75	59	FLASH LIGHT PARLIAMENT/Casablanca 909	17				
76	62	EBONY EYES BOB WELCH/Capitol 4543	18				
77	90	MY ANGEL BABY TOBY BEAU/RCA 11250	3				
78	94	WARM RIDE RARE EARTH/Prodigal 0640 (Motown)	2				
79	87	THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925	2				
80	97	KING TUT STEVE MARTIN/Warner Bros. 8577	2				
81	56	MAKE YOU FEEL LOVE AGAIN WET WILLIE/Epic 8 50528	9				
82	58	DO YOU BELIEVE IN MAGIC SHAUN CASSIDY/Warner/ Curb 8488 (WB)	8				
83	88	SO HARD LIVING WITHOUT YOU AIRWAVES/A&M 2032	3				
84	84	WHERE HAVE YOU BEEN ALL MY LIFE FOTOMAKER/ Atlantic 3471	4				
85	—	OVER THE RAINBOW GARY TANNER/20th Century 2373	1				
86	86	I WANT TO LIVE JOHN DENVER/RCA 11267	4				
87	73	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic)	14				
88	92	YOU KEEP ME DANCING SAMANTHA SANG/Private Stock 188	3				
89	65	THAT IS YOUR SECRET SEA LEVEL/Capricorn 9287	12				
90	93	STAY AWHILE CONTINENTAL MINIATURES/London 5N 266	3				
91	79	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652	9				
92	91	GET ON UP TYRONE DAVIS/Columbia 3 10648	6				
93	—	(LET'S GO) ALL THE WAY WHISPERS/Solar 11246 (RCA)	1				
94	96	MS. DAVID OLIVER/Mercury 73973	3				
95	81	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	16				
96	—	UNDER THE BOARDWALK BILLY JOE ROYAL/Private Stock 192	9				
97	—	DUKEY STICK (PT. 2) GEORGE DUKE/Epic 8 50531	1				
98	—	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54243 (Motown)	1				
99	—	GIRL CALLIN' CHOCOLATE MILK/RCA 11222	15				
100	85	ALWAYS AND FOREVER HEATWAVE/Epic 8 50533	9				

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



MISFITS
KINKS
Arista

MOST ADDED:

MISFITS—Kinks—Arista
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
STRANGER IN TOWN—Bob Seger—Capitol
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
RETURN TO MAGENTA—Mink DeVille—Capitol
HEAVEN TONIGHT—Cheap Trick—Epic
BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
STRANGE COMPANY—Wendy Waldman—WB

WNEW-FM/NEW YORK

ADDS:
BEFORE & AFTER SCIENCE—Brian Eno—Island
BRUISED ORANGE—John Prine—Asylum
EVERY DAY, EVERY NIGHT—Flora Purim—WB
HEART TO HEART—David Sanborn—WB
HEAVEN TONIGHT—Cheap Trick—Epic
IT'S A HEARTACHE—Bonnie Tyler—RCA
JAZZ—Ry Cooder—WB
STRANGE COMPANY—Wendy Waldman—WB
THE CAPTAIN'S JOURNEY—Lee Ritenour—Elektra
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay in descending order):
STRANGER IN TOWN—Bob Seger—Capitol
RETURN TO MAGENTA—Mink DeVille—Capitol
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
EXCITABLE BOY—Warren Zevon—Asylum
THIS YEARS MODEL—Elvis Costello—Col
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
MISFITS—Kinks—Arista
LIVETIME—Hall & Oates—RCA
EASTER—Patti Smith Group—Arista
BOYS IN THE TREES—Carly Simon—Elektra

WBCN-FM/BOSTON

ADDS:
HEAVEN TONIGHT—Cheap Trick—Epic
MISFITS—Kinks—Arista
POUSETTE-DART III—Pousette-Dart Band—Capitol
RETURN TO MAGENTA—Mink DeVille—Capitol
SNAIL—Cream
STANKY BROWN—Sire

STRANGE COMPANY—Wendy Waldman—WB
STRANGER IN TOWN—Bob Seger—Capitol
THANK GOD IT'S FRIDAY (soundtrack)—Casablanca
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay in descending order):
STRANGER IN TOWN—Bob Seger—Capitol
MISFITS—Kinks—Arista
EARTH—Jefferson Starship—Grunt FM (soundtrack)—MCA
RETURN TO MAGENTA—Mink DeVille—Capitol
EXCITABLE BOY—Warren Zevon—Asylum
SHOWDOWN—Isley Brothers—T-Neck
DOUBLE FUN—Robert Palmer—Island
THIS YEARS MODEL—Elvis Costello—Col
THE LAST WALTZ (soundtrack)—The Band—WB

WLIR-FM/LONG ISLAND

ADDS:
ALMOST SUMMER (soundtrack)—MCA
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
ELECTRIC GUITARIST—John McLaughlin—Col
FLAME—RCA
MISFITS—Kinks—Arista
MISS YOU (single)—Rolling Stones—Rolling Stones
ROOT BOY SLIM & THE SEX CHANGE BAND—WB
SNAIL—Cream
SPYRO GYRA—Amherst
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay in descending order):
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
LINES—Charlie—Janus
MISFITS—Kinks—Arista
EDDIE MONEY—Col
EXCITABLE BOY—Warren Zevon—Asylum
FM (soundtrack)—MCA
CITY TO CITY—Gerry Rafferty—UA
THE STRANGER—Billy Joel—Col
THE LAST WALTZ (soundtrack)—The Band—WB
TRIGGER—Casablanca

WCOZ-FM/BOSTON

ADDS:
BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
MAGNET & STEEL (single)—Walter Egan—Col
MISFITS—Kinks—Arista
NANTUCKET—Epic
RETURN TO MAGENTA—Mink DeVille—Capitol
SHINE ON—Climax Blues Band—Sire
STONE BLUE—Foghat—Bearsville
SURVIVOR—Randy Bachman—Polydor
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay in descending order):
CITY TO CITY—Gerry Rafferty—UA
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
THE STRANGER—Billy Joel—Col
FM (soundtrack)—MCA
GRAND ILLUSION—Styx—A&M
DOUBLE FUN—Robert Palmer—Island
BECAUSE THE NIGHT (single)—Patti Smith Group—Arista
HEAVY HORSES—Jethro Tull—Chrysalis

RUMOURS—Fleetwood Mac—WB
FEELS SO GOOD—Chuck Mangione—A&M

WPLR-FM/NEW HAVEN

ADDS:
BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
LOUISIANA'S LE ROUX—Capitol
MISFITS—Kinks—Arista
NEW DAY—Airwaves—A&M
POUSETTE-DART III—Pousette-Dart Band—Capitol
STRANGE COMPANY—Wendy Waldman—WB
THANK GOD FOR GIRLS—Benny Mardones—Private Stock

HEAVY ACTION (airplay, sales, phones in descending order):
STONE BLUE—Foghat—Bearsville
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
EARTH—Jefferson Starship—Grunt
HEAVY HORSES—Jethro Tull—Chrysalis
WAITING FOR COLUMBUS—Little Feat—WB
AJA—Steely Dan—ABC
LONDON TOWN—Wings—Capitol
SHINE ON—Climax Blues Band—Sire
FEELS SO GOOD—Chuck Mangione—A&M

WOUR-FM/UTICA

ADDS:
BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
HEAVEN TONIGHT—Cheap Trick—Epic
LIVETIME—Hall & Oates—RCA
LOUISIANA'S LE ROUX—Capitol
MISFITS—Kinks—Arista
NANTUCKET—Epic
STRANGE COMPANY—Wendy Waldman—WB
STRANGER IN TOWN—Bob Seger—Capitol
SWEET CHEEKS—Duke Jupiter—Mercury
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay, sales, phones in descending order):
EXCITABLE BOY—Warren Zevon—Asylum
THIS YEARS MODEL—Elvis Costello—Col
LONDON TOWN—Wings—Capitol
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
MEET ME AT THE CRUX—Dirk Hamilton—Elektra
CITY TO CITY—Gerry Rafferty—UA
STANKY BROWN—Sire
STILL HERE—Ian Thomas Band—Atlantic
LONEWOLF—Michael Murphey—Epic

WIOQ-FM/PHILADELPHIA

ADDS:
ADVENTURE—Television—Elektra
BUDDY HOLLY'S 20 GREATEST HITS—MCA
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
ELECTRIC GUITARIST—John McLaughlin—Col
HEAVEN TONIGHT—Cheap Trick—Epic
LOVE WILL FIND A WAY (single)—Pablo Cruise—A&M
MISFITS—Kinks—Arista
MISS YOU (single)—Rolling Stones—Rolling Stones
STRANGER IN TOWN—Bob Seger—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay, phones in descending order):
AND THEN THERE WERE THREE—Genesis—Atlantic
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
THE HOMETOWN BAND—A&M
CITY TO CITY—Gerry Rafferty—UA
STONE BLUE—Foghat—Bearsville
LIVETIME—Hall & Oates—RCA
HEAVY HORSES—Jethro Tull—Chrysalis
NEW DAY—Airwaves—A&M
LINES—Charlie—Janus
THIS YEARS MODEL—Elvis Costello—Col

WSAN-AM/ALLENTOWN

ADDS:
IT'S A HEARTACHE—Bonnie Tyler—RCA
MISFITS—Kinks—Arista
NEW DAY—Airwaves—A&M
RETURN TO MAGENTA—Mink DeVille—Capitol
STRANGER IN TOWN—Bob Seger—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay in descending order):
LONDON TOWN—Wings—Capitol
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—Asylum
AND THEN THERE WERE THREE—Genesis—Atlantic
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
CITY TO CITY—Gerry Rafferty—UA
LINES—Charlie—Janus
STARLIGHT DANCER—Kayak—Janus
FM (soundtrack)—MCA

WKLS-FM/ATLANTA

HEAVY ACTION (airplay, sales, phones in descending order):
EARTH—Jefferson Starship—Grunt
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
LONDON TOWN—Wings—Capitol
SLOWHAND—Eric Clapton—RSO
POINT OF KNOW RETURN—Kansas—Kirshner
AJA—Steely Dan—ABC
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
RUNNING ON EMPTY—Jackson Browne—Asylum
STREET SURVIVORS—Lynyrd Skynyrd—MCA
CATS ON THE COAST—Sea Level—Capricorn

WORJ-FM/ORLANDO

ADDS:
ALMOST SUMMER (soundtrack)—MCA
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
MISS YOU (single)—Rolling Stones—Rolling Stones
STONE BLUE—Foghat—Bearsville
STRANGER IN TOWN—Bob Seger—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay, sales, phones in descending order):
BOYS IN THE TREES—Carly Simon—Elektra
LONDON TOWN—Wings—Capitol
AND THEN THERE WERE THREE—Genesis—Atlantic
FM (soundtrack)—MCA
AJA—Steely Dan—ABC
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor

WQSR-FM/TAMPA

ADDS:
ALMOST SUMMER (soundtrack)—MCA
BRAZIL ONCE AGAIN—Herbie Mann—Atlantic

BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
KATE TAYLOR—Col
LIVETIME—Hall & Oates—RCA
RETURN OF THE WANDERER—Dion—Lifesong
RETURN TO MAGENTA—Mink DeVille—Capitol
STARDUST—Willie Nelson—Col
STRANGER IN TOWN—Bob Seger—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay, sales, phones in descending order):
THE LAST WALTZ (soundtrack)—The Band—WB
WAITING FOR COLUMBUS—Little Feat—WB
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
JOHN HALL—Asylum
THIS YEARS MODEL—Elvis Costello—Col
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
EARTH—Jefferson Starship—Grunt
MY AIM IS TRUE—Elvis Costello—Col
CITY TO CITY—Gerry Rafferty—UA

WMMS-FM/CLEVELAND

ADDS:
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
LOUISIANA'S LE ROUX—Capitol
MISFITS—Kinks—Arista
NRBQ AT YANKEE STADIUM—Mercury
RETURN TO MAGENTA—Mink DeVille—Capitol
STRANGER IN TOWN—Bob Seger—Capitol
WHAT IF—Dixie Dregs—Capricorn
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay, sales, phones in descending order):
FM (soundtrack)—MCA
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
CITY TO CITY—Gerry Rafferty—UA
EXCITABLE BOY—Warren Zevon—Asylum
EARTH—Jefferson Starship—Grunt
AND THEN THERE WERE THREE—Genesis—Atlantic
MAGAZINE—Heart—Mushroom
INFINITY—Journey—Col
LONDON TOWN—Wings—Capitol
VAN HALEN—WB

WXRT-FM/CHICAGO

ADDS:
AMERICAN STONEHEDGE—Robin Williamson—Flying Fish
BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
DAVID JOHANSEN—Blue Sky
801 LIVE—Phil Manzanera/801—Polydor
ELECTRIC GUITARIST—John McLaughlin—Col
LISTEN NOW—Phil Manzanera/801—Polydor
PIANO MUSIC VOL. 3—Joseph Hnvdn—Nonesuch
SWEET BOTTOM—Sweet Bottom

HEAVY ACTION (airplay, sales, phones in descending order):
LINES—Charlie—Janus
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
CASINO—Al DiMeola—Col
INFINITY—Journey—Col
AND THEN THERE WERE THREE—Genesis—Atlantic
THE LAST WALTZ (soundtrack)—The Band—WB
ROCKET FUEL—Alvin Lee—RSO
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—Asylum
THE STRANGER—Billy Joel—Col

Where music is going.

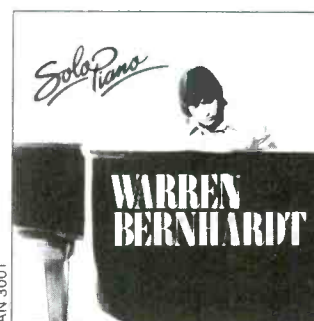
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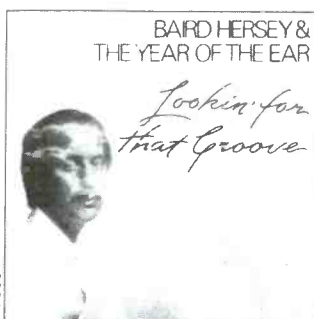
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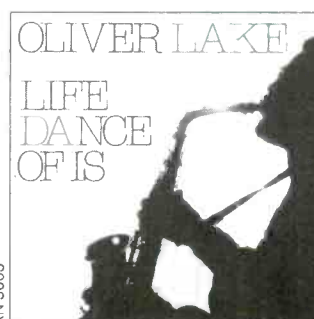
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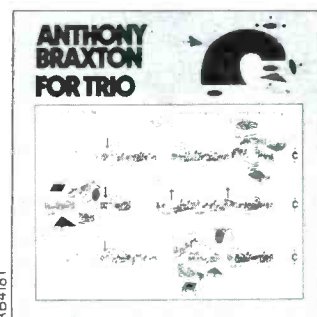


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AB41B1

Vital new music.
On Arista 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



EARTH
JEFFERSON STARSHIP
Grunt

MOST AIRPLAY:

EARTH—Jefferson Starship—Grunt
CITY TO CITY—Gerry Rafferty—UA
EXCITABLE BOY—Warren Zevon—Asylum
LONDON TOWN—Wings—Capitol
FM (soundtrack)—MCA
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
THIS YEARS MODEL—Elvis Costello—Col
LINES—Charlie—Janus
THE LAST WALTZ (soundtrack)—The Band—WB

WKDF-FM/NASHVILLE

ADDS:
MISFITS—Kinks—Arista
STRANGER IN TOWN—Bob Seger—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay in descending order):
WEEKEND IN L.A.—George Benson—WB
LONDON TOWN—Wings—Capitol
EARTH—Jefferson Starship—Grunt
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
EXCITABLE BOY—Warren Zevon—Asylum
AJA—Steely Dan—ABC
MAGAZINE—Heart—Mushroom
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
CITY TO CITY—Gerry Rafferty—UA
SLOWHAND—Eric Clapton—RSO

WQFM-FM/MILWAUKEE

ADDS:
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
HEAVEN TONIGHT—Cheap Trick—Epic
MISFITS—Kinks—Arista
STRANGER IN TOWN—Bob Seger—Capitol

HEAVY ACTION (airplay in descending order):
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
LONDON TOWN—Wings—Capitol
MAGAZINE—Heart—Mushroom
SLOWHAND—Eric Clapton—RSO
VAN HALEN—WB
LINES—Charlie—Janus
POINT OF KNOW RETURN—Kansas—Kirschner
RUNNING ON EMPTY—Jackson Browne—Asylum
EXCITABLE BOY—Warren Zevon—Asylum
EARTH—Jefferson Starship—Grunt

WZMF-FM/MILWAUKEE

ADDS:
ARE YOU SERIOUS?—Van Duren—Big Sound
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
HEAVEN TONIGHT—Cheap Trick—Epic
MISFITS—Kinks—Arista
RETURN TO MAGENTA—Mink DeVille—Capitol
STRANGER IN TOWN—Bob Seger—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay, sales, phones):
AND THEN THERE WERE THREE—Genesis—Atlantic
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
CITY TO CITY—Gerry Rafferty—UA

EXCITABLE BOY—Warren Zevon—Asylum
LINES—Charlie—Janus
LONDON TOWN—Wings—Capitol
SWEET BOTTOM—Sweet Bottom
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
YOU CAN TUNE A PIANO—REO Speedwagon—Epic

KLQL-FM/HOUSTON

ADDS:
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
COOPER BROTHERS—Capricorn
DANCE A LITTLE LIGHT—Richie Furay—Asylum
FLYING SHOES—Townes Van Zandt—Tomato
I WASN'T BORN YESTERDAY—Allan Clarke—Atlantic
IT'S A HEARTACHE—Bonnie Tyler—RCA
MISFITS—Kinks—Arista
RAINBOW SEEKER—Joe Sample—ABC
STRANGER IN TOWN—Bob Seger—Capitol
TOBY BEAU—RCA

HEAVY ACTION (airplay in descending order):
LINES—Charlie—Janus
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
CITY TO CITY—Gerry Rafferty—UA
FM (soundtrack)—MCA
LONDON TOWN—Wings—Capitol
BERKSHIRE—Wha-Koo—ABC
RUNNING ON EMPTY—Jackson Browne—Asylum
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
EARTH—Jefferson Starship—Grunt
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

KBPI-FM/DENVER

ADDS:
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
IT'S A HEARTACHE (single)—Bonnie Tyler—RCA
MISS YOU (single)—Rolling Stones—Rolling Stones
STRANGER IN TOWN—Bob Seger—Capitol

HEAVY ACTION (airplay, sales, phones in descending order):
RUNNING ON EMPTY—Jackson Browne—Asylum
EARTH—Jefferson Starship—Grunt
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum

MAGAZINE—Heart—Mushroom
LONDON TOWN—Wings—Capitol
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
SLOWHAND—Eric Clapton—RSO
CITY TO CITY—Gerry Rafferty—UA
FM (soundtrack)—MCA

KZEW-FM/DALLAS

ADDS:
ELECTRIC GUITARIST—John McLaughlin—Col
MISFITS—Kinks—Arista
SPELLBOUND—EMI America
STONE BLUE—Foghat—Bearsville
STRANGER IN TOWN—Bob Seger—Capitol
SWEET SALVATION—Jim Krueger—Col
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay, sales, phones in descending order):
LONDON TOWN—Wings—Capitol
EARTH—Jefferson Starship—Grunt
RUNNING ON EMPTY—Jackson Browne—Asylum
MAGAZINE—Heart—Mushroom
INFINITY—Journey—Col
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
WAITING FOR COLUMBUS—Little Feat—WB
SHOWDOWN—Isley Brothers—T-Neck
STRANGER IN TOWN—Bob Seger—Capitol

KGB-FM/SAN DIEGO

ADDS:
BRITISH LIONS—RSO
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
HEAVEN TONIGHT—Cheap Trick—Epic
LONG LIVE ROCK & ROLL—Rainbow—Polydor
MISFITS—Kinks—Arista
NO DICE—Capitol
STONE BLUE—Foghat—Bearsville
STRANGER IN TOWN—Bob Seger—Capitol
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay, sales, phones in descending order):
WEEKEND IN L.A.—George Benson—WB
VAN HALEN—WB
AJA—Steely Dan—ABC
SLOWHAND—Eric Clapton—RSO
EARTH—Jefferson Starship—Grunt
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
STONE BLUE—Foghat—Bearsville

KOME-FM/SAN JOSE

ADDS:
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
LOUISIANA'S LE ROUX—Capitol
MISFITS—Kinks—Arista
RETURN TO MAGENTA—Mink DeVille—Capitol
STRANGER IN TOWN—Bob Seger—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay, sales):
AND THEN THERE WERE THREE—Genesis—Atlantic
CITY TO CITY—Gerry Rafferty—UA
EARTH—Jefferson Starship—Grunt

EXCITABLE BOY—Warren Zevon—Asylum
INFINITY—Journey—Col
MAGAZINE—Heart—Mushroom
RUNNING ON EMPTY—Jackson Browne—Asylum
THE LAST WALTZ (soundtrack)—The Band—WB
THIS YEARS MODEL—Elvis Costello—Col
VAN HALEN—WB

KMET-FM/LOS ANGELES

ADDS:
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
HEAVEN TONIGHT—Cheap Trick—Epic
MISFITS—Kinks—Arista
STRANGER IN TOWN—Bob Seger—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay in descending order):

FM (soundtrack)—MCA
EDDIE MONEY—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
INFINITY—Journey—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
STONE BLUE—Foghat—Bearsville
EARTH—Jefferson Starship—Grunt
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
THIS YEARS MODEL—Elvis Costello—Col

KZAP-FM/SACRAMENTO

ADDS:
BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
EUT SERIOUSLY FOLKS—Joe Walsh—Asylum
LISTEN NOW—Phil Manzanera / 801—Polydor
LOVE WILL FIND A WAY (single)—Pablo Cruise—A&M
MISFITS—Kinks—Arista
RETURN OF THE WANDERER—Dion—Lifesong
RETURN TO MAGENTA—Mink DeVille—Capitol
STRANGE COMPANY—Wendy Waldman—WB
STRANGER IN TOWN—Bob Seger—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay in descending order):

THIS YEARS MODEL—Elvis Costello—Col
EARTH—Jefferson Starship—Grunt
LINES—Charlie—Janus
EXCITABLE BOY—Warren Zevon—Asylum
ONE-EYED JACK—Garland Jeffreys—A&M
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
CITY TO CITY—Gerry Rafferty—UA
THE LAST WALTZ (soundtrack)—The Band—WB
FM (soundtrack)—MCA
HEAVY HORSES—Jethro Tull—Chrysalis

KSAN-FM/ SAN FRANCISCO

ADDS:
MISFITS—Kinks—Arista
RETURN TO MAGENTA—Mink DeVille—Capitol
RICHARD WAGNER—Atlantic
STRANGER IN TOWN—Bob Seger—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay):
ADVENTURE—Television—Elektra
CITY TO CITY—Gerry Rafferty—UA
EXCITABLE BOY—Warren Zevon—Asylum
MISFITS—Kinks—Arista
NEXT OF KINH—Greg Kihn—Beserkley (import)
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
RETURN TO MAGENTA—Mink DeVille—Capitol
THE LAST WALTZ (soundtrack)—The Band—WB
THIS YEARS MODEL—Elvis Costello—Col
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

KZEL-FM/EUGENE

ADDS:
BAND OF JOY—Polydor
BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
HEAVEN TONIGHT—Cheap Trick
IT'S A HEARTACHE—Bonnie Tyler—RCA
LISTEN NOW—Phil Manzanera / 801—Polydor
LOVE WILL FIND A WAY (single)—Pablo Cruise—A&M
MISFITS—Kinks—Arista
RETURN TO MAGENTA—Mink DeVille—Capitol
STRANGE COMPANY—Wendy Waldman—WB
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay, sales, phones):

CITY TO CITY—Gerry Rafferty—UA
EASTER—Patti Smith Group—Arista
FEELS SO GOOD—Chuck Mangione—A&M
FM (soundtrack)—MCA
LONDON TOWN—Wings—Capitol
MAGAZINE—Heart—Mushroom
STONE BLUE—Foghat—Bearsville
STRANGER IN TOWN—Bob Seger—Capitol
THIS YEARS MODEL—Elvis Costello—Col
VAN HALEN—WB

KZAM-FM/SEATTLE

ADDS:
BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
EVERY DAY, EVERY NIGHT—Flora Purim—WB
HEART TO HEART—David Sanborn—WB
LIVETIME—Hall & Oates—RCA
MIDNIGHT PROWL—Angelo—Fantasy
MISFITS—Kinks—Arista
POUSETTE-DART III—Pousette-Dart Band—Capitol
RETURN TO MAGENTA—Mink DeVille—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

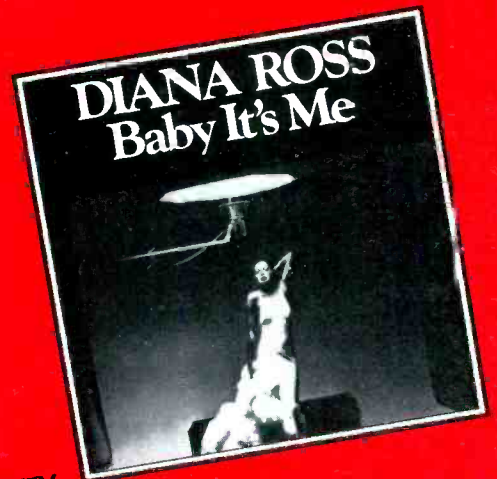
HEAVY ACTION (airplay):
BRUISED ORANGE—John Prine—Asylum
CITY TO CITY—Gerry Rafferty—UA
EARTH—Jefferson Starship—Grunt
JAZZ—Ry Cooder—WB
KATE TAYLOR—Col
KAYA—Bob Marley & Wailers—Island
PAT METHENY GROUP—ECM (import)
STARDUST—Willie Nelson—Col
STRANGE COMPANY—Wendy Waldman—WB
THE LAST WALTZ (soundtrack)—The Band—WB

MOTOWN MOVERS

"YOU GOT IT"

M-1442F

The sensational new single from the album
"Baby It's Me" M7-890R1
by DIANA ROSS



POP			R&B		
BB	CB	RW	BB	CB	RW
★ 60	73	65	★ 59	53	53

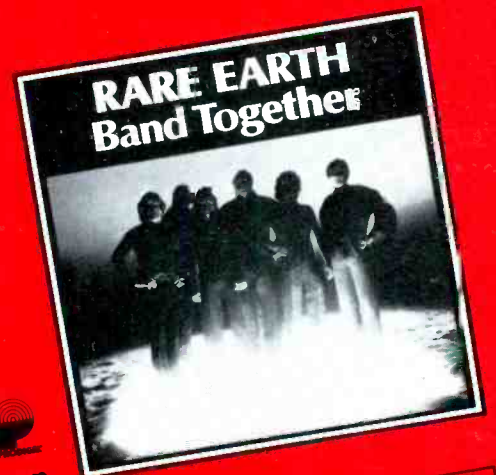
Produced by Richard Perry

"WARM RIDE"

P-0640F

RARE EARTH'S new single is getting hotter every day!
From the album "Band Together" P7-10025R1

BB	CB	RW
★ 49	56	79



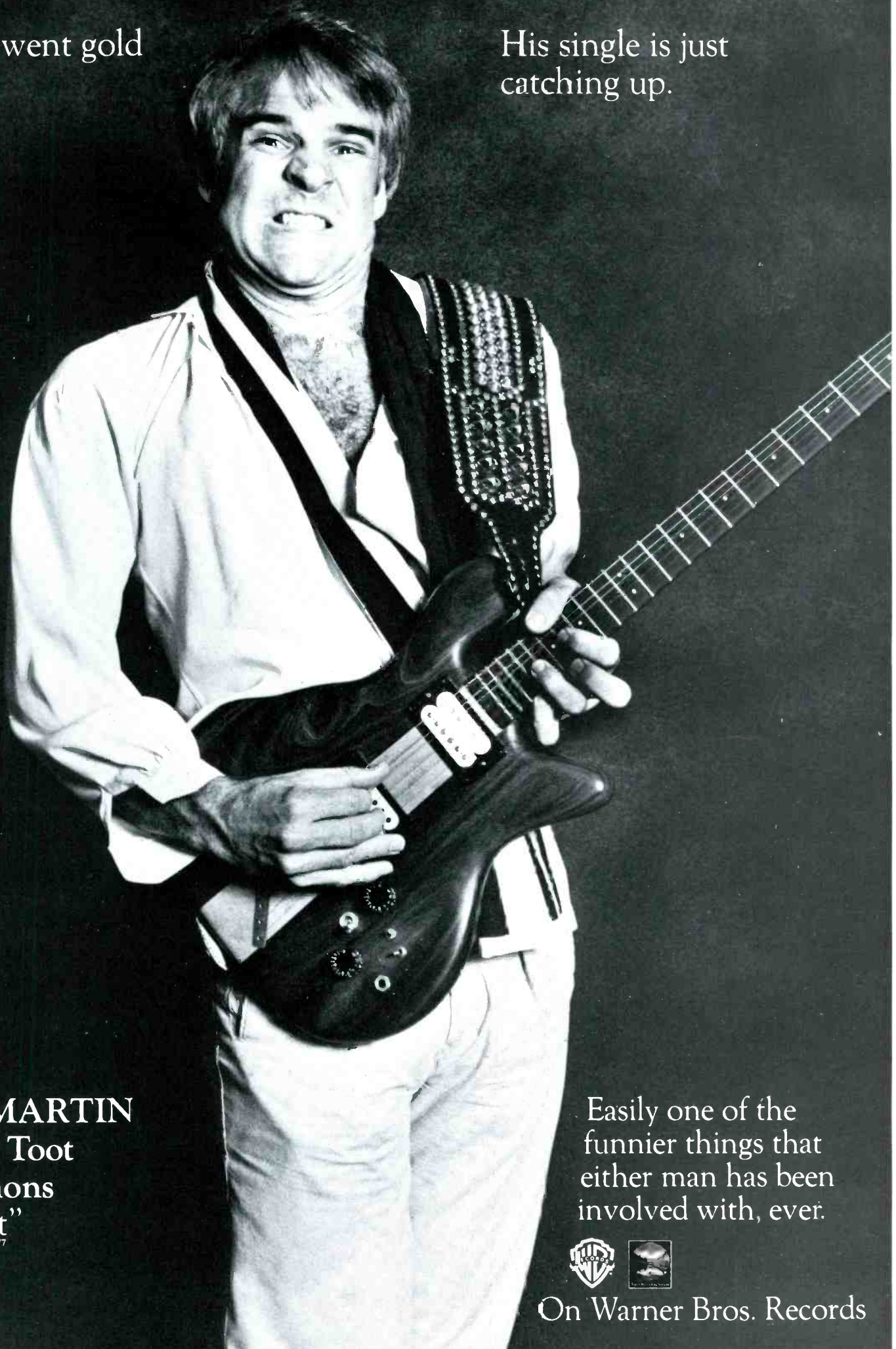
Produced by John Ryan

On Motown Records
©1978 Motown Record Corporation



King Tut went gold
ages ago.

His single is just
catching up.



STEVE MARTIN
And The Toot
Uncommons
"King Tut"
WB 8577

Easily one of the
funnier things that
either man has been
involved with, ever.



On Warner Bros. Records

HOT ADDS

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

Most Added Records at Major Markets:

Bob Seger (Capitol)	25
Michael Johnson (EMI-America)	16
O'Jays (Phila. Intl.)	14
Rolling Stones (Rolling Stones)	13
Jefferson Starship (Grunt)	12
Heatwave (Epic)	11
Barry Manilow (Even) (Arista)	11
Donna Summer (Casablanca)	10

Most Added Records at Secondary Markets:

Bob Seger (Capitol)	18
O'Jays (Phila. Intl.)	15
Seals & Crofts (Warner Bros.)	13
Rolling Stones (Rolling Stones)	12
Heatwave (Epic)	10

Most Added R&B:

Quincy Jones (A&M)	20
Teddy Pendergrass (Phila. Intl.)	14
Andy Gibb (RSO)	10
Bootsy's Rubber Band (Warner Bros.)	10
KC & The Sunshine Band (TK)	9
Donna Summer (Casablanca)	8
Raydio (Arista)	8

Most Added Country:

Barbara Mandrell (ABC)	45
Johnny Cash & Waylon Jennings (Columbia)	44
Linda Ronstadt (Asylum)	38
T. G. Sheppard (Warner Bros.)	32
Donna Fargo (Warner Bros.)	31
Con Hunley (Warner Bros.)	30
Loretta Lynn (MCA)	30
Moe Bandy (Columbia)	29
Vern Gosdin (Elektra)	29
The Kendalls (Ovation)	28

AM ACTION

By CHRISTY WRIGHT

■ Patti Smith (Arista). This single is going to make everyone totally aware of Patti Smith from now on. It is making good jumps and continues to pop on good stations. Adds are WKBW, WPGC, KDWB, KJR, KBEQ, BJ105, KKLS, WJON, WBBF. Jumps are 12-7 WZZP, 18-9 WGCL, 10-8 WSPT, 11-7 WTIC-FM, 23-19 99X, 27-25 13Q, 35-32 WPEZ, 13-11 WRKO, 17-13 KFRC, 23-20 WQXI, 22-18 KSLQ, 29-26 Q102, 23-20 KSTP, 29-25 WTIK, 29-26 WNOL, 27-25 KHJ, 22-18 WCAO, HB-22 WVBF, 25-21 KYA, 20-18 KRTH, 31-26 KXX/106, 30-26 98Q, 26-23 WISE, 23-21 WAIR, 25-22 WRFC, 25-21 WANS, 23-19 WBSR, 29-26 WGUY, 21-19 14ZYQ, 15-13 WPRO-FM, 25-22 WICC, 24-18 KYNO, 24-21 WAVZ, 25-22 WHB, 33-29 K100, 16-14 KIIS-FM, 27-20 KROE-FM, 34-31 KAKC, 22-20 KTTX, HB-28 KIMN, HB-26 KELP.



Barry Manilow

Bob Seger (Capitol). Bob has not let us down with his new single, which is continuing to sweep the rest of the country with airplay. It is already debuting with good numbers on some stations. Adds this week are 99X, 96X, WQXI, KSLQ, WSAI, KSTP, WTIK, WVBF, 98Q, WJBQ, WEAQ, WHB, KNOE-FM. Moves are 20-6 CKLW, HB-27 13Q, HB-28 KFRC, HB-29 WPGC, 30-27 Z93, HB-29 WMAK, 33-25 WZZP, HB-25 WGCL, 27-25 B100, HB-26 KLIF, 25-17 94Q, HB-30 WCAO, 25-21 WZUU, 27-26 KBEQ, HB-24 KFI, HB-35 KILT, 30-28 KCBQ, 39-33 K100, HB-39 KAKC, 32-27 KTFX, 24-17 KELP, 27-26 14ZYQ, HB-29 WPRO-FM, 30-28 WICC, 29-24 KYNO, 33-25 WTIC-FM, 32-28 WAVZ, HB-29 WOW, HB-19 KFYZ, 30-28 WSPT, HB-26 KJRB, 28-24 WGUY, HB-27 KXX/106, 28-24 WISE, HB-30 WRFC, HB-29 WCGQ, 28-22 BJ105, 32-27 WANS, HB-25 WHHY, 29-26 WSGA.

Barry Manilow (Arista). Does he ever stop? This song is doing well as far as stations, jumps and adds are concerned on stations across the board. Adds are WMAK, WGCL, WMET, KDBW, WAVZ. Moves are 7-4 WFIL, 12-6 94Q, 30-28 96X, 29-26 13Q, HB-29 WHBQ, 22-16 WQXI, 21-18 Z93, 28-26 WZZP, HB-27 CKLW, HB-39 WTIK, 27-25 WIFI, 25-15 WCAO, 16-13 KBEQ, HB-29 WISE, HB-30 WBBQ, 29-26 WRFC, 29-27 WCGQ, 28-23 WAAY, 30-25 WANS, HB-37 WBSR, 18-14 WHHY, 19-16 WSGA, 28-19 WOW, HB-24, KKLS, 26-24 WICC, 18-16 WRDE, HB-30 KNDE, 38-33 KTFX.



Jagger, Richard

Jefferson Starship "Runaway" (RCA). This song was played by many stations before it was released as a single. It picked up even more airplay this week with its release. Adds are WRKO, B100, CKLW, KFRC, KRBE, WTIK, Y100, WMAK, KFJ, WVBF, KJRB, WGLF.

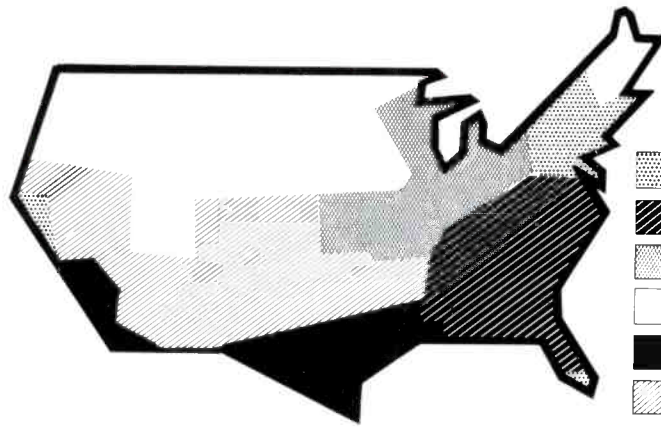
Donna Summer "Last Dance" (Casablanca). This week's adds are WQXI, WZZP, KJR, KNUS, 98Q, WISE, WCGQ, WANS. It is already on WTIK, WNOE, KRBE, WZUU, WRFC, WAVZ, KTOQ, WGSY, WBBQ, WAAY, BJ105, WBSR, WHHY, WSGA.

NEW ACTION

Rolling Stones "Miss You" (Atlantic). Our Chart-maker of the Week was one of the most added records this week on major market and secondary stations. Adds are CKLW, WRKO, WZUU, WPEZ, KILT, KING, WNOE, WMET, WZZP, 99X, WNBC, KBEQ, 94Q, KIIS-FM, K100, WAVZ, KYNO, WICC, WPRO-FM, WGUY, WCGQ, WISE, WAAY, WBBQ, WSGA.

TPLACE ket Playlists

reas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KELP KIMN KLIF KLUE KOFM
KRIZ KNUS KTFX KTLK KXXK 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	Wings
4	2	Andy Gibb
5	3	John Travolta and Olivia Newton-John
9	4	Bonnie Tyler
3	5	Atlanta Rhythm Section
2	6	Yvonne Elliman
10	7	Billy Joel (Movin')
6	8	Chuck Mangione
13	9	Mathis/Williams
17	10	Gerry Rafferty
14	11	Eddie Money
12	12	Roberta Flack (with Donny Hathaway)
18	13	Carly Simon
20	14	ABBA
23	15	Michael Johnson
11	16	Jefferson Starship
19	17	Steely Dan
21	18	Heart
24	19	Meatloaf
22	20	George Benson
25	21	Trammps
26	22	Player
Add	23	Seals & Crofts
Ex	24	Sweet

Adds: Bob Seger
Patti Smith

Extras: Barry Manilow (Even)
Rod Stewart

LPCuts: Steely Dan (FM)
Frankie Valli (Grease)

Also Possible: Genesis
Earth, Wind & Fire
Billy Joel (Only)
Robert Palmer

Last Week: This Week:

1	1	Wings
8	2	Andy Gibb
6	3	John Travolta and Olivia Newton-John
4	4	Roberta Flack (with Donny Hathaway)
5	5	George Benson
12	6	Bonnie Tyler
13	7	Trammps
2	8	Bee Gees (Fever)
3	9	Yvonne Elliman
10	10	Chuck Mangione
17	11	Eddie Money
16	12	Mathis/Williams
14	13	Gerry Rafferty
15	14	Patti Smith
7	15	Jefferson Starship
19	16	Carly Simon
20	17	Steely Dan
21	18	Peter Brown
23	19	Sweet
24	20	O'Jays
22	21	Player
Ex	22	ABBA
Ex	23	Bob Seger
Ex	24	Heart

Adds: Heatwave
Rolling Stones
Eric Clapton
Paul Davis

Extras: Barry Manilow (Even)
Donna Summer
Seals & Crofts
Genesis
Billy Joel (Only)
Meatloaf
Michael Johnson

LPCuts: Steely Dan (FM)

Also Possible: Rod Stewart
Earth, Wind & Fire
Robert Palmer

Last Week: This Week:

2	1	Wings
1	2	Atlanta Rhythm Section
5	3	John Travolta and Olivia Newton-John
10	4	Andy Gibb
11	5	Eddie Money
14	6	Mathis/Williams
9	7	Bonnie Tyler
3	8	Yvonne Elliman
4	9	Bee Gees (Fever)
8	10	Chuck Mangione
13	11	Player
15	12	George Benson
19	13	Gerry Rafferty
21	14	Carly Simon
20	15	ABBA
6	16	Roberta Flack (with Donny Hathaway)
12	17	Billy Joel (Movin')
22	18	Sweet
23	19	Michael Johnson
24	20	Trammps
25	21	Meatloaf
26	22	Steely Dan
Add	23	Bob Seger
Ex	24	Patti Smith
16	25	Barry Manilow (Can't)

Adds: O'Jays
Seals & Crofts

Extras: Heart
Barry Manilow (Even)

LPCuts: Steely Dan (FM)

Also Possible: Robert Palmer
Rod Stewart
Heatwave
Genesis
Billy Joel (Only)

Hottest:

Country Crossovers:

None

Teen:

None

LP Cuts:

Steely Dan (FM)
Frankie Valli (Grease)
Barry Manilow (Copacabana)

THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last This Week: Week:

1	1	Wings
2	2	Mathis/Williams
8	3	Andy Gibb
3	4	John Travolta and Olivia Newton-John
7	5	Trammps
9	6	Chuck Mangione
5	7	Roberta Flack (with Donny Hathaway)
16	8	Bonnie Tyler
11	9	George Benson
4	10	Bee Gees (Fever)
17	11	Eddie Money
14	12	Atlanta Rhythm Section
18	13	Carly Simon
15	14	Billy Joel (Movin')
19	15	O'Jays
21	16	Peter Brown
22	17	Meatloaf
25	18	Gerry Rafferty
24	19	Heatwave
23	20	ABBA
27	21	Sweet
Add	22	Bob Seger
Add	23	Michael Johnson
26	24	Barry Manilow (Even)
28	25	Billy Joel (Only The Good)
Ex	26	Player

Adds: Rolling Stones
Jefferson Starship

Extras: REO Speedwagon
Heart
Seals & Crofts
Robert Palmer

LP Cuts: Steely Dan (FM)
Frankie Valli (Grease)
Barry Manilow
(Copacabana)

Also Possible: Steely Dan
Rod Stewart
Celebration
Donna Summer

Last This Week: Week:

1	1	Mathis/Williams
3	2	Wings
4	3	John Travolta and Olivia Newton-John
7	4	Andy Gibb
5	5	Eddie Money
8	6	Bonnie Tyler
2	7	Atlanta Rhythm Section
14	8	Gerry Rafferty
6	9	Chuck Mangione
20	10	Meatloaf
11	11	George Benson
25	12	O'Jays
13	13	Player
18	14	Carly Simon
16	15	Billy Joel (Movin')
17	16	Trammps
21	17	ABBA
19	18	Steely Dan
23	19	Sweet
22	20	Barry White
28	21	Heatwave
26	22	Michael Johnson
27	23	Patti Smith
29	24	Seals & Crofts
30	25	Paul Davis
Add	26	Bob Seger
Ex	27	Barry Manilow (Even)
Ex	28	Jimmy Buffett

Adds: Rolling Stones
Pablo Cruise
Donna Summer
Rod Stewart

Extras: Eric Clapton
Peter Brown

LP Cuts: Frankie Valli (Grease)
Steely Dan (FM)

Also Possible: Rare Earth
Walter Egan
Billy Joel (Only)
Genesis

Last This Week: Week:

3	1	Andy Gibb
2	2	Wings
1	3	Mathis/Williams
5	4	John Travolta and Olivia Newton-John
7	5	Chuck Mangione
4	6	Yvonne Eilliman
6	7	Bee Gees (Fever)
12	8	Bonnie Tyler
11	9	Eddie Money
8	10	Raydio
15	11	Carly Simon
13	12	Trammps
19	13	Sweet
16	14	Billy Joel (Movin')
24	15	George Benson
Add	16	Gerry Rafferty
17	17	Steely Dan
9	18	Atlanta Rhythm Section
20	19	Player
21	20	Heart
23	21	Heatwave
25	22	ABBA
Add	23	Bob Seger
Add	24	Barry Manilow (Even)
Ex	25	Patti Smith

Adds: Michael Johnson
Meatloaf

Extras: Peter Brown
Genesis
O'Jays

LP Cuts: Steely Dan (FM)

Also Possible: Rod Stewart
Jimmy Buffett
Celebration
Linda Ronstadt

Hottest:

Rock:

Rolling Stones
Jefferson Starship

Adult:

Billy Joel (Only)

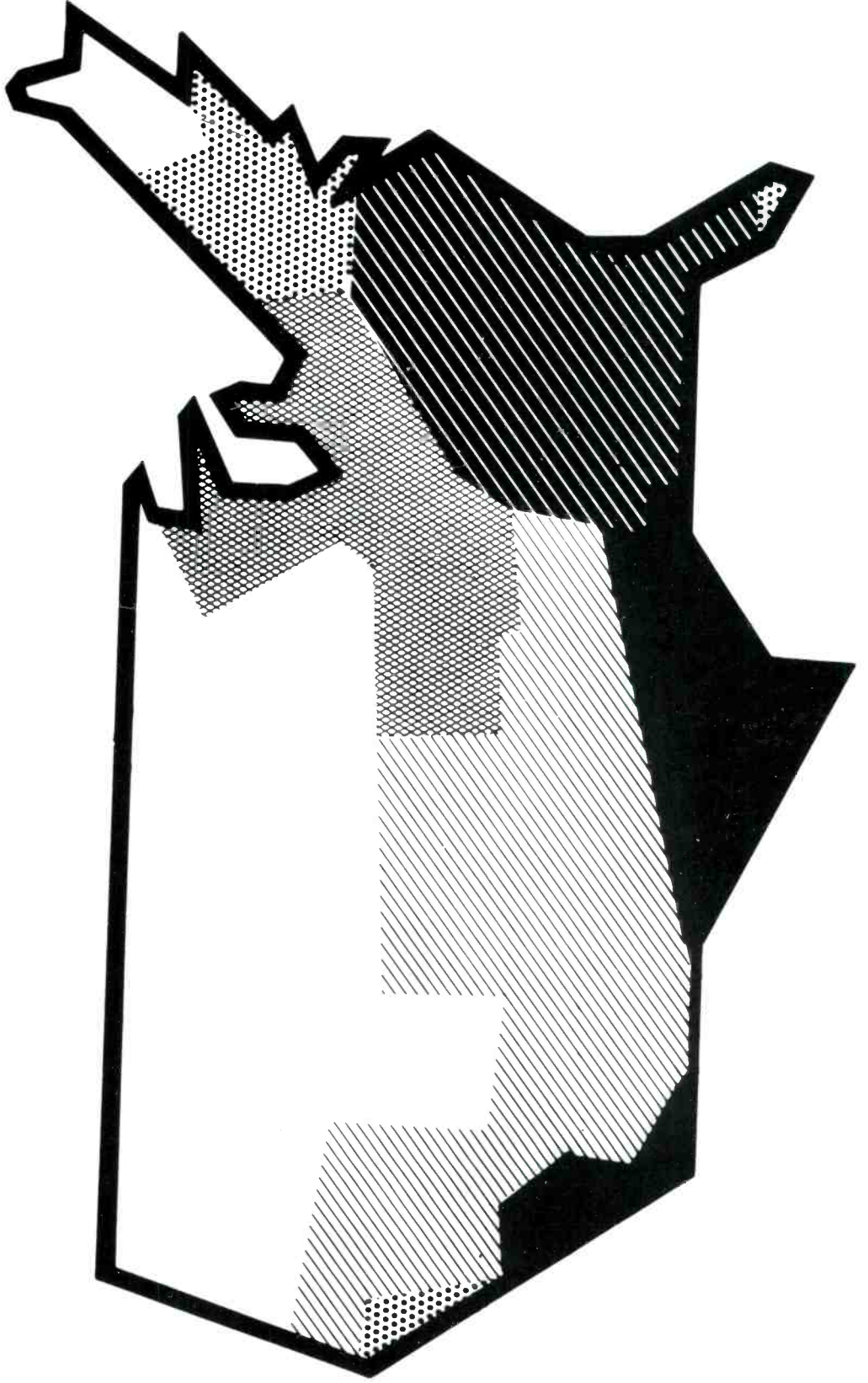
R&B Crossovers:

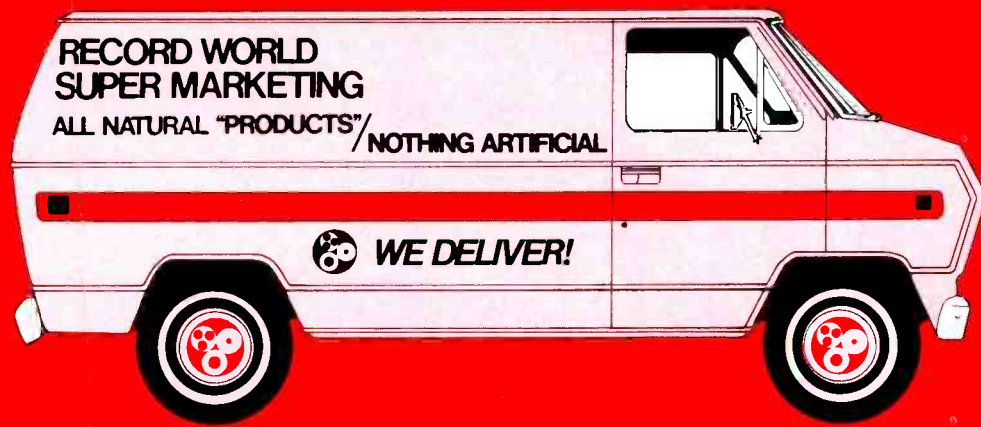
None

May 27, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists





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**THE
AMERICAN
SONG
FESTIVAL'S**

**PROFESSIONAL
GRAND PRIZE
WINNING
SONG FOR
1977...**

**"BOUND TO
KNOW THE BLUES"**
and the song's co-writer
ROBERT BYRNE
are the voice, melody
and lyric for a new
single just released
on **MERCURY**
RECORDS



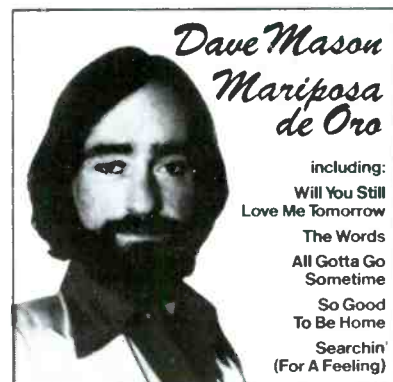
mercury

Robert Byrne and his co-writer, Gary Griffin, were hopeful entrants in last year's American Song Festival. This year Robert is a recording artist on Mercury Records with a newly released single produced by Terry Woodford and Clayton Ivey for Wishbone Productions, of Muscle Shoals. "BOUND TO KNOW THE BLUES" No. 74007 on Mercury Records. HEAR IT! You'll see why we say our judges know a good song when they hear one.

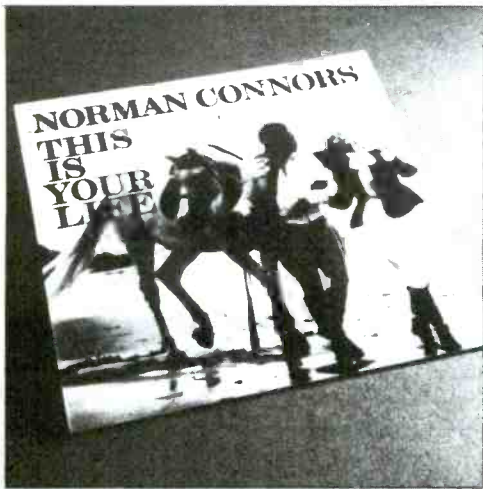


In a few weeks, the new Dave Mason album will ship gold.

Meanwhile: After the phenomenal success of the "Will You Still Love Me Tomorrow" "Let It Flow" album (which included Dave Mason's biggest hit to date, "We Just Disagree") the time was right for Dave to record his most exciting album yet. He did. The soon-to-be released "Mariposa De Oro" was recorded during the most musically active year of Dave Mason's career. For a preview, enjoy the superfine new Dave Mason single, "Will You Still Love Me Tomorrow." On Columbia Records and Tapes.



Produced by Ron Nevison for Gadget Productions, Inc. and Dave Mason for Mystic Inc.
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AB 4177

Norman Connors. The album of his life.

Norman Connors. Master drummer, composer, vocalist, and producer. Acclaimed as one of the most important figures in contemporary music. Now he's just completed an album that marks the crowning achievement of his distinguished career. "This Is Your Life." Lush, soulful, and groovin'. Brilliant new songs and music by Norman Connors with guest appearances by legendary saxophonist Pharoah Sanders and the remarkable vocalist Eleanor Mills. It's the album he's always wanted to make.



"This Is Your Life."
From Norman Connors.
It's music for your life.
On Arista Records
and Tapes.



Produced by Norman Connors

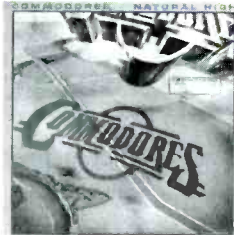
QUEEN PRODUCTIONS, INC.

EXPLODING!
Total initial sales and re-orders
already over 250,000 pieces in just two weeks!
Pop: *177 Billboard *108 Record World *148 Cashbox
R&B *38 Billboard *27 Record World *32 Cashbox

RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



NATURAL HIGH
COMMODORES
Motown

TOP SALES

NATURAL HIGH—Commodores—
Motown
STRANGER IN TOWN—Bob
Seeger & the Silver Bullet
Band—Capitol

CAMELOT/NATIONAL

CENTRAL HEATING—Heatwave—
Epic
CITY TO CITY—Gerry Rafferty—
UA
FM—MCA (Soundtrack)
GREASE—RSO (Soundtrack)
LONDON TOWN—Wings—Capitol
SHOWDOWN—Isley Brothers—
T-Neck
SO FULL OF LOVE—O'Jays—
Phila. Intl.
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC
TOGETHER FOREVER—Marshall
Tucker Band—Capricorn
YOU CAN TUNE A PIANO—REO
Speedwagon—Epic

DISC/NATIONAL

BOYS IN THE TREES—Carly Simon
—Elektra
CITY TO CITY—Gerry Rafferty—
UA
FM—MCA (Soundtrack)
LONDON TOWN—Wings—Capitol
SHOWDOWN—Isley Brothers—
T-Neck
SO FULL OF LOVE—O'Jays—
Phila. Intl.
STARDUST—Willie Nelson—Col
STONE BLUE—Foghat—Bearsville
YOU CAN TUNE A PIANO—REO
Speedwagon—Epic
YOU LIGHT UP MY LIFE—Johnny
Mathis—Col

HANDLEMAN/NATIONAL

BAND TOGETHER—Rare Earth—
Prodigal
DO WHAT YOU WANNA DO—
Dramatics—ABC
DOUBLE PLATINUM—Kiss—
Casablanca
FM—MCA (Soundtrack)
GREASE—RSO (Soundtrack)
NATURAL HIGH—Commodores—
Motown
STARDUST—Willie Nelson—Col
STRANGER IN TOWN—Bob Seger
& the Silver Bullet Band—
Capitol
THANK GOD IT'S FRIDAY—
Various Artists—Casablanca
(Soundtrack)
TUXEDO JUNCTION—Butterfly

KORVETTES/NATIONAL

AND THEN THERE WERE THREE—
Genesis—Atlantic
BOYS IN THE TREES—Carly Simon
—Elektra
CITY TO CITY—Gerry Rafferty—
UA
DOUBLE PLATINUM—Kiss—
Casablanca
EDDIE MONEY—Col
GREASE—RSO (Soundtrack)
HERMIT OF MINK HOLLOW—
Todd Rundgren—Bearsville
SATURDAY NIGHT BAND—Prelude
THANK GOD IT'S FRIDAY—
Various Artists—Casablanca
(Soundtrack)
TOGETHER FOREVER—Marshall
Tucker Band—Capricorn

MUSICLAND/NATIONAL

BAND TOGETHER—Rare Earth—
Prodigal

CITY TO CITY—Gerry Rafferty—
UA

DO WHAT YOU WANNA DO—
Dramatics—ABC
DOUBLE PLATINUM—Kiss—
Casablanca
FM—MCA (Soundtrack)
GREASE—RSO (Soundtrack)
NATURAL HIGH—Commodores—
Motown
STARDUST—Willie Nelson—Col
THANK GOD IT'S FRIDAY—
Various Artists—Casablanca
(Soundtrack)
TOGETHER FOREVER—Marshall
Tucker Band—Capricorn

RECORD BAR/NATIONAL

BEST OF THE SPINNERS—Atlantic
COME GET IT—Rick James—Gordy
GREASE—RSO (Soundtrack)
LOUISIANA'S LE ROUX—Capitol
NANTUCKET—Epic
NATURAL HIGH—Commodores—
Motown

STONE BLUE—Foghat—Bearsville
STRANGER IN TOWN—Bob Seger
& the Silver Bullet Band—
Capitol

THANK GOD IT'S FRIDAY—
Various Artists—Casablanca
(Soundtrack)

TUXEDO JUNCTION

Butterfly

KING KAROL NEW YORK

COME INTO MY HEART—USA—
European Connection—Marlin

FM

MCA (Soundtrack)

HOW MUCH, HOW MUCH I LOVE

YOU—Love & Kisses—
Casablanca

IF MY FRIENDS COULD SEE ME

NOW—Linda Clifford—Curton

LONDON TOWN

Wings—Capitol

MACHO MAN

Village People—
Casablanca

SO FULL OF LOVE

O'Jays—
Phila. Intl.

THANK GOD IT'S FRIDAY

Various Artists—Casablanca
(Soundtrack)

VOYAGE

Marlin

YOU LIGHT UP MY LIFE

Johnny
Mathis—Col

RECORD & TAPE

COLLECTOR/BALTIMORE

COME GET IT—Rick James—
Gordy

DON'T LET GO—George Duke—
Epic

HEADLIGHTS—Whispers—RCA

MIDNIGHT BELIEVER—B.B. King—
ABC

NATURAL HIGH—Commodores—
Motown

SMOOTH TALK

Evelyn
Champagne King—RCA

STONE BLUE—Foghat—Bearsville

STRANGER IN TOWN—Bob Seger
& the Silver Bullet Band—
Capitol

THIS IS YOUR LIFE—Norman
Connors—Arista

TOGETHER FOREVER—Marshall
Tucker Band—Capricorn

KEMP MILL WASH., D.C.

AND THEN THERE WERE THREE—
Genesis—Atlantic

BANDIT IN A BATHING SUIT—
David Bromberg Band—Fantasy

EASTER—Patti Smith Group—
Arista

EDDIE MONEY—Col

GREASE—RSO (Soundtrack)

HEADLIGHTS—Whispers—RCA

ROCKET FUEL—Alvin Lee/Ten
Years Later—RSO

SPYRO GYRA—Amherst

TOGETHER FOREVER—Marshall
Tucker Band—Capricorn

YOU CAN TUNE A PIANO—REO
Speedwagon—Epic

WAXIE MAXIE/WASH., D.C.

ALMIGHTY FIRE—Aretha Franklin
—Atlantic

DANCE ACROSS THE FLOOR—
Jimmy Bo Horne—Sunshine
Sound

DON'T LET GO—George Duke—
Epic

GREASE—RSO (Soundtrack)

HEADLIGHTS—Whispers—RCA

MY RADIO SURE SOUNDS GOOD
TO ME—Graham Central Station
—WB

NATURAL HIGH—Commodores—
Motown

STRANGER IN TOWN—Bob Seger
& the Silver Bullet Band—
Capitol

THE ALBUM—ABBA—Atlantic

THIS IS YOUR LIFE—Norman
Connors—Arista

FLO'S RECORDS/PITTSBURGH

CITY TO CITY—Gerry Rafferty—
UA

DON'T LET GO—George Duke—
Epic

DOUBLE FUN—Robert Palmer—
Island

HEAVY HORSES—Jethro Tull—
Chrysalis

JAMERICAN MAN—David Oliver—
Mercury

LINES—Charlie—Janus

MAGAZINE—Heart—Mushroom

NATURAL HIGH—Commodores—
Motown

SUNBURN—Sun—Capitol

U.K.—Polydor

NATL. RECORD MART/MIDWEST

AIRWAVES—A&M

BRITISH LIONS—RSO

CITY TO CITY—Gerry Rafferty—
UA

DOUBLE PLATINUM—Kiss—
Casablanca

FM—MCA (Soundtrack)

NATURAL HIGH—Commodores—
Motown

SPYRO GYRA—Amherst

STONE BLUE—Foghat—Bearsville

THE LAST WALTZ—The Band—WB

U.K.—Polydor

RECORD RENDEZVOUS/CLEVELAND

AIRWAVES—A&M

CITY TO CITY—Gerry Rafferty—
UA

DOUBLE PLATINUM—Kiss—
Casablanca

FEELS SO GOOD—Chuck Mangione
—A&M

HERMIT OF MINK HOLLOW—
Todd Rundgren—Bearsville

INFINITY—Journey—Col

MAGAZINE—Heart—Mushroom

SHOWDOWN—Isley Brothers—
T-Neck

SO FULL OF LOVE—O'Jays—
Phila. Intl.

TRANS-WORLD EXPRESS—
Kraftwerk—Capitol

MUSIC STOP/DETROIT

BLACK & WHITE—Mike Finnigan
—Col

DOUBLE PLATINUM—Kiss—
Casablanca

DOUBLE TROUBLE—Frankie Miller
—Chrysalis

LIVETIME—Daryl Hall & John
Oates—RCA

NATURAL HIGH—Commodores—
Motown

ROCKET FUEL—Alvin Lee/Ten
Years Later—RSO

STONE BLUE—Foghat—Bearsville

STRANGER IN TOWN—Bob Seger
& the Silver Bullet Band—
Capitol

THANK GOD IT'S FRIDAY—
Various Artists—Casablanca
(Soundtrack)

TOGETHER FOREVER—Marshall
Tucker Band—Capricorn

SOUND UNLIMITED/CHICAGO

BAND TOGETHER—Rare Earth—
Prodigal

BRITISH LIONS—RSO

CITY TO CITY—Gerry Rafferty—
UA

DOUBLE FUN—Robert Palmer—
Island

EXCITABLE BOY—Warren Zevon—
Asylum

FEELS SO GOOD—Chuck Mangione
—A&M

NATURAL HIGH—Commodores—
Motown

STRANGER IN TOWN—Bob Seger
& the Silver Bullet Band—
Capitol

THANK GOD IT'S FRIDAY—
Various Artists—Casablanca
(Soundtrack)

TOGETHER FOREVER—Marshall
Tucker Band—Capricorn

BALTIMORE/NINJA SIMONE/CTI

CHAMPAGNE JAM—Atlanta
Rhythm Section—Polydor

DON'T LET GO—George Duke—
Epic

IF MY FRIENDS COULD SEE ME
NOW—Linda Clifford—Curton

NATURAL HIGH—Commodores—
Motown

ONE EYED JACK—Garland
Jeffreys—A&M

SHOWDOWN—Isley Brothers—
T-Neck

SO FULL OF LOVE—O'Jays—
Phila. Intl.

THE LAST WALTZ—The Band—WB
(Soundtrack)

U.K.—Polydor

DAVEY'S LOCKER/SOUTH

DANCE A LITTLE LIGHT—Richie
Fury Band—Asylum

1812 OVERTURE/MILWAUKEE

AIRWAVES—A&M

DON'T LET GO—George Duke—
Epic

DOUBLE FUN—Robert Palmer—
Island

FM—MCA (Soundtrack)

IMPECKABLE—Budgie—A&M

NATURAL HIGH—Commodores—
Motown

STARDUST—Willie Nelson—Col

STONE BLUE—Foghat—Bearsville

STRANGER IN TOWN—Bob Seger
& the Silver Bullet Band—
Capitol

THANK GOD FOR LITTLE GIRLS—
Benny Mardones—Private Stock

LIEBERMAN/MINNEAPOLIS

BANDIT IN A BATHING SUIT—
David Bromberg Band—Fantasy

CITY TO CITY—Gerry Rafferty—
UA

EASTER—Patti Smith Group—
Arista

LIVETIME—Daryl Hall & John
Oates—RCA

LONDON TOWN—Wings—Capitol

MAGAZINE—Heart—Mushroom

ROCKET FUEL—Alvin Lee/Ten
Years Later—RSO

STONE BLUE—Foghat—Bearsville

STRANGER IN TOWN—Bob Seger
& the Silver Bullet Band—
Capitol

TOGETHER FOREVER—Marshall
Tucker Band—Capricorn

DISCOUNT RECORDS/ST. LOUIS

DEADLINES—Strawbs—Arista

DEEP IN THE NIGHT—Etta James
—WB

HEART TO HEART—David Sanborn
—WB

IT'S A HEARTACHE—Bonnie Tyler
—RCA

LIVETIME—Daryl Hall & John
Oates—RCA

NATURAL HIGH—Commodores—
Motown

STONE BLUE—Foghat—Bearsville

STRANGE COMPANY—Wendy
Waldman—WB

STRANGER IN TOWN—Bob Seger
& the Silver Bullet Band—
Capitol

TAKIN' IT EASY—Seals & Crofts—
WB

POPLAR TUNES/MEMPHIS

CITY TO CITY—Gerry Rafferty—
UA

DON'T LET GO—George Duke—
Epic

EDDIE MONEY—Col

IT'S A HEARTACHE—Bonnie Tyler
—RCA

MAKE IT GOOD—Prince Philip
Mitchell—Atlantic

MY RADIO SURE SOUNDS GOOD
TO ME—Graham Central Station
—WB

NATURAL HIGH—Commodores—
Motown

STRANGER IN TOWN—Bob Seger
& the Silver Bullet Band—
Capitol

VINTAGE '78—Eddie Kendricks—
Arista

YOU'RE NOT ALONE—Roy
Buchanan—Atlantic

MUSHROOM/NEW ORLEANS

BALTIMORE—Nina Simone—CTI

CHAMPAGNE JAM—Atlanta
Rhythm Section—Polydor

DON'T LET GO—George Duke—
Epic

IF MY FRIENDS COULD SEE ME
NOW—Linda Clifford—Curton

NATURAL HIGH—Commodores—
Motown

ONE EYED JACK—Garland
Jeffreys—A&M

SHOWDOWN—Isley Brothers—
T-Neck

SO FULL OF LOVE—O'Jays—
Phila. Intl.

THE LAST WALTZ—The Band—WB
(Soundtrack)

U.K.—Polydor

EVERYBODY'S RECORDS/NORTHWEST

CITY TO CITY—Gerry Rafferty—UA

EASTER—Patti Smith Group—
Arista

EDDIE MONEY—Col

FM—MCA (Soundtrack)

GET TO THE FEELING—Pleasure
—Fantasy

RAINBOW SEEKER—Joe Sample
—ABC

STARDUST—Willie Nelson—Col

STONE BLUE—Foghat—Bearsville

STRANGER IN TOWN—Bob Seger
& the Silver Bullet Band—
Capitol

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)
MAY 27 MAY 20

1 1 SATURDAY NIGHT FEVER
BEE GEES AND VARIOUS ARTISTS
RSO RS 2 4001
(19th Week)



23 J

2	2	LONDON TOWN WINGS/Capitol SW 11777	7	G
3	3	SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)	6	G
4	10	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	30	G
5	6	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	32	G
6	4	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	22	G
7	5	EVEN NOW BARRY MANILOW/Arista AB 4164	14	G
8	9	THE STRANGER BILLY JOEL/Columbia JC 34987	34	G
9	7	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	27	G
10	8	EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	11	G
11	11	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	8	G
12	17	SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)	6	G
13	16	FM (ORIGINAL SOUNDTRACK)/MCA 2 12000	4	X
14	14	MAGAZINE HEART/Mushroom MRS 5008	6	G
15	12	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	17	J
16	13	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	8	G
17	15	AJA STEELY DAN/ABC AA 1006	34	G
18	21	YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259	9	G
19	28	CENTRAL HEATING HEATWAVE/Epic JE 35260	6	G

CHARTMAKER OF THE WEEK

20 — **NATURAL HIGH**
COMMODORES
Motown M7 902R1



1 G

21	18	ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905	26	G
22	20	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	66	G
23	19	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118	14	G
24	24	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	28	G
25	25	HEAVY HORSES JETHRO TULL/Chrysalis CHR 1175	6	G
26	27	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	48	F
27	61	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840	3	G
28	31	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128	5	F
29	22	THE GRAND ILLUSION STYX/A&M SP 4637	44	G
30	32	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	24	G
31	33	...AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173	7	G
32	26	INFINITY JOURNEY/Columbia JC 34912	17	G
33	62	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	3	J
34	29	VAN HALEN/Warner Bros. BSK 3075	12	G
35	45	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7099	4	X
36	36	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	27	G
37	38	DOUBLE FUN ROBERT PALMER/Island ILPS 9476	11	G
38	23	NEWS OF THE WORLD QUEEN/Elektra 6E 112	27	G
39	30	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049	16	G
40	—	STRANGER IN TOWN BOB SEGER/Capitol SW 11698	1	G
41	34	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	20	G
42	37	BOOTSYP? PLAYER OF THE YEAR BOOTSYP'S RUBBER BAND/Warner Bros. BSK 3093	14	G

43	44	FRENCH KISS BOB WELCH/Capitol ST 11663	34	G
44	50	EDDIE MONEY/Columbia PC 34909	13	F
45	51	THE LAST WALTZ THE BAND/Warner Bros. 3WB 3146	5	X
46	47	THIS YEARS MODEL ELVIS COSTELLO/Columbia JC 35331	8	G
47	91	STONE BLUE FOGHAT/Bearsville BRK 6977 (WB)	2	G
48	48	HEAD EAST/A&M SP 4680	13	G
49	120	DOUBLE PLATINUM KISS/Casablanca NBLP 7100 2	1	J
50	55	EASTER PATTI SMITH/Arista AB 4171	7	G
51	35	WAITING FOR COLUMBUS LITTLE FEAT/Warner Bros. 2BS 3140	13	H
52	54	10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	16	G
53	42	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	17	G
54	39	FUNKENTELECHY VS. THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034	24	G
55	40	WARMER COMMUNICATIONS AVERAGE WHITE BAND/Atlantic SD 19162	9	G
56	52	HERE AT LAST—BEE GEES LIVE/RSO 2 3901	52	I
57	41	RAYDIO/Arista AB 4163	15	G
58	56	THANKFUL NATALIE COLE/Capitol SW 11708	25	G
59	46	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550	23	G
60	57	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	37	G
61	43	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	27	I
62	69	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082	4	G
63	64	MODERN MAN STANLEY CLARKE/Nemperor PZ 35303 (CBS)	6	G
64	60	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019	12	G
65	58	KISS ALIVE II/Casablanca NBLP 7076	28	I
66	79	TOGETHER FOREVER THE MARSHALL TUCKER BAND/Capricorn CPN 0205	2	G
67	53	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	30	G
68	—	DON'T LET GO GEORGE DUKE/Epic JE 35366	1	G
69	72	THE ALBUM ABBA/Atlantic SD 19164	15	G
70	59	BARRY MANILOW LIVE/Arista AL 8500	52	I
71	74	PEABO PEABO BRYSON/Capitol ST 11729	13	G
72	73	NIGHT FLIGHT YVONNE ELLIMAN/RSO RS 1 3031	10	G
73	80	KAYA BOB MARLEY & THE WAILERS/Island ILPS 9517	5	G
74	75	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	35	G
75	77	WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy F 9548	10	G
76	109	STARDUST WILLIE NELSON/Columbia JC 35332	1	G
77	67	LET'S DO IT ROY AYERS/Polydor PD 1 6126	11	F
78	86	CASINO AL DiMEOLA/Columbia JC 35277	4	G
79	71	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	50	H
80	49	BRING IT BACK ALIVE THE OUTLAWS/Arista AL 8300	10	H
81	70	FOTOMAKER/Atlantic SD 19165	9	G
82	84	LINES CHARLIE/Janus JXS 7036	4	G
83	87	FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)	20	G
84	88	ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)/Ode OSY 21653 (Jem)	3	X
85	93	HERMIT OF MINK HOLLOW TODD RUNDGREN/Bearsville BRK 6091 (WB)	2	G
86	68	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036 (CBS)	20	G
87	81	CHIC/Atlantic SD 19153	21	G
88	—	LIVETIME DARYL HALL & JOHN OATES/RCA AFL1 2802	1	G
89	90	RAINBOW SEEKER JOE SAMPLE/ABC AA 1050	6	G
90	95	ONE-EYED JACK GARLAND JEFFREYS/A&M SP 4681	3	G
91	66	ZAPPA IN NEW YORK FRANK ZAPPA/DiscReet 2D 2290 (WB)	8	J
92	92	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	5	G
93	94	THE PATH RALPH MacDONALD/Marlin 2210 (TK)	5	G
94	97	SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022	4	G
95	104	ALMIGHTY FIRE ARETHA FRANKLIN/Atlantic SD 19161	1	G
96	112	UK/Polydor PD 1 6146	1	G
97	63	DOUBLE LIVE GONZO! TED NUGENT/Epic KE 35069	16	I
98	65	HER GREATEST HITS CAROLE KING/Epic/Ode JE 34967	9	G
99	127	ROCKET FUEL ALVIN LEE/TEN YEARS LATER/RSO 1 3033	1	G
100	—	NEW DAY AIRWAVES/A&M SP 4689	1	G



HIS LATEST ALBUM

The R.S.O. Family



PRODUCED BY ALBY GALUTEN & KARL
RICHARDSON FOR KARLBHY PRODUCTIONS
BY ARRANGEMENT WITH THE ROBERT
STIGWOOD ORGANISATION
EXECUTIVE PRODUCER: Barry Gibb

"Shadow Dancing," "Why," "An Everlasting Love" &
"Our Love" Don't Throw It All Away," PRODUCED
BY Barry Gibb, Alby Galuten & Karl Richardson



Records & Tapes

RS-1-1034

101 THE ALBUM CHART 150

MAY 27, 1978

MAY 27 MAY 20

- 101** 111 BRITISH LIONS/RSO RS 1 3032
- 102 105 LONG LIVE ROCK AND ROLL RAINBOW/Polydor PD 1 6143
- 103 107 GHOST TOWN PARADE LES DUDEK/Columbia JC 35088
- 104 108 LOVELAND LONNIE LISTON SMITH/Columbia JC 35332
- 105 106 MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096
- 106** 117 DO WHAT YOU WANNA DO DRAMATICS/ABC AA 1072
- 107 103 WE CAME TO PLAY TOWER OF POWER/Columbia JC 34906
- 108** 118 THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177
- 109 101 WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca)
- 110 114 JUST FLY PURE PRAIRIE LEAGUE/RCA AFL1 2590
- 111** 129 SPYRO GYRA/Amherst AMH 1014
- 112 113 LEVEL HEADED SWEET/Capitol SKAO 11744
- 113 89 WATERMARK ART GARFUNKEL/Columbia JC 34975
- 114 116 EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists UA LA 684 H
- 115** 125 GET TO THE FEELING PLEASURE/Fantasy F 9550
- 116 115 YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)
- 117 96 AMERICAN HOT WAX (ORIGINAL SOUNDTRACK)/A&M SP 6500
- 118** 128 SKY BLUE PASSPORT/Atlantic SD 19177
- 119 82 GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710
- 120 126 SPINOZZA DAVID SPINOZZA/A&M SP 4677
- 121 78 EMOTION SAMANTHA SANG/Private Stock PS 7009
- 122 99 MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 35037
- 123 123 HERB ALPERT-HUGH MASEKELA/Horizon SP 728 (A&M)
- 124 85 PLASTIC LETTERS BLONDIE/Chrysalis CHR 1168
- 125 83 I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990
- 126 76 STARGARD/MCA 2321
- 127 110 PLAYER/RSO RS 1 3026
- 128 132 FUTURE BOUND TAVARES/Capitol SW 11719
- 129 121 LIVE AT THE BIJOU GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- 130 134 BOSTON/Epic JE 34188
- 131 133 JUST FAMILY DEE DEE BRIDGEWATER/Elektra 6E 117
- 132 119 RUBICON/20th Century T 552
- 133 100 ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149
- 134 122 HOTEL CALIFORNIA EAGLES/Asylum 6E 103
- 135 124 RIDING HIGH FAZE-O/SHE SH 740 (Atlantic)
- 136** — MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
- 137** — HEADLIGHTS WHISPERS/Solar BXL 1 2774 (RCA)
- 138 141 PLEASE DON'T TOUCH STEVE HACKETT/Chrysalis CHR 1176
- 139** — TUXEDO JUNCTION/Butterfly Fly 007
- 140 144 SUNBURN SUN/Capitol ST 11723
- 141 142 COME INTO MY HEART USA-EUROPEAN CONNECTION/Marlin 2212 (TK)
- 142 98 SOME THINGS DON'T COME EASY ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76006 (Atlantic)
- 143 102 LONGER FUSE DAN HILL/20th Century T 547
- 144 149 BAD BOY RINGO STARR/Portrait JR 35378
- 145 145 SEND IT ASHFORD & SIMPSON/Warner Bros. BSK 3088
- 146 143 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105
- 147 — IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/Curtom 502 (WB)
- 148 130 FOREIGNER/Atlantic SD 19109
- 149 146 SINGER OF SONGS—TELLER OF TALES PAUL DAVIS/Bang BLP 410
- 150 — BARRY WHITE SINGS FOR SOMEONE YOU LOVE/20th Century T 543

151-200 ALBUM CHART

- 151 YOU'RE NOT ALONE ROY BUCHANAN/Atlantic SD 19170
- 152 LOVE BREEZE SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
- 153 ELECTRIC GUITARIST JOHN McLAUGHLIN/Columbia JC 35326
- 154 TAKIN' IT EASY SEALS & CROFTS/Warner Bros. BSK 3163
- 155 OLD FASHIONED LOVE KENDALLS/Ovation OV 1733
- 156 ATLANTA'S BURNING DOWN DICKEY BETTS & GREAT SOUTHERN/Arista AB 4168
- 157 VOYAGE/Marlin 2213 (TK)
- 158 HERE YOU COME AGAIN DOLLY PARTON/RCA AFL1 2544
- 159 NOT SHY WALTER EGAN/Columbia JC 35077
- 160 SHINE ON CLIMAX BLUES BAND/Sire SRK 6056 (WB)
- 161 BURNING THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063
- 162 BALTIMORE NINA SIMONE/CTI 7084
- 163 JAMERICAN MAN DAVID OLIVER/Mercury SRM 1 1183
- 164 BOOGIE TO THE TOP IDRIS MUHAMMAD/Kudu 38 (CTI)
- 165 LOVE ISLAND DEODATO/Warner Bros. BSK 3132
- 166 LOVE WILL FIND A WAY PHAROAH SANDERS/Arista AB 4161
- 167 PURE POP FOR NOW PEOPLE NICK LOWE/Columbia JC 35329
- 168 LEIF GARRETT/Atlantic SD 19152
- 169 COME GET IT RICK JAMES STONE CITY BAND/Motown G7 981R1
- 170 BAND TOGETHER RARE EARTH/Prodigal P7 10025R1 (Motown)
- 171 DISCO INFERNO THE TRAMMPS/Atlantic SD 18211
- 172 PROKOFIEV'S PETER & THE WOLF DAVID BOWIE/EUGENE ORMANDY & THE PHILADELPHIA ORCHESTRA/Red Seal ARL1 2743 (RCA)
- 173 DOUBLE DOSE HOT TUNA/Grunt CYL2 2545 (RCA)
- 174 BERKSHIRE WHA-KOO/ABC AA 1043
- 175 LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock PS 7013
- 176 SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA AFL1 2466
- 177 DAVID JOHANSEN/Blue Sky JZ 34926 (CBS)
- 178 THE GODZ/Millennium MNLP 8003 (Casablanca)
- 179 SWEET BOTTOM SWEET BOTTOM/SB 10177
- 180 THAT'S WHAT SHE SAID FLORA PURIM/Milestone M 9081 (Fantasy)
- 181 MIDNIGHT BELIEVER B.B. KING/ABC AA 1061
- 182 STRANGE COMPANY WENDY WALDMAN/Warner Bros. BSK 3178
- 183 ERUPTION/Ariola SW 50033
- 184 DON'T ASK MY NEIGHBORS RAUL de SOUZA/Capitol SW 11774
- 185 ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 7078
- 186 THE MAN MACHINE KRAFTWERK/Capitol SW 11723
- 187 DANCE A LITTLE LIGHT RICHIE FURAY/Asylum 6E 115
- 188 THE BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037
- 189 SNAIL/Cream CR 1009
- 190 ADVENTURE TELEVISION/Elektra 6E 133
- 191 MAMA LET HIM PLAY DOUCETTE/Mushroom MRS 5009
- 192 DOWN TO EARTH SUTHERLAND BROS./Columbia JC 35293
- 193 IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821
- 194 HOW MUCH, HOW MUCH I LOVE YOU LOVE & KISSES/Casablanca NBLP 7078
- 195 ZARAGON JOHN MILES/Arista AB 4176
- 196 VILLAGE PEOPLE/Casablanca NBLP 7064
- 197 DOUBLE TROUBLE FRANKIE MILLER/Chrysalis CHR 1174
- 198 NANTUCKET/Epic JE 35253
- 199 DREAMBOAT ANNIE HEART/Mushroom MRS 5005
- 200 I WASN'T BORN YESTERDAY ALLAN CLARKE/Atlantic SD 19175

ALBUM CROSS REFERENCE

ABBA	69	CHUCK MANGIONE	4
AIRWAVES	100	BARRY MANILOW	7, 70
ASHFORD & SIMPSON	145	THE MARSHALL TUCKER BAND	66
ATLANTA RHYTHM SECTION	11	STEVE MARTIN	74
AVERAGE WHITE BAND	55	BOB MARLEY & THE WAILERS	73
ROY AYERS	77	JOHNNY MATHIS	18
THE BAND	45	MAZE	119
BEE GEES	56	MEATLOAF	30
GEORGE BENSON	15	EDDIE MONEY	44
BLONDIE	124	WILLIE NELSON	76
DEBBY BOONE	116	TED NUGENT	97
BOOTSIE'S RUBBER BAND	42	O'JAYS	12
BOSTON	130	ORIGINAL SOUNDTRACK:	
DEE DEE BRIDGEWATER	131	AMERICAN HOT WAX	117
BRITISH LIONS	101	FM	13
PETER BROWN	83	GREASE	33
JACKSON BROWNE	6	ROCKY HORROR SHOW	84
PEABO BRYSON	71	SATURDAY NIGHT FEVER	1
JIMMY BUFFETT	16	STAR WARS	70
CAMEO	109	THANK GOD IT'S FRIDAY	135
SHAUN CASSIDY	26, 36	OUTLAWS	80
CHARLIE	82	ROBERT PALMER	37
CHIC	9	PARLIAMENT	54
ERIC CLAPTON	8	PASSPORT	118
STANLEY CLARKE	63	PLAYER	121
LINDA CLIFFORD	147	PLEASURE	115
NATALIE COLE	58	ELVIS PRESLEY	92
COMMODORES	20	PURE PRAIRIE LEAGUE	110
NORMAN CONNORS	108	QUEEN	38
ELVIS COSTELLO	46, 122	GERRY RAFFERTY	27
PAUL DAVIS	149	LOU RAWLS	86
AL DIMEOLA	78	RAINBOW	102
NEIL DIAMOND	125	RAYDIO	57
DRAMATICS	106	REO SPEEDWAGON	62
GEORGE DUKE	68	KENNY ROGERS	52
LES DUDEK	103	KENNY ROGERS AND DOTTIE WEST	114
EAGLES	134	LINDA RONSTADT	60
EARTH, WIND & FIRE	21	RUBICON	132
ELECTRIC LIGHT ORCHESTRA	61	RUFUS/CHAKA KHAN	39
YVONNE ELLIMAN	72	TODD RUNDGREN	85
ENGLAND DAN & JOHN FORD COLEY	142	JOE SAMPLE	89
FAZE-O	135, 146	SAMANTHA SANG	121
ROBERTA FLACK	41	CARLY SIMON	28
FLEETWOOD MAC	22	LONNIE LISTON SMITH	104
FOGHAT	47	PATTI SMITH	50
FOREIGNER	148	DAVID SPINOZZA	120
FOTOMAKER	81	SPYRO GYRA	111
ARETHA FRANKLIN	92	RINGO STARR	144
ART GARFUNKEL	113	BOB SEGER	40
GENESIS	11	STARGARD	126
ANDY GIBB	64	STEELY DAN	17
GRAHAM CENTRAL STATION	136	ROD STEWART	24
STEVE HACKETT	138	STYX	29
HALL & OATES	88	SUN	140
HEAD EAST	48	SWEET	112
HEART	14	TAVARES	128
HEATWAVE	19	THE STORY OF STAR WARS	59
HERB ALPERT-HUGH MASEKELA	123	TOWER OF POWER	107
DAN HILL	143	STANLEY TURRENTINE	75
ISLEY BROS.	3	TUXEDO JUNCTION	139
GARLAND JEFFREYS	90	U.K.	96
JEFFERSON STARSHIP	10	USA-EUROPEAN CONNECTION	141
JETHRO TULL	25	VAN HALEN	34
BILLY JOEL	8	VILLAGE PEOPLE	105
JOURNEY	32	GROVER WASHINGTON, JR.	129
KANSAS	5	WAYLON JENNINGS & WILLIE NELSON	53
CAROLE KING	5	BOB WELCH	43
KISS	49, 65	BARRY WHITE	150
HUBERT LAWS	94	WINGS	2
ALVIN LEE	99	WHISPERS	137
GORDON LIGHTFOOT	133	FRANK ZAPPA	91
LITTLE FEAT	51	WARREN ZEVON	23
LYNYRD SKYNYRD	67		
RALPH MacDONALD	93		

TOM ROBINSON IS THE

ART

FOR THE DARKNESS



THE COMPLETE TOM ROBINSON BAND-SEVENTEEN TRACKS,
INCLUDING BONUS L.P. FEATURING
2-4-6-8 MOTORWAY AND GLAD TO BE GAY.



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Expansion, Reorganization Spur Chalice's Growth

■ LOS ANGELES—Like its multi-service parent company, Chalice Productions, the Chalice music publishing companies have undergone both expansion and reorganization over the past year, according to Len Hodes, the veteran publisher who now heads up the publishing arm. In a recent interview with *RW*, Hodes reviewed Chalice's overseas consolidation through a series of new sub-licensing agreements, new writers recently signed, and the impact of the combine's recent move to an office/studio complex on in-house demo activities.

The core of Chalice's catalogues are the Goblet (BMI) and Mother Pearl Music (ASCAP) copyrights Hodes administers. "These are the Chalice companies," Hodes explains "while there are also co-publishing deals with certain artists. We also administer several English catalogues, including Brian Morrison's Front Wheel Music and Rod McQueen's Beautiful Sunday Music." The former features a number of Robin Gibb compositions (including "Words" and "Run To Me") as well as copyrights from more recent U. K. acts such as The Jam and The Doctors of Madness. "There are about 15 to 20 writers represented overall," he notes, "with myself, Norman Sallitt and David (Chackler, president of Chalice Productions) all involved in the publishing end."

"I do a lot of the actual deal acquiring," Chackler himself adds, "and Lenny focuses on administration." He is quick to add that while his own negotiations with artists and managers have led to publishing contracts, Hodes remains active in screening new writers.

While he is still negotiating sub-licensing arrangements for Germany and France, Hodes says that over the past year Chalice has entered agreements with Dick James Music in the U.K., Veronica Music (EMI) in the Benelux countries, Sugar Music in Italy, Pacific Music in Japan and Leeds Music in Australia. Such an emphasis on developing strong international ties is an ongoing aspect of Hodes' approach, he says, noting that he helped organize Dick James' first U. S. operation here, and has long enjoyed strong overseas publishing ties. Both he and Chackler work closely with their sub-licensees, with Chackler adding, "We don't just feed stuff to Europe. We also actively place copyrights there, and try to assist in every phase of exploitation that we can."

At home, Hodes notes that

Chalice's existing copyrights and writers are being added to with new material from writers such as Kevin Donnelly, Dennis Belfield and Gene Dozier. All are "being developed as writers and really making progress," with Dozier also expected to emerge as a producer; whether aimed at a writing career or a more active studio role, Hodes emphasizes that Chalice staff writers are now enjoying the most flexible inhouse production situation in the company's history.

The recent move around the corner from Chalice's old Beverly Boulevard offices to a complex on La Cienega providing a complete 24-track recording facility has clearly expanded horizons for Chalice's writers as well as its artists. "The way you garner the most covers today is to get an album out," he asserts. "You can still run songs to producers and artists, but many of them respond less and less to traditional demos and more to full productions." For Chalice, that means an emphasis on upgrading general demo productions, along with providing a studio environment for those writers who secure recording contracts.

The addition of the studio—the former Silvery Moon complex—also reinforces Chackler's summation of Chalice's master plan of developing its production, publishing, marketing and promotion activities into a

"full-service entity for the creative community. All along we've geared our growth to bringing more control under one roof; it's got to be an in-house organization in order to achieve the degree of success we're looking for." That trend toward buttressing labels' promotion efforts with Chalice's own promotion is paralleled on the publishing side, Hodes adds, where the aggressive publisher needs to exploit catalogues and writers effectively.

Talent

For Chackler, the growth of Chalice's publishing operation and the recent studio acquisition can also benefit his existing roster talent. Although he admits he could have pursued a more modest publishing arrangement with his artists, administering their copyrights without setting up a separate staff, "in that case you're dealing with someone who can collect monies and handle business, but who isn't equipped to really get your songs cut. We're trying to avoid that solution. At this point we not only have artists and writers, we have the studio to record them, the production company to help produce and expose them, and the publishing company necessary to either provide them with material, in the case of those acts we handle that don't compose, like Flower, or develop them, as with our younger writers."

London Realigns Promotion Staff

■ NEW YORK — Bob Paiva, London Records' national promotion director, has announced the personnel in the newly structured London promotion department.

Paiva will head a five-member staff, which includes Billy Smith, as national AOR coordinator. In addition to his new post, Smith

will also continue as national disco coordinator and artist relations director.

Also reporting to Paiva are John Boulos, New York local promotion manager, Jo Ann Jelley, national singles coordinator, and Ann Marie Colbert, secretary of the department.



From left: John Boulos, Bob Paiva, Jo Ann Jelley, Ann Marie Colbert, Billy Smith.

Capitol Promotes Steele

■ LOS ANGELES — Tracy Steele, previously Capitol's coordinator of a&r components & special projects, has been promoted to director of a&r administration, recording to Rupert Perry, vice president, a&r, Capitol Records, Inc.

In her new post, Ms. Steele will be responsible for monitoring a&r recording and departmental budgets, supervision of singles release scheduling and the training and supervision of a&r secretarial personnel.

Ms. Steele joined Capitol Records in New York as a secretary in December, 1970. In 1973, after moving to Los Angeles, she was named coordinator of independent labels and began working out of the Capitol Tower in Hollywood. She received her promotion to coordinator of a&r components & special projects in December, 1976.

Reporting to Ms. Steele are C.C. Whitney, manager of a&r administration, and John Groomer, label copy supervisor. Ms. Steele will continue to report to Perry.

Capitol Signs Max Webster

■ LOS ANGELES—Max Webster, the Toronto-based rock and roll band, has signed a contract with Capitol Records, Inc., according to Rupert Perry, vice president, a&r, CRI.

"Mutiny Up My Sleeve," the group's debut album on the Capitol label, is set for release this week.

Group Members

Max Webster is comprised of Kim Mitchell, lead vocals and guitar; Terry Watkinson, keyboards and vocals; Gary McCracken, drums and percussion; and David Myles, bass and vocals. Pye Dubois, the group's lyricist, is credited as being the fifth and only non-performing member of this group.

Max Webster has two albums to its credit on Anthem Records in Canada, "Hangover" and "High Class In Borrowed Shoes." In Canada only, the group will continue to record on Anthem and distribution there will be handled by Capitol Records-EMI of Canada, Limited. Worldwide distribution will otherwise be handled by Capitol Records, Inc.

New Murphy Album

■ NEW YORK — A third album by Walter Murphy will be released by Private Stock at the end of this month. The album, "The Phantom Of The Opera," is a conceptual project based on works by Bach, Beethoven and Mozart.

THE LAST WALTZ



The Band and Last Waltz Productions would like to thank
MO OSTIN
for his initial support—for sharing and understanding
our dream long before it happened.

LTD at VIP



A&M group LTD recently did a special in-store appearance at VIP Records in Inglewood, Los Angeles, signing autographs for over 500 people. The fans, who were served champagne and sandwiches, met such LTD stalwarts as (center) Lorenzo Carnegie. The promotion, which was held in conjunction with the KAT radio station in L.A., was coordinated by Sandy Horn, A&M regional merchandising representative; Alice DuBuhr, production coordinator; and Jan Basham, A&M Los Angeles promotion representative. LTD's new album, "Togetherness," has just been released by A&M.

Disco File (Continued from page 28)

fect foil for Juvet's voice and the various breaks—even the "rock & roll" segment near the end (a hard guitar and drums riff that sounds "live") meshes beautifully into this lovely pattern. In the end, the entire piece may be a little long and certain changes lag a bit, but "I Love America" feels so good it should prove irresistible everywhere. "Got a Feeling," which opens up the album, has more of a bright pop feel with a kicked-up production pace and a driving optimism to the vocals as Juvet kisses off an old romance ("got a feeling I won't be needing you") and moves on to something better. Though it's only 3:30, this cut is getting nearly as good first-impression reaction from deejays as "America." Also very strong: "Where Is My Woman" (6:58), a revamped version of "Ou Sont Les Femmes," the Juvet-Jarre composition from the last album, with new English lyrics and a tighter, fuller production. All together, then, an album well worth coming home for.

NEWS & NOTES: We neglected to name the group that made AVI's "I'm Glad Your Mine," a recommended disco disc from last week's column—they're **Davis Import** from Chicago . . . Due out this week or next: long-awaited new albums by **Teddy Pendergrass** and **Jean Carn** . . . Choice cuts: **Deodato's** "Whistle Bump," **A Taste of Honey's** "Boogie Oogie Oogie," "Come On Down Boogie People" by **David Williams**, **D. C. LaRue's** "Let Them Dance," **Rick James'** "You and I"—all getting strong feedback this week. Still strong: **Idris Muhammad's** "Boogie to the Top," the **Sunshine Band's** "Black Water Gold," **Celi Bee's** "Hold Your Horses Babe."

R&B REGIONAL BREAKOUTS

Singles

East:

Peabo Bryson (Capitol)
Teddy Pendergrass (Phila. Intl.)
Bootsy's Rubber Band
 (Warner Bros.)
Imperials (Omni)

South:

Teddy Pendergrass (Phila. Intl.)
Raydio (Arista)
Bootsy's Rubber Band
 (Warner Bros.)
Maze (Capitol)

Midwest:

Peabo Bryson (Capitol)
Donna Summer (Casablanca)
Teddy Pendergrass (Phila. Intl.)
Bootsy's Rubber Band
 (Warner Bros.)
Bobby Bland (ABC)

West:

Bootsy's Rubber Band
 (Warner Bros.)
Maze (Capitol)
Floater's (ABC)

Albums

East:

Commodores (Motown)
George Duke (Epic)
Larry Graham and Graham Central Station (Warner Bros.)
Whispers (Solar)

South:

Commodores (Motown)
George Duke (Epic)
Whispers (Solar)
David Oliver (Mercury)

Midwest:

Commodores (Motown)
George Duke (Epic)
Lorry Graham and Graham Central Station (Warner Bros.)
Whispers (Solar)
David Oliver (Mercury)

West:

Commodores (Motown)
Larry Graham and Graham Central Station (Warner Bros.)
Whispers (Solar)
David Oliver (Mercury)

Produced by Jeff Lane



Eddie Kendricks. His New Single Is Smokin': "Ain't No Smoke Without Fire" AS 0325

The hot new single by Eddie Kendricks is burning its way straight up the charts. "Ain't No Smoke Without Fire" is a smash.

Billboard* 22
Record World* 25
Cashbox* 28

From his brilliant new album "Vintage '78"
 On Arista Records and Tapes.



RECORD WORLD R&B SINGLES CHART

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	USE TA BE MY GIRL THE O'JAYS Phila. Intl. 8 3642 (CBS) (2nd Week)	8
2	2	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693	13
3	3	TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./ T-Neck 2272 (CBS)	9
4	5	THE GROOVE LINE HEATWAVE/Epic 8 50524	8
5	4	ON BROADWAY GEORGE BENSON/Warner Bros. 8542	12
6	6	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	16
7	7	STAY RUFUS/CHAKA KHAN ABC 12349	9
8	8	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	16
9	9	FLASH LIGHT PARLIAMENT/Casablanca 909	19
10	10	OH WHAT A NIGHT FOR DANCING BARRY WHITE/ 20th Century 2365	10
11	15	MS DAVID OLIVER /Mercury 73973	11
12	11	GET ON UP TYRONE DAVIS/Columbia 3 10648	12
13	14	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)	10
14	12	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512	17
15	17	EVERYBODY DANCE CHIC/Atlantic 3469	7
16	24	DUKEY STICK (PART ONE) GEORGE DUKE/Epic 8 50531	7
17	21	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Motown)	10
18	22	GIRL CALLIN' CHOCOLATE MILK/RCA 11222	10
19	26	(LET'S GO) ALL THE WAY WHISPERS/Solar 11246 (RCA)	6
20	13	NIGHT FEVER BEE GEES/RSO 889	13
21	19	IT'S SERIOUS CAMEO/Chocolate City 013 (Casablanca)	10
22	35	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0133 (WB)	4
23	33	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	7
24	16	RIDING HIGH FAZE-O/SHE 8700 (Atl.)	13
25	34	AIN'T NO SMOKE WITHOUT FIRE EDDIE KENDRICKS/ Arista 0325	5
26	18	OUR LOVE NATALIE COLE/Capitol 4509	28
27	43	ANNIE MAE NATALIE COLE/Capitol 4572	3
28	30	SUPERNATURAL FEELING BLACKBYRDS/Fantasy 819	9
29	31	WAITING ON LOVE JOHNNY BRISTOL/Atlantic 3421	9
30	53	STUFF LIKE THAT QUINCY JONES/A&M 2043	2
31	20	STAYIN' ALIVE BEE GEES/RSO 885	19
32	42	ALMIGHTY FIRE (WOMAN OF THE FUTURE) ARETHA FRANKLIN/Atlantic 3468	5
33	23	I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum)	15
34	36	ATTITUDES BAR KAYS/Mercury 8 54283	8
35	25	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522	22
36	27	SLICK SUPERCHICK KOOL & THE GANG/DeLite 901	11
37	39	LET THE MUSIC PLAY DOROTHY MOORE/Malaco 1048 (TK)	6
38	51	SHADOW DANCING ANDY GIBB/RSO 893	3
39	48	I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103	4
40	49	WEEKEND LOVER ODYSSEY/RCA 11245	4
41	52	FEEL THE FIRE PEABO BRYSON/Capitol 4573	3
42	44	LET'S GET FUNKIFIED BOILING POINT/Bullet 05 (Bang)	6
43	45	TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY JAISUN/Jett Sett 1001	11
44	41	KEEP ON DANCING JOHNNIE TAYLOR/Columbia 3 10709	8
45	23	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	12
46	46	YOU ARE, YOU ARE CURTIS MAYFIELD/Curtom 0135 (WB)	7
47	29	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)	23
48	50	EYESIGHT JAMES BROWN/Polydor 1 4465	7
49	58	LAST DANCE DONNA SUMMER/Casablanca 926	2

CHARTMAKER OF THE WEEK

50 — **CLOSE THE DOOR**
TEDDY PENDERGRASS
Phila. Intl. 8 3648 (CBS)

51	60	IS THIS A LOVE THING RAYDIO/Arista 0328	2
52	54	MY FAVORITE FANTASY VAN MCCOY/MCA 40885	5
53	61	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/ TK 1028	2
54	32	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 45184	16
55	40	OLD MAN WITH YOUNG IDEAS ANN PEEBLES/Hi 78509 (Cream)	12
56	—	HOLLYWOOD SQUARES BOOTSY'S RUBBER BAND/ Warner Bros. 8575	1
57	63	HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529	2
58	64	YOU GOT IT DIANA ROSS/Motown 1442	2
59	38	IT'S ALL IN YOUR MIND SIDE EFFECT/Fantasy 818	12
60	66	WHO'S GONNA LOVE ME IMPERIALS/Omni 5501	2
61	67	BOOGIE OOGIE OOGIE TASTE OF HONEY/Capitol 4565	3
62	68	MAKE A DREAM COME TRUE MASS PRODUCTION/ Cotillion 44233 (Atl.)	2
63	65	TILL YOU TAKE MY LOVE HARVEY MASON/Arista 0323	4
64	70	SHAKER SONG SPYRO GYRA/Amherst 730	2
65	—	GOLDEN TIME OF DAY/TRAVELIN' MAN MAZE FEATURING FRANKIE BEVERLY/Capitol 4580	1
66	—	YOU AND I RICK JAMES/Gordy 7156 (Motown)	1
67	—	LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360	1
68	—	I JUST WANT TO BE WITH YOU FLOATERS/ABC 12364	1
69	69	PLEASURE PRINCIPLE PARLET/Casablanca 919	3
70	—	I GOT WHAT YOU NEED BUNNY SIGLER/Gold Mind 4010 (Salsoul)	1
71	71	MEAN MACHINE THE MIRACLES/Columbia 3 10706	4
72	62	WEST SIDE ENCOUNTER SALSOU ORCHESTRA/Salsoul 7 2064	4
73	57	I FEEL GOOD AL GREEN/Hi 78511 (Cream)	7
74	74	JUST FAMILY DEE DEE BRIDGEWATER/Elektra 45466	3
75	72	CONFUNKSHUNIZEYA CON FUNK SHUN/Mercury 2 53974	10

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Riding High

Produced by Tight Corp.

is Riding High
with a hit single SH 8700
and a hit album SH 740
on She records & tapes

she
Distributed by Atlantic Records

F/P/M Taps Richardson

■ BERKELEY, CAL. — Ronnie Richardson has joined Fantasy/Prestige / Milestone / Stax Records as western regional promotion director/black music. Based at the company's L.A. office, he will be reporting to F/P/M/S's national promotion director/black music, Bob Ursery.

Richardson was promotion director at L.A.'s Record Merchandising for the last five years.

Tomato Signs Jorge Santana

■ NEW YORK — Kevin Eggers, president of The Tomato Music Company, Ltd., has announced the signing of Jorge Santana and his band.

Jorge and his group, comprised of Richie Bean on percussion, Carlos Gomez on bass, Jerry Marshall on drums, Kincaid Miller on keyboards and Edward Newman on percussion, are currently in New York to cut their first lp for Tomato.


The album, entitled "Jorge Santana," is slated for a late June 1978 release with a promotional tour and marketing campaign to commence shortly thereafter.

Metz to Rep Brown Companies

■ NEW YORK — It has been announced by L. Russell Brown that the L. Russell Brown Group of Companies will be represented by Stephen Metz, located at 1650 Broadway, New York, N.Y. 10019.

Administering the companies is Paul Brown, whose background has been in business administration. Brown has been named executive vice president of the companies.

The L. Russell Brown Group of Companies consists of Laraball Music (BMI), Peach Cobbler Music (ASCAP) and Laraball Productions.



PRESENTS
7002 LOVE FOR SALE
DEREK SMITH
George Duivier, Bobby Rosengarden

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

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

7004 ARIGATO
HANK JONES TRIO
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RECORD WORLD JAZZ

By ROBERT PALMER

■ Warner Brother's release of **Charlie Parker's** Dial recordings complete the contemporary reissue of Bird's legacy that began with recent sets on Savoy and Verve. Along with Savoy's two-record set, "Bird/The Savoy Recordings (Master Takes)." Warner Brothers' "The Very Best of Bird," another two-record set, stands as the definitive Parker collection on lp. It includes the master takes of all Parker's Dial classics—"Embraceable You," "Yardbird Suite," "Relaxin' at Camarillo" and "Dexterity," among others.

Warner Brothers has also released the complete Charlie Parker Dial sessions as a six-record limited edition boxed set. Each record in the box comes in a sleeve with a cover by a noted American artist, and there's a 5000 word booklet written by Ross Russell, Bird's biographer and the producer of the original sessions. The box, called simply "Charlie Parker," is most welcome. Collectors will already have all the Dial material anyway, but this is a legitimate reissue, the sound is superb, and the box is sturdy and designed to weather years of use. And it hardly needs be said that except for the disastrous session that produced "Lover Man," the Dials are, along with the Savoy's, the best records of Parker's career.

But it's been a great week for reissues from the Parker era. The Xanadu label, which is now distributed by Cream Records of Los Angeles, has released "Live in Hollywood," a 1952 set by the tenor saxophonist who played on several of Bird's Dial recordings, **Wardell Gray**. Gray's elegantly sinuous swing is well displayed in this album. In addition, both Savoy and Verve have released new batches of reissue albums. The Savoy's are "The Bebop Boys," a set of performances from the forties that includes splendid work from **Bud Powell**, **Dizzy Gillespie**, **Sonny Stitt** and **Dexter Gordon**; "The Individualism of **Pee Wee Russell**," a double album of 1952 live recordings by the wonderful clarinetist; "Gong!" by **Yusef Lateef**, dating from 1957 and featuring the early Lateef classic "Prayer to the East;" "Star Eyes" by trumpeter **Donald Byrd** and alto saxophonist **John Jenkins**; "Gold Coast," the final Savoy reissue by **John Coltrane** and trumpeter **Wilbur Harden**; "Opus De Jazz" by **Milt Jackson**, a 1955 session featuring **Hank Jones** and **Frank Wes**; "So Rare" by pianist **George Shearing**, fronting a trio on side one and leading an early version of his celebrated quintet on side two; and "The Greatest Group of Them All," a two-volume history of the rhythm-and-blues vocal group **the Ravens** and the third volume in Savoy's "Roots of Rock and Roll" series. The Verve reissues are "The Jazz Giants '56" by **Lester Young** and **Roy Eldridge**; "The George and Ira Gershwin Songbook" by **Ella Fitzgerald**; "The Genius of **Bud Powell**," volume two, completing the reissue of Powell's Verve sessions and including five previously unreleased alternate takes; and "Focus," the **Stan Getz** classic with arrangements by **Eddie Sauter**.

Folkways has released "Gambia's Music-1," an initial two-record boxed set of splendid performances of African music from the homeland of Alex Haley's "Roots" . . . Xanadu's new releases include a welcome set by a veteran jazz vocalist, **Earl Coleman's** "A Song For You" (yes, it includes Coleman's version of the Leon Russell song); "Heavy Love," a duo album from **Al Cohn** and **Jimmy Rowles**; "California Hard" by pianist **Dolo Coker**, who leads a splendid group that pairs trumpeter **Blue Mitchell** and saxophonist **Art Pepper** in the front line; and "Notes To You" by trumpeter **Sam Noto** . . . Inner City has released a new solo piano set from **Cecil Taylor**, "air above mountains (buildings within);" "Last Sessions, Volume Two" by the pianist **Elmo Hope**; vocalist **Joe Lee Wilson's** "Secrets from the Sun;" "Namyslovski" by the Polish saxophonist **Zbigniew Namyslovski**, produced by **Michal Urbaniak**; and "This is New" by vocalist **Teddi King** . . . The new releases from Muse are "Everything Must Change" by vibraphonist **Johnny Lytle**; "Goliath" by saxophonist **David Schnitter**; "My Mother's Eyes" by vocalist **Etta Jones**; "Roadsong" by guitarist **Vic Juris**; and a very swinging "Blues for Duke" by **Sonny Stitt**, **Barry Harris**, **Sam Jones** and **Billy Higgins**.

Warner Brothers' latest jazz releases include "Heart to Heart" by saxophonist **David Sanborn**; "Everyday Everynight" by **Flora Purim**, with Sanborn, **Herbie Hancock**, **Airto**, **Jaco Pastorius** and others in the supporting cast; and "Boogie Woogie String-Along For Real" by the late **Rahsaan Roland Kirk**, in his last session; and "Jazz" by guitarist **Ry Cooder**, known for his recreations of various American idioms, who here takes on music written by the likes of **Jelly Roll Morton** and **Bix Beiderbecke** and makes it his own.

RECORD WORLD THE JAZZ LP CHART

MAY 27, 1978

- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
- MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
- SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
- CASINO**
AL DiMEOLA/Columbia JC 35277
- LIVE AT THE BIJOU**
GROVER WASHINGTON JR./Kudu KUX 3667 (Motown)
- LOVELAND**
LONNIE LISTON SMITH/Columbia JC 35332
- LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
- SPINOZZA**
DAVID SPINOZZA/A&M SP 4677
- WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
- JUST FAMILY**
DEE DEE BRIDGEWATER/Elektra 6E 119
- LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista AB 4161
- HERB ALPERT-HUGH MASEKELA**
Horizon 728 (A&M)
- THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
- MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
- DON'T LET GO**
GEORGE DUKE/Epic JE 35366
- ELECTRIC GUITARIST**
JOHN McLAUGHLIN/Columbia JC 35326
- SKY BLUE**
PASSPORT/Atlantic SD 19177
- SPYRO GYRA**
Amherst AMH 1014
- LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
- HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
- PEG LEG**
RON CARTER/Milestone M 9082 (Fantasy)
- ROTATION**
TIM WEISBERG/United Artists UA LA 857 H
- BOOGIE TO THE TOP**
IDRIS MUHAMMAD/Kudu 38 (CTI)
- DON'T ASK MY NEIGHBORS**
RAUL de SOUZA/Capitol SW 11774
- BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
- BRAZIL-ONCE AGAIN**
HERBIE MANN/Atlantic SD 19169
- INNER CONFLICTS**
BILLY COBHAM/Atlantic SD 19174
- BOP-BE**
KEITH JARRETT/Impulse IA 9334 (ABC)
- BALTIMORE**
NINA SIMONE/CTI 7084
- THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
- FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
- NOTHING WILL BE AS IT WAS . . . TOMORROW**
FLORA PURIM/Warner Bros. BS 2985
- HEART TO HEART**
DAVID SANBORN/Warner Bros. BSK 3189
- THE MAD HATTER**
CHICK COREA/Polydor PD 1 6130
- VOYAGER**
DEXTER WANSEL/Phila. Intl. JZ 34985 (CBS)
- AUTOPHYSIOPSYCHIC**
YUSEF LATEEF/CTI 7082
- LIVING ON A DREAM**
WAYNE HENDERSON/Polydor PD 1 6145
- MOONSCAPES**
BENNY MAUPIN/Mercury SRM 1 3717

CBS Jazz

(Continued from page 20)

label and the creation of Tappan Zee Records. Nemperor's Stanley Clarke is being looked to as an artist to greatly expand the popularity of jazz in all areas with even a stab at top 4, while Tappan Zee, producer/keyboardist Bob James' label, is viewed as "the logical extension of the CTI concept," according to Slaughter. "The concept is simply quality—the music, packaging and the approach. Time was you'd go to a record store and ask what was new on CTI. Tappan Zee is what that should have evolved into."

A key to the jazz and progressive music marketing department philosophy is a fully integrated, tight coordination with all departments in CBS. For example, cites Slaughter, "Our involvement with a&r is very close with Dr. George Butler and Jim Fishel. While we don't try to dictate an artist's direction, my only advice is to make sure the artist understands that he is trying to reach people—that he's playing for people rather than just himself. And as much as possible give us at least one cut that we can hook the listener to. It can only take one cut."

While always planning ahead, LeBaron Taylor and Vernon Slaughter continue to look back as evidenced by Columbia's recently instated Contemporary Masters Series. "Obviously there's a resurging interest in jazz," Taylor points out, "and with the acquisition of a Dexter Gordon we are accommodating the people interested in the earlier jazz giants." Slaughter adds that "the series is all tastefully done with the recordings cleaned up as best as possible and with extensive liner notes with a historical perspective. As a marketing person the challenge is to create campaigns and ways to turn a profit and reach a large portion of the consumers."

Currently CBS is riding a healthy string of jazz hits which includes work by Hubert Laws, Dexter Wansel, Lonnie Liston Smith, Al DiMeola and Mark Colby. With some major product upcoming from John McLaughlin, Freddie Hubbard, Weather Report and Herbie Hancock, future campaigns planned by the jazz and progressive music marketing department encompass television appearances by some of CBS' larger jazz acts, joint promotions with other labels and summer concerts. Slaughter sums it all up explaining, "We are working for these artists so they can feel they are in the mainstream of the company. That has traditionally been the problem with jazz departments in other companies. This time we're stepping out."

Ritenour to E/A



Guitarist Lee Ritenour has signed to Elektra/Asylum Records. E/A chairman Joe Smith (left) and E/A jazz/fusion division general manager Don Mizell (right) welcomed Ritenour at the signing ceremonies at E/A's Los Angeles offices.

CBS Expands Black Music Press Dept.

■ NEW YORK — Win Wilford, director, press information & artist affairs, black music marketing, has announced the expansion of the black music marketing press area. The expansion will provide for the wider and more efficient media coverage for black artists on the Columbia, Epic and Associated Labels.

George Wanamaker has been appointed associate director, press information and artist affairs, reporting directly to Wilford. He will be responsible for the coordination of west coast-based artists and artists affairs as well as securing local and national press for black artists.

Prior to joining CBS, Wanamaker was associate editor of Record Review Magazine. He also has been a regular contributor of reviews and features to Phonograph Record magazine, Soul, Black Stars, The L.A. Free Press and Rolling Stone.

Carolyn Van Brunt has been appointed general publicist, press information and artist affairs, west coast, reporting directly to Wanamaker. She will insure print, radio and television coverage for the labels' artists while developing and implementing extensive publicity campaigns.

Van Brunt most recently worked as assistant to the president,

Global Entertainment Industries, Inc.

Alicia G. Johnson has been promoted to the position of tour publicist, press information and artist affairs, reporting to Wanamaker. She will be responsible for tour publicity involving all artists appearing on the west coast.

Johnson joined CBS in July, 1977 as secretary to the associate director, press information and artist affairs, west coast. Prior to this she worked as a freelance production coordinator for the Omicron and Crusin/Rosen Production companies.

Firstman to Image

■ LOS ANGELES—Barbara Firstman has joined the staff of Image Marketing & Media as a marketing analyst. She was most recently with Music Plus Records in Studio City. Prior to Music Plus she was with the L.A. branch of ABC. Also joining the staff is Scott Williams as assistant to the office manager.

Fantasy Ups Urserly

■ LOS ANGELES — Bob Urserly has been named national promotion director/black music at Fantasy/Prestige/Milestone/Stax Records, announced label president Ralph Kaffel.

The Coast (Continued from page 18)

Frankie Valli, Billy Preston and John Mayall at Kendun Recorders . . . In signing news, local heavy-metal mongers **BadAxe** will be represented by lawyer **Mickey Shapiro** in upcoming negotiations for a label deal, and Australian group **Sherbet** will apparently be signing with RSO, much to their good fortune. Sherbet has been booked with **Andy Gibb** for June concerts in Long Beach, San Diego, Fresno and San Francisco, and they'll go into the studio June 15 with producer **Jay Lewis** . . . Also on the tour front (that's the "making tracks" part of our clever headline), **David Johansen** has been set for seven west coast dates with **Tom Petty and the Heartbreakers**. Johansen will reportedly be joined by ex-NY **Doll Sylvain Sylvain** . . . Rumor has it that **Carly Simon** will appear at the Roxy in June or early July at the latest, with the International Amphitheatre also a possibility . . . We also hear that **Linda Ronstadt** may make her on- or off-Broadway debut for **Joseph Papp's** Public Theatre Organization in **Bertolt Brecht's** "Mahagonny." Sounds interesting . . .

RECORD WORLD THE R&B LP CHART

MAY 27, 1978

- SHOWDOWN**
ISLEY BROS./T-Neck JZ 34930 (CBS)
- SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
- CENTRAL HEATING**
HEATWAVE/Epic JE 35260
- SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- YOU LIGHT UP MY LIFE**
JOHNNY MATHIS/Columbia JC 35259
- NATURAL HIGH**
COMMODORES/Motown M7 902R1
- STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
- BOOTS? PLAYER OF THE YEAR**
BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093
- THANKFUL**
NATALIE COLE/Capitol SW 11708
- THANK GOD IT'S FRIDAY**
(ORIGINAL SOUNDTRACK)
Casablanca NBLP 7099
- FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
- RAYDIO**
Arista AB 4163
- BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
- DO WHAT YOU WANNA DO**
DRAMATICS/ABC AA 1972
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7034
- PEABO**
PEABO BRYSON/Capitol ST 11729
- ALMIGHTY FIRE**
ARETHA FRANKLIN/Atlantic SD 19161
- ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
- WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004 (Casablanca)
- WARMER COMMUNICATIONS**
AVERAGE WHITE BAND/Atlantic SD 19162
- MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
- SUNBURN**
SUN/Capitol ST 11723
- DON'T LET GO**
GEORGE DUKE/Epic JE 35366
- IF MY FRIENDS COULD SEE ME NOW**
LINDA CLIFFORD/Curtom 5021 (WB)
- WE CAME TO PLAY**
TOWER OF POWER/Columbia JC 34906
- THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
- LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
- ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA 811 G (UA)
- MY RADIO SURE SOUNDS GOOD TO ME**
LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
- GET TO THE FEELING**
PLEASURE/Fantasy F 9550
- RIDING HIGH**
FAZE-O/SHE SH 740 (Atlantic)
- LOVE BREEZE**
SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
- GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710
- HEADLIGHTS**
THE WHISPERS/Solar BXL 1 2774 (RCA)
- SEND IT**
ASHFORD & SIMPSON/Warner Bros. BSK 3C88
- JAMERICAN MAN**
DAVID OLIVER/Mercury SRM 1 1183
- SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APLT 2466
- CHIC**
Atlantic SD 19153
- BOOGIE TO THE TOP**
IDRIS MUHAMMAD/Kudu 38 (CTI)

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA (5)
MUSIC IN MY LIFE—Mac Davis—Col (4)
ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA (4)
STILL THE SAME—Bob Seger & The Silver Bullet Band—Capitol
YOU CAN'T DANCE—England Dan & John Ford Coley—Big Tree

WNEW/NEW YORK

IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
OVER THE RAINBOW—Gary Tanner—20th
THAT ONCE IN A LIFETIME—Demis Roussos—Mercury
SHAKER SONG—Spyro Gyra—Amherst

WBAL/BALTIMORE

FROM NOW ON—Bobby Arvon—First Artists
MAYBE I'M A FOOL—P.J. & Bobby—Butterfly
MIDNIGHT LIGHT—LeBlanc & Carr—Big Tree
ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA

WMAL/WASHINGTON

BAKER STREET—Gerry Rafferty—UA
BORN TO BE WITH YOU—Sandy Posey—WB
DAYLIGHT KATY—Gordon Lightfoot—WB
EVERY KINDA PEOPLE—Robert Palmer—Island
ONE LIFE TO LIVE—Lou Rawls—Phila. Intl.

WKBC-FM/

WINSTON-SALEM

CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly
MIDNIGHT LIGHT—LeBlanc & Carr—Big Tree
OPINION ON LOVE—Mac McAnally—Ariola

WQUD-FM/MEMPHIS

LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
SHADOW DANCING—Andy Gibb—RSO
TREAT ME RIGHT—Stephen—Fretone (local)
WHY DID YOU HAVE TO BE SO BEAUTIFUL—Wilson Bros.—Big Tree

WFTL/FT. LAUDERDALE

MUSIC IN MY LIFE—Mac Davis—Col
YOU BELONG TO ME—Carly Simon—Elektra

WIOD/MIAMI

ANOTHER FINE MESS—Glen Campbell—Capitol
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA

WCCO/MINNEAPOLIS

ALL FOR A REASON—Alessi—A&M
ANOTHER FINE MESS—Glen Campbell—Capitol

DAYLIGHT KATY—Gordon Lightfoot—WB
HE'S SO FINE—Kristy & Jimmy McNichol—RCA
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
MAYBE I'M A FOOL—P.J. & Bobby—Butterfly
ONLY ONE LIGHT IN MY LIFE—Ronnie Milsap—RCA

KMBZ/KANSAS CITY

BABY I'M YOURS/GOD KNOWS—Debby Boone—Warner/Curb
BLUER THAN BLUE—Michael Johnson—EMI America
HE'S SO FINE—Jane Oliver—Col
IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
MUSIC IN MY LIFE—Mac Davis—Col
THERE AIN'T NO GOOD CHAIN GANGS—Cash & Jennings—Col
TONIGHT—Barbara Mandrell—ABC

KMOX/ST. LOUIS

MAYBE I'M A FOOL—P.J. & Bobby—Butterfly
NOTHING IS YOUR OWN—Michael Murphey—Col
SHOWDOWN—Gallagher & Lyle—A&M
SO HARD LIVING WITHOUT YOU—Airwaves—A&M
STILL THE SAME—Bob Seger—Capitol
WILL YOU STILL LOVE ME TOMORROW—Dave Mason—Col
YOU CAN'T DANCE—Dan & Coley—Big Tree
YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst

KSFO/SAN FRANCISCO

HE'S SO FINE—Jane Oliver—Col
IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
TAKE ME BACK TO CHICAGO—Chicago—Col
TWO OUT OF THREE AIN'T BAD—Meatloaf—Epic/Cleve. Intl.

KPNW/EUGENE

EVERY KINDA PEOPLE—Roberta Palmer—Island
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
STILL THE SAME—Bob Seger—Capitol
YOU CAN'T DANCE—Dan & Coley—Big Tree

KVI/SEATTLE

CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (a.m.)
FOLLOW ME, FOLLOW YOU—Genesis—Atlantic
HE'S SO FINE—Jane Oliver—Col. (a.m.)
ONE LIFE TO LIVE—Lou Rawls—Phila. Intl. (a.m.)
OVER THE RAINBOW—Gary Tanner—20th (a.m.)
TWO OUT OF THREE AIN'T BAD—Meatloaf—Epic/Cleve. Intl.
YOU GOT IT—Diana Ross—Motown

Also reporting this week: WSB, WSAR, WLW, WTMJ, WSM, WIP, WGAR, KIIS.
 22 stations reporting.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ **NEW DISC:** The upcoming **Leo Sayer** album (WB) will have no falsetto, no horns, only one string chart and a few other surprises as well. Sayer cut **Jackson Browne's** "Something Fine" (with **Lindsey Buckingham** singing along), **Buddy Holly's** "Raining In My Heart," **Russell Smith's (Amazing Rhythm Aces)** "Dancing The Night Away," **Andy Fairweather-Low's** "La Booga Rooga" and **Eric Kaz'** astonishing "Tonight The Sky's About To Cry" (once recorded by **Bonnie Raitt**). He collaborated with **Tom Snow** on three songs and with **David Batteau** on the Dixieland-ish "New Orleans." Kaz and **Craig Fuller**, who are working on their first album for Columbia, also sing some background vocals. The album was produced by **Richard Perry** and word is that the largely acoustic lp is a major departure for both artist and producer. Look for release this week. Unfortunately, the rumored Sayer imitation of **Bob Dylan** singing "Stayin' Alive" will not be included.



SIGNING: **Dickey Betts** (Arista) has signed a world-wide publishing-administration deal for his Pangola Music with Arista Music. Betts is shown here with Arista VP and general manager **Billy Meshel** after a recent performance at Santa Monica Civic.

NAMED: **Don Oriolo** has been named vice president and general manager at Intersong Music, U.S.A. He replaces **Ron Solleveld** who moved on to Intersong in London. Oriolo was most recently with April/Blackwood, N.Y. and has worked as an independent

producer . . . **Rick Landy** to manager, catalogue exploitation, at 20th Century Music (L.A.) via president **Herb Eiseman**.

HAPPY: **Carl Griffin** at Jobete reports current catalogue activity with new records of "Shake Me, Wake Me" by **KC & The Sunshine Band**, "Stubborn Kind of Fellow" by **Frankie Miller**, "I Second That Emotion" by **Thelma Jones** and "Back In Your Arms Again" on the upcoming **Taxi (Genya Ravan)** 20th Cent. lp. . . . Meanwhile, over at ABC/Dunhill, **Rick Shoemaker** says that company has cuts on four of the top selling soundtrack albums: "FM," "Grease," "The Last Waltz" and "American Hot Wax" . . . **T-Bone Burnett** (Bug Music) has three songs in the about-to-be-released **Kris Kristofferson/Rita Coolidge** album . . . **Steve Gibb** of the Southern Writers Group has "If I Ever Had To Say Goodbye To You" in the new **Helen Reddy** album. It's also been recorded by **Bobby Goldsboro** and **Glenn Yarbrough**. Southern Writers Group also controls **Randy Goodrun's** "Bluer Than Blue," a single hit by **Michael Johnson** (EMI America) . . . **David Lasley**, a new signing to Almo/Irving Music, has the title cut on the next **Rita Coolidge** album, "Love Me Again," co-written with **Allee Willis**, and co-wrote three songs with **Kiki Dee** for her next lp project.

RE-SIGNING: **Carole Bayer Sager** has re-signed with Chappell to co-publish her Begonia Music (BMI). She's already hard at work writing the lyrics to a new **Neil Simon** Broadway production with **Marvin Hamlisch** (another recent Chappell signing) handling the melodies. The two just finished "Through The Eyes Of Love," the title theme for the new movie "Ice Castles." **Joey Travolta** (Millennium) just released her "I Don't Wanna Go," co-written with **Bruce Roberts**.

AWARDS: ASCAP will hand out its annual Deems Taylor Awards on June 1st. The awards are for excellence in books and articles on music. Authors will receive checks and plaques from ASCAP president **Stanley Adams** and their publishers will receive plaques . . . BMI has named eight young composers as the winners of their 26th annual Awards to Student Composers. They range in age from 15 to 25 and two were previous award winners. That brings to 233 the number of composers who have been given BMI grants toward their musical educations.

GET ON
Brunswick's newest
Chi-lite recording

“THE
FIRST
TIME”

BR 55546

BRUNSWICK

DAKAR

LTD at VIP



A&M group LTD recently did a special in-store appearance at VIP Records in Inglewood, Los Angeles, signing autographs for over 500 people. The fans, who were served champagne and sandwiches, met such LTD stalwarts as (center) Lorenzo Carnegie. The promotion, which was held in conjunction with the KAT radio station in L.A., was coordinated by Sandy Horn, A&M regional merchandising representative; Alice DuBuhr, production coordinator; and Jan Basham, A&M Los Angeles promotion representative. LTD's new album, "Togetherness," has just been released by A&M.

Disco File (Continued from page 28)

fect foil for Juvet's voice and the various breaks—even the "rock & roll" segment near the end (a hard guitar and drums riff that sounds "live") meshes beautifully into this lovely pattern. In the end, the entire piece may be a little long and certain changes lag a bit, but "I Love America" feels so good it should prove irresistible everywhere. "Got a Feeling," which opens up the album, has more of a bright pop feel with a kicked-up production pace and a driving optimism to the vocals as Juvet kisses off an old romance ("got a feeling I won't be needing you") and moves on to something better. Though it's only 3:30, this cut is getting nearly as good first-impression reaction from deejays as "America." Also very strong: "Where Is My Woman" (6:58), a revamped version of "Ou Sont Les Femmes," the Juvet-Jarre composition from the last album, with new English lyrics and a tighter, fuller production. All together, then, an album well worth coming home for.

NEWS & NOTES: We neglected to name the group that made AVI's "I'm Glad Your Mine," a recommended disco disc from last week's column—they're **Davis Import** from Chicago . . . Due out this week or next: long-awaited new albums by **Teddy Pendergrass** and **Jean Carn** . . . Choice cuts: **Deodato's** "Whistle Bump," **A Taste of Honey's** "Boogie Oogie Oogie," "Come On Down Boogie People" by **David Williams**, **D. C. LaRue's** "Let Them Dance," **Rick James'** "You and I"—all getting strong feedback this week. Still strong: **Idris Muhammad's** "Boogie to the Top," the **Sunshine Band's** "Black Water Gold," **Celi Bee's** "Hold Your Horses Babe."

R&B REGIONAL BREAKOUTS

Singles

East:

Peabo Bryson (Capitol)
Teddy Pendergrass (Phila. Intl.)
Bootsy's Rubber Band
(Warner Bros.)
Imperials (Omni)

South:

Teddy Pendergrass (Phila. Intl.)
Raydio (Arista)
Bootsy's Rubber Band
(Warner Bros.)
Maze (Capitol)

Midwest:

Peabo Bryson (Capitol)
Donna Summer (Casablanca)
Teddy Pendergrass (Phila. Intl.)
Bootsy's Rubber Band
(Warner Bros.)
Bobby Bland (ABC)

West:

Bootsy's Rubber Band
(Warner Bros.)
Maze (Capitol)
Floater's (ABC)

Albums

East:

Commodores (Motown)
George Duke (Epic)
Larry Graham and Graham Central Station (Warner Bros.)
Whispers (Solar)

South:

Commodores (Motown)
George Duke (Epic)
Whispers (Solar)
David Oliver (Mercury)

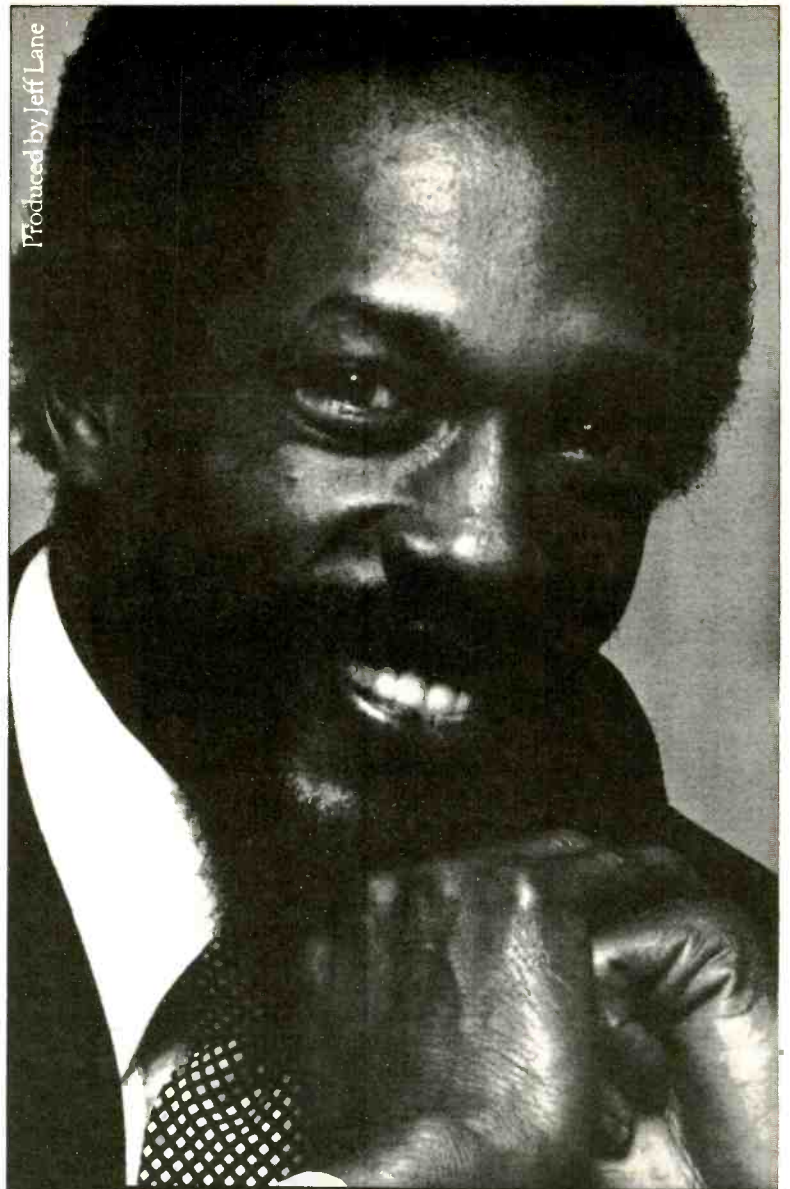
Midwest:

Commodores (Motown)
George Duke (Epic)
Larry Graham and Graham Central Station (Warner Bros.)
Whispers (Solar)
David Oliver (Mercury)

West:

Commodores (Motown)
Larry Graham and Graham Central Station (Warner Bros.)
Whispers (Solar)
David Oliver (Mercury)

Produced by Jeff Lane



Eddie Kendricks. His New Single Is Smokin': "Ain't No Smoke Without Fire" AS 0325

The hot new single by Eddie Kendricks is burning its way straight up the charts. "Ain't No Smoke Without Fire" is a smash.

Billboard* 22
Record World* 25
Cashbox* 28

From his brilliant new album "Vintage '78."
On Arista Records and Tapes.



RECORD WORLD R&B SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	MAY 27	MAY 20	WKS. ON CHART
1 1 USE TA BE MY GIRL THE O'JAYS Phila. Intl. 8 3642 (CBS) (2nd Week)			8
2 2 TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693			13
3 3 TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./ T-Neck 2272 (CBS)			9
4 5 THE GROOVE LINE HEATWAVE/Epic 8 50524			8
5 4 ON BROADWAY GEORGE BENSON/Warner Bros. 8542			12
6 6 THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463			16
7 7 STAY RUFUS/CHAKA KHAN/ABC 12349			9
8 8 DANCE WITH ME PETER BROWN/Drive 6269 (TK)			16
9 9 FLASH LIGHT PARLIAMENT/Casablanca 909			19
10 10 OH WHAT A NIGHT FOR DANCING BARRY WHITE/ 20th Century 2365			10
11 15 MS DAVID OLIVER/Mercury 73973			11
12 11 GET ON UP TYRONE DAVIS/Columbia 3 10648			12
13 14 DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)			10
14 12 BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512			17
15 17 EVERYBODY DANCE CHIC/Atlantic 3469			7
16 24 DUKEY STICK (PART ONE) GEORGE DUKE/Epic 8 50531			7
17 21 DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Motown)			10
18 22 GIRL CALLIN' CHOCOLATE MILK/RCA 11222			10
19 26 (LET'S GO) ALL THE WAY WHISPERS/Solar 11246 (RCA)			6
20 13 NIGHT FEVER BEE GEES/RSO 889			13
21 19 IT'S SERIOUS CAMEO/Chocolate City 013 (Casablanca)			10
22 35 RUNAWAY LOVE LINDA CLIFFORD/Curtom 0133 (WB)			4
23 33 SHAME EVELYN "CHAMPAGNE" KING/RCA 11122			7
24 16 RIDING HIGH FAZE-O/SHE 8700 (Atl.)			13
25 34 AIN'T NO SMOKE WITHOUT FIRE EDDIE KENDRICKS/ Arista 0325			5
26 18 OUR LOVE NATALIE COLE/Capitol 4509			28
27 43 ANNIE MAE NATALIE COLE/Capitol 4572			3
28 30 SUPERNATURAL FEELING BLACKBYRDS/Fantasy 819			9
29 31 WAITING ON LOVE JOHNNY BRISTOL/Atlantic 3421			9
30 53 STUFF LIKE THAT QUINCY JONES/A&M 2043			2
31 20 STAYIN' ALIVE BEE GEES/RSO 885			19
32 42 ALMIGHTY FIRE (WOMAN OF THE FUTURE) ARETHA FRANKLIN/Atlantic 3468			5
33 23 I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum)			15
34 36 ATTITUDES BAR KAYS/Mercury 8 54283			8
35 25 REACHING FOR THE SKY PEABO BRYSON/Capitol 4522			22
36 27 SLICK SUPERCHICK KOOL & THE GANG/DeLite 901			11
37 39 LET THE MUSIC PLAY DOROTHY MOORE/Malaco 1048 (TK)			6
38 51 SHADOW DANCING ANDY GIBB/RSO 893			3



39 48 I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103	4
40 49 WEEKEND LOVER ODYSSEY/RCA 11245	4
41 52 FEEL THE FIRE PEABO BRYSON/Capitol 4573	3
42 44 LET'S GET FUNKTIFIED BOILING POINT/Bullet 05 (Bang)	6
43 45 TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY JAISUN/Jett Sett 1001	11
44 41 KEEP ON DANCING JOHNNIE TAYLOR/Columbia 3 10709	8
45 23 I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	12
46 46 YOU ARE, YOU ARE CURTIS MAYFIELD/Curtom 0135 (WB)	7
47 29 IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)	23
48 50 EYESIGHT JAMES BROWN/Polydor 1 4465	7
49 58 LAST DANCE DONNA SUMMER/Casablanca 926	2

CHARTMAKER OF THE WEEK

50 — CLOSE THE DOOR TEDDY PENDERGRASS Phila. Intl. 8 3648 (CBS)	1
--	---



51 60 IS THIS A LOVE THING RAYDIO/Arista 0328	2
52 54 MY FAVORITE FANTASY VAN McCOY/MCA 40885	5
53 61 IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/ TK 1028	2
54 32 LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 45184	16
55 40 OLD MAN WITH YOUNG IDEAS ANN PEEBLES/Hi 78509 (Cream)	12
56 — HOLLYWOOD SQUARES BOOTSY'S RUBBER BAND/ Warner Bros. 8575	1
57 63 HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529	2
58 64 YOU GOT IT DIANA ROSS/Motown 1442	2
59 38 IT'S ALL IN YOUR MIND SIDE EFFECT/Fantasy 818	12
60 66 WHO'S GONNA LOVE ME IMPERIALS/Omni 5501	2
61 67 BOOGIE OOGIE OOGIE TASTE OF HONEY/Capitol 4565	3
62 68 MAKE A DREAM COME TRUE MASS PRODUCTION/ Cotillion 44233 (Atl.)	2
63 65 TILL YOU TAKE MY LOVE HARVEY MASON/Arista 0323	4
64 70 SHAKER SONG SPYRO GYRA/Amherst 730	2
65 — GOLDEN TIME OF DAY/TRAVELIN' MAN MAZE FEATURING FRANKIE BEVERLY/Capitol 4580	1
66 — YOU AND I RICK JAMES/Gordy 7156 (Motown)	1
67 — LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360	1
68 — I JUST WANT TO BE WITH YOU FLOATERS/ABC 12364	1
69 69 PLEASURE PRINCIPLE PARLET/Casablanca 919	3
70 — I GOT WHAT YOU NEED BUNNY SIGLER/Gold Mind 4010 (Salsoul)	1
71 71 MEAN MACHINE THE MIRACLES/Columbia 3 10706	4
72 62 WEST SIDE ENCOUNTER SALSOL ORCHESTRA/Salsoul 7 2064	4
73 57 I FEEL GOOD AL GREEN/Hi 78511 (Cream)	7
74 74 JUST FAMILY DEE DEE BRIDGEWATER/Elektra 45466	3
75 72 CONFUNKSHUNIZEYA CON FUNK SHUN/Mercury 2 53974	10

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is Riding High
with a hit single SH 8700
and a hit album SH 740
on She records & tapes

Produced by Tight Corp.

Distributed by Atlantic Records

F/P/M Taps Richardson

■ BERKELEY, CAL. — Ronnie Richardson has joined Fantasy/Prestige / Milestone / Stax Records as western regional promotion director/black music. Based at the company's L.A. office, he will be reporting to F/P/M/S's national promotion director/black music, Bob Ursery.

Richardson was promotion director at L.A.'s Record Merchandising for the last five years.

Tomato Signs Jorge Santana

■ NEW YORK — Kevin Eggers, president of The Tomato Music Company, Ltd., has announced the signing of Jorge Santana and his band.

Jorge and his group, comprised of Richie Bean on percussion, Carlos Gomez on bass, Jerry Marshall on drums, Kincaid Miller on keyboards and Edward Newman on percussion, are currently in New York to cut their first lp for Tomato.

The album, entitled "Jorge Santana," is slated for a late June 1978 release with a promotional tour and marketing campaign to commence shortly thereafter.


Metz to Rep Brown Companies

■ NEW YORK — It has been announced by L. Russell Brown that the L. Russell Brown Group of Companies will be represented by Stephen Metz, located at 1650 Broadway, New York, N.Y. 10019.

Administering the companies is Paul Brown, whose background has been in business administration. Brown has been named executive vice president of the companies.

The L. Russell Brown Group of Companies consists of Laraball Music (BMI), Peach Cobbler Music (ASCAP) and Laraball Productions.

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RECORD WORLD JAZZ

By ROBERT PALMER

■ Warner Brother's release of **Charlie Parker's** Dial recordings complete the contemporary reissue of Bird's legacy that began with recent sets on Savoy and Verve. Along with Savoy's two-record set, "Bird/The Savoy Recordings (Master Takes)." Warner Brothers' "The Very Best of Bird," another two-record set, stands as the definitive Parker collection on lp. It includes the master takes of all Parker's Dial classics—"Embraceable You," "Yardbird Suite," "Relaxin' at Camarillo" and "Dexterity," among others.

Warner Brothers has also released the complete Charlie Parker Dial sessions as a six-record limited edition boxed set. Each record in the box comes in a sleeve with a cover by a noted American artist, and there's a 5000 word booklet written by Ross Russell, Bird's biographer and the producer of the original sessions. The box, called simply "Charlie Parker," is most welcome. Collectors will already have all the Dial material anyway, but this is a legitimate reissue, the sound is superb, and the box is sturdy and designed to weather years of use. And it hardly needs be said that except for the disastrous session that produced "Lover Man," the Dials are, along with the Savoy's, the best records of Parker's career.

But it's been a great week for reissues from the Parker era. The Xanadu label, which is now distributed by Cream Records of Los Angeles, has released "Live in Hollywood," a 1952 set by the tenor saxophonist who played on several of Bird's Dial recordings, **Wardell Gray**. Gray's elegantly sinuous swing is well displayed in this album. In addition, both Savoy and Verve have released new batches of reissue albums. The Savoy's are "The Bebop Boys," a set of performances from the forties that includes splendid work from **Bud Powell**, **Dizzy Gillespie**, **Sonny Stitt** and **Dexter Gordon**; "The Individualism of **Pee Wee Russell**," a double album of 1952 live recordings by the wonderful clarinetist; "Gong!" by **Yusef Lateef**, dating from 1957 and featuring the early Lateef classic "Prayer to the East;" "Star Eyes" by trumpeter **Donald Byrd** and alto saxophonist **John Jenkins**; "Gold Coast," the final Savoy reissue by **John Coltrane** and trumpeter **Wilbur Harden**; "Opus De Jazz" by **Milt Jackson**, a 1955 session featuring **Hank Jones** and **Frank Wess**; "So Rare" by pianist **George Shearing**, fronting a trio on side one and leading an early version of his celebrated quintet on side two; and "The Greatest Group of Them All," a two-volume history of the rhythm-and-blues vocal group **the Ravens** and the third volume in Savoy's "Roots of Rock and Roll" series. The Verve reissues are "The Jazz Giants '56" by **Lester Young** and **Roy Eldridge**; "The George and Ira Gershwin Songbook" by **Ella Fitzgerald**; "The Genius of **Bud Powell**," volume two, completing the reissue of Powell's Verve sessions and including five previously unreleased alternate takes; and "Focus," the **Stan Getz** classic with arrangements by **Eddie Sauter**.

Folkways has released "Gambia's Music-1," an initial two-record boxed set of splendid performances of African music from the homeland of Alex Haley's "Roots" . . . Xanadu's new releases include a welcome set by a veteran jazz vocalist, **Earl Coleman's** "A Song For You" (yes, it includes Coleman's version of the Leon Russell song); "Heavy Love," a duo album from **Al Cohn** and **Jimmy Rowles**; "California Hard" by pianist **Dolo Coker**, who leads a splendid group that pairs trumpeter **Blue Mitchell** and saxophonist **Art Pepper** in the front line; and "Notes To You" by trumpeter **Sam Noto** . . . Inner City has released a new solo piano set from **Cecil Taylor**, "air above mountains (buildings within);" "Last Sessions, Volume Two" by the pianist **Elmo Hope**; vocalist **Joe Lee Wilson's** "Secrets from the Sun;" "Namyslovski" by the Polish saxophonist **Zbigniew Namyslovski**, produced by **Michal Urbaniak**; and "This is New" by vocalist **Teddi King** . . . The new releases from Muse are "Everything Must Change" by vibraphonist **Johnny Lytle**; "Goliath" by saxophonist **David Schnitter**; "My Mother's Eyes" by vocalist **Etta Jones**; "Roadsong" by guitarist **Vic Juris**; and a very swinging "Blues for Duke" by **Sonny Stitt**, **Barry Harris**, **Sam Jones** and **Billy Higgins**.

Warner Brothers' latest jazz releases include "Heart to Heart" by saxophonist **David Sanborn**; "Everyday Everynight" by **Flora Purim**, with Sanborn, **Herbie Hancock**, **Airto**, **Jaco Pastorius** and others in the supporting cast; and "Boogie Woogie String-Along For Real" by the late **Rahsaan Roland Kirk**, in his last session; and "Jazz" by guitarist **Ry Cooder**, known for his recreations of various American idioms, who here takes on music written by the likes of **Jelly Roll Morton** and **Bix Beiderbecke** and makes it his own.

RECORD WORLD THE JAZZ LP CHART

MAY 27, 1978

1. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
2. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
3. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
4. **MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
5. **SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
6. **CASINO**
AL DiMEOLA/Columbia JC 35277
7. **LIVE AT THE BIJOU**
GROVER WASHINGTON JR./Kudu KUX 3667 (Motown)
8. **LOVELAND**
LONNIE LISTON SMITH/Columbia JC 35332
9. **LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
10. **SPINOZZA**
DAVID SPINOZZA/A&M SP 4677
11. **WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
12. **JUST FAMILY**
DEE DEE BRIDGEWATER/Elektra 6E 119
13. **LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista AB 4161
14. **HERB ALPERT-HUGH MASEKELA**
Horizon 728 (A&M)
15. **THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
16. **MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
17. **DON'T LET GO**
GEORGE DUKE/Epic JE 35366
18. **ELECTRIC GUITARIST**
JOHN McLAUGHLIN/Columbia JC 35326
19. **SKY BLUE**
PASSPORT/Atlantic SD 19177
20. **SPYRO GYRA**
Amherst AMH 1014
21. **LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
22. **HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
23. **PEG LEG**
RON CARTER/Milestone M 9082 (Fantasy)
24. **ROTATION**
TIM WEISBERG/United Artists UA LA 857 H
25. **BOOGIE TO THE TOP**
IDRIS MUHAMMAD/Kudu 38 (CTI)
26. **DON'T ASK MY NEIGHBORS**
RAUL de SOUZA/Capitol SW 11774
27. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
28. **BRAZIL-ONCE AGAIN**
HERBIE MANN/Atlantic SD 19169
29. **INNER CONFLICTS**
BILLY COBHAM/Atlantic SD 19174
30. **BOP-BE**
KEITH JARRETT/Impulse IA 9334 (ABC)
31. **BALTIMORE**
NINA SIMONE/CTI 7084
32. **THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
33. **FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
34. **NOTHING WILL BE AS IT WAS . . . TOMORROW**
FLORA PURIM/Warner Bros. BS 2985
35. **HEART TO HEART**
DAVID SANBORN/Warner Bros. BSK 3189
36. **THE MAD HATTER**
CHICK COREA/Polydor PD 1 6130
37. **VOYAGER**
DEXTER WANSEL/Phila. Intl. JZ 34985 (CBS)
38. **AUTOPSYOPSYCHIC**
YUSEF LATEEF/CTI 7082
39. **LIVING ON A DREAM**
WAYNE HENDERSON/Polydor PD 1 6145
40. **MOONSCAPES**
BENNY MAUPIN/Mercury SRM 1 3717

CBS Jazz

(Continued from page 20)

label and the creation of Tappan Zee Records. Nemperor's Stanley Clarke is being looked to as an artist to greatly expand the popularity of jazz in all areas with even a stab at top 4, while Tappan Zee, producer/keyboardist Bob James' label, is viewed as "the logical extension of the CTI concept," according to Slaughter. "The concept is simply quality—the music, packaging and the approach. Time was you'd go to a record store and ask what was new on CTI. Tappan Zee is what that should have evolved into."

A key to the jazz and progressive music marketing department philosophy is a fully integrated, tight coordination with all departments in CBS. For example, cites Slaughter, "Our involvement with a&r is very close with Dr. George Butler and Jim Fishel. While we don't try to dictate an artist's direction, my only advice is to make sure the artist understands that he is trying to reach people—that he's playing for people rather than just himself. And as much as possible give us at least one cut that we can hook the listener to. It can only take one cut."

While always planning ahead, LeBaron Taylor and Vernon Slaughter continue to look back as evidenced by Columbia's recently instated Contemporary Masters Series. "Obviously there's a resurging interest in jazz," Taylor points out, "and with the acquisition of a Dexter Gordon we are accommodating the people interested in the earlier jazz giants." Slaughter adds that "the series is all tastefully done with the recordings cleaned up as best as possible and with extensive liner notes with a historical perspective. As a marketing person the challenge is to create campaigns and ways to turn a profit and reach a large portion of the consumers."

Currently CBS is riding a healthy string of jazz hits which includes work by Hubert Laws, Dexter Wansel, Lonnie Liston Smith, Al DiMeola and Mark Colby. With some major product upcoming from John McLaughlin, Freddie Hubbard, Weather Report and Herbie Hancock, future campaigns planned by the jazz and progressive music marketing department encompass television appearances by some of CBS' larger jazz acts, joint promotions with other labels and summer concerts. Slaughter sums it all up explaining, "We are working for these artists so they can feel they are in the mainstream of the company. That has traditionally been the problem with jazz departments in other companies. This time we're stepping out."

Ritenour to E/A



Guitarist Lee Ritenour has signed to Elektra/Asylum Records. E/A chairman Joe Smith (left) and E/A jazz/fusion division general manager Don Mizell (right) welcomed Ritenour at the signing ceremonies at E/A's Los Angeles offices.

CBS Expands Black Music Press Dept.

■ NEW YORK — Win Wilford, director, press information & artist affairs, black music marketing, has announced the expansion of the black music marketing press area. The expansion will provide for the wider and more efficient media coverage for black artists on the Columbia, Epic and Associated Labels.

George Wanamaker has been appointed associate director, press information and artist affairs, reporting directly to Wilford. He will be responsible for the coordination of west coast-based artists and artists affairs as well as securing local and national press for black artists.

Prior to joining CBS, Wanamaker was associate editor of Record Review Magazine. He also has been a regular contributor of reviews and features to Phonograph Record magazine, Soul, Black Stars, The L.A. Free Press and Rolling Stone.

Carolyn Van Brunt has been appointed general publicist, press information and artist affairs, west coast, reporting directly to Wanamaker. She will insure print, radio and television coverage for the labels' artists while developing and implementing extensive publicity campaigns.

Van Brunt most recently worked as assistant to the president,

Global Entertainment Industries, Inc.

Alicia G. Johnson has been promoted to the position of tour publicist, press information and artist affairs, reporting to Wanamaker. She will be responsible for tour publicity involving all artists appearing on the west coast.

Johnson joined CBS in July, 1977 as secretary to the associate director, press information and artist affairs, west coast. Prior to this she worked as a freelance production coordinator for the Omicron and Crusin/Rosen Production companies.

Firstman to Image

■ LOS ANGELES—Barbara Firstman has joined the staff of Image Marketing & Media as a marketing analyst. She was most recently with Music Plus Records in Studio City. Prior to Music Plus she was with the L.A. branch of ABC. Also joining the staff is Scott Williams as assistant to the office manager.

Fantasy Ups Urserly

■ LOS ANGELES — Bob Urserly has been named national promotion director/black music at Fantasy/Prestige/Milestone/Stax Records, announced label president Ralph Kaffel.

The Coast (Continued from page 18)

Frankie Valli, Billy Preston and John Mayall at Kendun Recorders . . . In signing news, local heavy-metal mongers **BadAxe** will be represented by lawyer **Mickey Shapiro** in upcoming negotiations for a label deal, and Australian group **Sherbet** will apparently be signing with RSO, much to their good fortune. Sherbet has been booked with **Andy Gibb** for June concerts in Long Beach, San Diego, Fresno and San Francisco, and they'll go into the studio June 15 with producer **Jay Lewis** . . . Also on the tour front (that's the "making tracks" part of our clever headline), **David Johansen** has been set for seven west coast dates with **Tom Petty and the Heartbreakers**. Johansen will reportedly be joined by ex-NY **Doll Sylvain Sylvain** . . . Rumor has it that **Carly Simon** will appear at the Roxy in June or early July at the latest, with the International Amphitheatre also a possibility . . . We also hear that **Linda Ronstadt** may make her on- or off-Broadway debut for **Joseph Papp's** Public Theatre Organization in **Bertolt Brecht's** "Mahagonny." Sounds interesting . . .

RECORD WORLD THE R&B LP CHART

MAY 27, 1978

1. **SHOWDOWN**
ISLEY BROS./T-Neck JZ 34930 (CBS)
2. **SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
3. **CENTRAL HEATING**
HEATWAVE/Epic JE 35260
4. **SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
5. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
6. **YOU LIGHT UP MY LIFE**
JOHNNY MATHIS/Columbia JC 35259
7. **NATURAL HIGH**
COMMODORES/Motown M7 902R1
8. **STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
9. **BOOTS? PLAYER OF THE YEAR**
BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093
10. **THANKFUL**
NATALIE COLE/Capitol SW 11708
11. **THANK GOD IT'S FRIDAY**
(ORIGINAL SOUNDTRACK)
Casablanca NBLP 7099
12. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
13. **RAYDIO**
Arista AB 4163
14. **BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
15. **DO WHAT YOU WANNA DO**
DRAMATICS/ABC AA 1972
16. **FUNKENTECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7034
17. **PEABO**
PEABO BRYSON/Capitol ST 11729
18. **ALMIGHTY FIRE**
ARETHA FRANKLIN/Atlantic SD 19161
19. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
20. **WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004 (Casablanca)
21. **WARMER COMMUNICATIONS**
AVERAGE WHITE BAND/Atlantic SD 19162
22. **MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
23. **SUNBURN**
SUN/Capitol ST 11723
24. **DON'T LET GO**
GEORGE DUKE/Epic JE 35366
25. **IF MY FRIENDS COULD SEE ME NOW**
LINDA CLIFFORD/Curtom 5021 (WB)
26. **WE CAME TO PLAY**
TOWER OF POWER/Columbia JC 34906
27. **THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
28. **LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
29. **ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA 811 G (UA)
30. **MY RADIO SURE SOUNDS GOOD TO ME**
LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
31. **GET TO THE FEELING**
PLEASURE/Fantasy F 9550
32. **RIDING HIGH**
FAZE O/SHE SH 740 (Atlantic)
33. **LOVE BREEZE**
SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
34. **GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710
35. **HEADLIGHTS**
THE WHISPERS/Solar BXL 1 2774 (RCA)
36. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BSK 3088
37. **JAMERICAN MAN**
DAVID OLIVER/Mercury SRM 1 1183
38. **SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APLT 2466
39. **CHIC**
Atlantic SD 19153
40. **BOOGIE TO THE TOP**
IDRIS MUHAMMAD/Kudu 38 (CTI)

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA (5)
MUSIC IN MY LIFE—Mac Davis—Col (4)
ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA (4)
STILL THE SAME—Bob Seger & The Silver Buller Band—Capitol
YOU CAN'T DANCE—England Dan & John Ford Coley—Big Tree

WNEW/NEW YORK

IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
OVER THE RAINBOW—Gary Tanner—20th
THAT ONCE IN A LIFETIME—Demis Roussos—Mercury
SHAKER SONG—Spyro Gyra—Amherst

WBAL/BALTIMORE

FROM NOW ON—Bobby Arvon—First Artists
MAYBE I'M A FOOL—P.J. & Bobby—Butterfly
MIDNIGHT LIGHT—LeBlanc & Carr—Big Tree
ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA

WMAL/WASHINGTON

BAKER STREET—Gerry Rafferty—UA
BORN TO BE WITH YOU—Sandy Posey—WB
DAYLIGHT KATY—Gordon Lightfoot—WB
EVERY KINDA PEOPLE—Robert Palmer—Island
ONE LIFE TO LIVE—Lou Rawls—Phila. Intl.

WKBC-FM/ WINSTON-SALEM

CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly
MIDNIGHT LIGHT—LeBlanc & Carr—Big Tree
OPINION ON LOVE—Mac McAnally—Ariola

WQUD-FM/MEMPHIS

LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
SHADOW DANCING—Andy Gibb—RSO
TREAT ME RIGHT—Stephen Fretone (local)
WHY DID YOU HAVE TO BE SO BEAUTIFUL—Wilson Bros.—Big Tree

WFTL/FT. LAUDERDALE

MUSIC IN MY LIFE—Mac Davis—Col
YOU BELONG TO ME—Carly Simon—Elektra

WIOD/MIAMI

ANOTHER FINE MESS—Glen Campbell—Capitol
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA

WCCO/MINNEAPOLIS

ALL FOR A REASON—Alessi—A&M
ANOTHER FINE MESS—Glen Campbell—Capitol

DAYLIGHT KATY—Gordon Lightfoot—WB
HE'S SO FINE—Kristy & Jimmy McNichol—RCA
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
MAYBE I'M A FOOL—P.J. & Bobby—Butterfly
ONLY ONE LIGHT IN MY LIFE—Ronnie Milsap—RCA

KMBZ/KANSAS CITY

BABY I'M YOURS/GOD KNOWS—Debby Boone—Warner/Curb
BLUER THAN BLUE—Michael Johnson—EMI America
HE'S SO FINE—Jane Olivor—Col
IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
MUSIC IN MY LIFE—Mac Davis—Col
THERE AIN'T NO GOOD CHAIN GANGS—Cash & Jennings—Col
TONIGHT—Barbara Mandrell—ABC

KMOX/ST. LOUIS

MAYBE I'M A FOOL—P.J. & Bobby—Butterfly
NOTHING IS YOUR OWN—Michael Murphey—Col
SHOWDOWN—Gallagher & Lyle—A&M
SO HARD LIVING WITHOUT YOU—Airwaves—A&M
STILL THE SAME—Bob Seger—Capitol
WILL YOU STILL LOVE ME TOMORROW—Dave Mason—Col
YOU CAN'T DANCE—Dan & Coley—Big Tree
YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst

KSFO/SAN FRANCISCO

HE'S SO FINE—Jane Olivor—Col
IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
TAKE ME BACK TO CHICAGO—Chicago—Col
TWO OUT OF THREE AIN'T BAD—Meatloaf—Epic/Cleve. Intl.

KPNW/EUGENE

EVERY KINDA PEOPLE—Roberta Palmer—Island
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
STILL THE SAME—Bog Seger—Capitol
YOU CAN'T DANCE—Dan & Coley—Big Tree

KVI/SEATTLE

CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (a.m.)
FOLLOW ME, FOLLOW YOU—Genesis—Atlantic
HE'S SO FINE—Jane Olivor—Col. (a.m.)
ONE LIFE TO LIVE—Lou Rawls—Phila. Intl. (a.m.)
OVER THE RAINBOW—Gary Tanner—20th (a.m.)
TWO OUT OF THREE AIN'T BAD—Meatloaf—Epic/Cleve. Intl.
YOU GOT IT—Diana Ross—Motown

Also reporting this week: WSB, WSAR, WLW, WTMJ, WSM, WIP, WGAR, KIIS.
 22 stations reporting.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

NEW DISC: The upcoming **Leo Sayer** album (WB) will have no falsetto, no horns, only one string chart and a few other surprises as well. Sayer cut **Jackson Browne's** "Something Fine" (with **Lindsey Buckingham** singing along), **Buddy Holly's** "Raining In My Heart," **Russell Smith's (Amazing Rhythm Aces)** "Dancing The Night Away," **Andy Fairweather-Low's** "La Booga Rooga" and **Eric Kaz'** astonishing "Tonight The Sky's About To Cry" (once recorded by **Bonnie Raitt**). He collaborated with **Tom Snow** on three songs and with **David Batteau** on the Dixieland-ish "New Orleans." Kaz and **Craig Fuller**, who are working on their first album for Columbia, also sing some background vocals. The album was produced by **Richard Perry** and word is that the largely acoustic lp is a major departure for both artist and producer. Look for release this week. Unfortunately, the rumored Sayer imitation of **Bob Dylan** singing "Stayin' Alive" will not be included.



SIGNING: **Dickey Betts** (Arista) has signed a world-wide publishing administration deal for his Pangola Music with Arista Music. Betts is shown here with Arista VP and general manager **Billy Meshel** after a recent performance at Santa Monica Civic.

NAMED: **Don Oriolo** has been named vice president and general manager at Intersong Music, U.S.A. He replaces **Ron Solleveld** who moved on to Intersong in London. Oriolo was most recently with April/Blackwood, N.Y. and has worked as an independent

producer . . . **Rick Landy** to manager, catalogue exploitation, at 20th Century Music (L.A.) via president **Herb Eiseman**.

HAPPY: **Carl Griffin** at Jobete reports current catalogue activity with new records of "Shake Me, Wake Me" by **KC & The Sunshine Band**, "Stubborn Kind of Fellow" by **Frankie Miller**, "I Second That Emotion" by **Thelma Jones** and "Back In Your Arms Again" on the upcoming **Taxi (Genya Ravan)** 20th Cent. lp. . . . Meanwhile, over at ABC/Dunhill, **Rick Shoemaker** says that company has cuts on four of the top selling soundtrack albums: "FM," "Grease," "The Last Waltz" and "American Hot Wax" . . . **T-Bone Burnett** (Bug Music) has three songs in the about-to-be-released **Kris Kristofferson/Rita Coolidge** album . . . **Steve Gibb** of the Southern Writers Group has "If I Ever Had To Say Goodbye To You" in the new **Helen Reddy** album. It's also been recorded by **Bobby Goldsboro** and **Glenn Yarbrough**. Southern Writers Group also controls **Randy Goodrun's** "Bluer Than Blue," a single hit by **Michael Johnson** (EMI America) . . . **David Lasley**, a new signing to Almo/Irving Music, has the title cut on the next **Rita Coolidge** album, "Love Me Again," co-written with **Allee Willis**, and co-wrote three songs with **Kiki Dee** for her next lp project.

RE-SIGNING: **Carole Bayer Sager** has re-signed with Chappell to co-publish her Begonia Music (BMI). She's already hard at work writing the lyrics to a new **Neil Simon** Broadway production with **Marvin Hamlisch** (another recent Chappell signing) handling the melodies. The two just finished "Through The Eyes Of Love," the title theme for the new movie "Ice Castles." **Joey Travolta** (Millennium) just released her "I Don't Wanna Go," co-written with **Bruce Roberts**.

AWARDS: ASCAP will hand out its annual Deems Taylor Awards on June 1st. The awards are for excellence in books and articles on music. Authors will receive checks and plaques from ASCAP president **Stanley Adams** and their publishers will receive plaques . . . BMI has named eight young composers as the winners of their 26th annual Awards to Student Composers. They range in age from 15 to 25 and two were previous award winners. That brings to 233 the number of composers who have been given BMI grants toward their musical educations.

Charlie Parker Lives on Via New Warners Project

By SAMUEL GRAHAM

■ LOS ANGELES—While the ongoing preoccupation with the Beatles — through record releases, movies, books, theatrical adaptations and more—may be commanding a great deal of media attention lately, music lovers cannot but be aware that the past couple of years have also seen a renewal of interest in one of the figures who made a vital contribution to the Afro-American hybrid commonly called jazz.

Charlie Parker, the alto saxophonist known as Bird, may not have had the worldwide cultural impact of the Fab Four, but his influence as a musician has been considerable. Parker with Dizzy Gillespie, Thelonius Monk and a couple of others, virtually invented the style of bebop, with its flights of virtuoso improvisation, complex rhythms and unusual (especially in the 1940s) harmonic combinations; and in so doing, he redefined the entire language of jazz and established himself as arguably the music's greatest exponent in this century (Parker died in 1955 at the age of 34).

Many of Parker's recordings have been repackaged fairly recently with taste and thoroughness by such labels as Columbia, Verve and Arista/Savoy, and this month marks the release of the most impressive package yet. Under the auspices of vice president/talent Bob Krasnow, Warner Bros. is issuing a limited edition six-record set of some of Parker's best work, originally recorded in the late '40s for the small Dial label. The deluxe package is supplemented by a double album pressed in much greater quantities and containing representative tracks from the six-record set.

The first in a series of steps that led to the release of "Charlie Parker" came when Krasnow took an option on "Bird Lives!", Ross Russell's Parker biography, in order to investigate the possibility of a movie adaptation. Since Russell was also the producer of the Dial sessions, Krasnow found that he (Russell) also "liked the idea of packaging the music," and Warner Bros. arranged to release the masters. The original mother discs were brought to the U.S., where, in a rather difficult process, they were transferred to tape under the direction of Stewart Levine; it is this process

■ In last week's story about the purchase of Big Tree Records by Atlantic Records, it was inadvertently omitted that Bobby Mellin was one of the founders of the Big Tree label.

that Krasnow called "the secret to enhancing the sound."

Krasnow, having decided "to do something very elegant, something in response to the schlocky bootleg treatment the Dial sides have gotten since their original release," then personally commissioned six artists — Ben Schonzeit, Raymond Saunders, Larry Rivers, William T. Wiley, Lowel Nesbitt and Romare Bearden — to create an original work, one for the sleeve of each volume. "My first intention was to get premier American black artists involved, like Bearden and Saunders," Krasnow said. "Then I wanted people who were involved musically and personally, like Rivers, who knew Parker. The remaining three represent the elite of American avant-garde artists." The result is an attractive and comprehensive set selling for \$35.00.

Only 4000 copies of the set will be available on a worldwide basis; a mere 1200 will be sold in the United States. "I recognize that even with the reasonable price tag, the set would have a fairly limited appeal, what with so many alternate takes and all," Krasnow said, "so I figured, 'Why not make it really exclusive, a genuine collector's item?'" He added that the set will be sold through "major chains, as well as major jazz and college stores." The double album condensation, of which some 25,000 copies were pressed, "will

Simon Org. Bows

■ NEW YORK—The Brad Simon Organization has been established by Brad Simon, a former management consultant with the international accounting firm of Arthur Andersen & Co., to direct the creative and business affairs of a select number of recording artists. The firm is located at 176 E. 77th Street, New York.

ABC Signs Arlyn Gale



Pictured at the signing of Arlyn Gale to ABC Records are, from left: front: Arlyn Gale; Steve Diener, president, ABC Records; Mike Appel, Gale's manager; back: Howard Siegel, attorney for Laurel Canyon Ltd.; Richard Green, vice president of business affairs, ABC; Jere Hausfater, attorney, ABC; David Fidlou, C.P.A. for Laurel Canyon Ltd.; Mark Meyerson, vice president of A&R, ABC; and Steve Duboff, director of A&R, ABC.

finance everything. For the popular edition, we took what we thought were representative takes, although not all were necessarily Parker's own choices. We knew some of our selections were controversial, but we felt that these takes had an overall continuity of sound. It was more or less a producer's prerogative."

The option originally taken on "Bird Lives!" has now been exercised, and Parker's life and work will soon be the subject of a motion picture. Parker will be portrayed by Richard Pryor; the screenplay is the work of Richard Wesley, while Warner Bros. will produce in conjunction with Pryor and David Franklin. The movie, which Krasnow called "the ultimate music film and a positive look at Bird's life" (the saxophonist was plagued by drug and other personal problems), will be accompanied by a double soundtrack album incorporating classic Parker performances and newer interpretations.

The six original works of art—which are owned by Krasnow—along with other Parker memorabilia such as his actual instruments, sheet music and various photos, will be on display in coming months in museums in Los Angeles, New York and other cities. Krasnow called the entire project "an attempt to raise the overall consciousness about Parker. I think this indicates that a big company can really care about music."

E/A Names Pelley Field Promo Mgr.

■ LOS ANGELES—Rip Pelley has been named national field promotion manager at Elektra/Asylum Records, reporting to VP, promotion, Ken Buttice. A five-year veteran of the company, he will continue to be based in E/A's headquarters here.

CBS Promotes Roberts

■ NEW YORK—Vernon Slaughter, director, jazz/progressive music marketing, has announced the promotion of Rita L. Roberts to the position of product manager, jazz/progressive music marketing, CBS Records.

In her new position, Ms. Roberts will be responsible for packaging, advertising, merchandising and planning for selected artist in the CBS jazz/progressive music area.

Ms. Roberts joined CBS Records in January, 1977 as manager of administration, black music marketing, and prior to that she taught at the City University of New York.

WB Ups Springer

■ LOS ANGELES — The appointment of Charlie Springer to the position of regional marketing manager covering the Chicago WEA branch area has been announced by Lou Dennis, Warner Bros. vice president and director of sales.

In his new post, Springer will be responsible for all aspects of Warner's marketing activities in the Chicago area.

Formerly a singles specialist with WEA in Chicago, Springer most recently was a sales person at WEA's St. Louis sales office for a period of six months prior to his new appointment.

Gonzo Band to Capitol

■ LOS ANGELES — The Lost Gonzo Band has signed an exclusive, longterm, worldwide recording contract with Capitol Records, Inc., according to Rupert Perry, vice president, a&r, CRI.

The nucleus of the Lost Gonzo Band is made up of three singers, writers and musicians—Gary P. Nunn (lead vocals, piano and guitar), Robert Livingston (lead vocal and guitar) and John Inmon (lead vocals and lead guitar). The Gonzo core is complemented by Kelly Dunn (keyboards), Bobby Smith (bass) and Michael Holleman (drums).

The first Capitol album by the Lost Gonzo Band, titled "Signs Of Life," will be released in June. The lp was produced by Neil Wilburn for Free Flow Productions.

Gold for Mercury

■ CHICAGO—Two of the first acts signed to Phonogram, Inc./Mercury Records after opening its Memphis office in 1976, the Bar-Kays and Con Funk Shun, have been awarded gold records for their latest lps according to Charles Fach, executive vice president/general manager for the firm.

Both the Bar-Kays' "Flying High On Your Love" and Con Funk Shun's "Secrets" were certified gold by the RIAA.

Dialogue (Continued from page 22)

Harris: Because we have so many people signed, I don't think we need any more rock acts, unless they're incredible. But we're not actively going out and saying we need product to fill our pipeline; no matter what the situation, we will be very discriminating.

RW: So it's more stable.

Harris: Yeah, which is good, because years ago we used to scramble to broaden our base. We'd be looking for another of this, or another of that. Now we have what we feel is enough in every area, save country, which we aren't involved in anyway. We don't have to worry about filling a void in a certain area.

As of this first quarter, we're showing a much broader range than we've ever had at Casablanca. The other effect of growing so large is the company itself, which has grown from about eight people to approximately 130 at this point.

RW: Has that growth been primarily in the field, or is it an overall increase in staff both in L.A. and regionally?

Harris: Our promotion staffs have expanded tremendously. Then our press staff has expanded, as has accounting. Production is one of the only areas that hasn't expanded, simply because we're now utilizing the Polygram organization. The legal staff has to grow, because of the increase in contracts and the intricacies involved with the addition of more acts and more staff.

RW: With these increases, has the basic organizational structure of the record company been dramatically altered?

Harris: We originally went into Casablanca so we could be a small label and give a lot more attention to our acts; that was Neil's basic premise. We realized that, for our acts' benefit, as well as for our own, we had to be dealing from a position of power, though, and we could not deal in a position of power if we were coming with three or four releases a year. You've got to have five or six constantly rolling out; you need product on the street all the time in order for people to pay attention to you.

It's also very dangerous relying on just one or two acts for the label's entire livelihood. Now we've been lucky enough to establish five or six acts, and to have signed nine or ten acts, who consistently sell between 200,000 and a million albums.

RW: With that increased sales base, do you see Casablanca bidding for major established talent in the near future?

Harris: Yes.

RW: Is there any concern that entering those higher bidding levels could cut down on your overall talent budget?

Harris: We don't really have a talent budget. If an act comes along and impresses us enough, we'll find the money to fund them. If you don't take a chance on what your ears tell you to believe in, then you shouldn't be in this business, because it's one where you have to take some chances to succeed.

RW: That would seem to apply to Casablanca's willingness to make a substantial investment in musical styles that initially had minimal airplay, especially disco.

Harris: The product isn't exclusive. The product, for the most part, has always been designed to appeal to a mass audience; even with the special interests many of those artists suggest, our marketing people have always hoped disco, for example, would go from the exclusivity of the dance floor into a mass acceptance situation, and that has proven true in many cases. We have sold a lot of records without airplay, and established some very big groups without it. Love and Kisses' first lp went over 200,000 without any airplay, and with comparatively little advertising; much of that was through word of mouth. If anything's been proven about disco, it's that you don't need conventional airplay to sell product. If it were up to radio, those records would never get exposure and never sell; if it were left up to radio alone, Frampton's album would have done half what it did, because it took radio six months to get on his bandwagon. Marketing took it all the way. Kiss never had a whole lot of support from radio until we proved how extraordinary they were and how many records they could sell without it. It was a tremendously hard fight.

I do think that radio, for the most part, is opening up more; it's overcoming its prejudices, and accepting more. A year ago, I would have been pushed out of nine out of ten stations if they thought a record smacked of disco, but now stations like WLS are playing more disco product.

RW: Much of the new sales potential for records lacking airplay is being traced to the gains made in marketing and merchandising. Here, too, Casablanca has been fairly active, since you were one of the first labels to develop merchandising tie-ins for your own acts. And you were also among the first to develop research questionnaires for inclusion in the album packages themselves.

Harris: Well, that whole thing started with the Kiss "Alive" album.

Since that point, we've included merchandising pieces in several other albums, and we've found they work extremely well. They help build a very, very loyal audience by offering things relating to the act that you can't buy anywhere else.

So far, it's worked with every act we've done it with, and we hope to be incorporating the approach in a lot more projects. The only criterion is the amount of sales the act can achieve on initial release, so that we can at least cover the basic cost of the merchandising campaign.

RW: What about research information? Have those questionnaires provided new insights about your buyers?

Harris: We learned a lot of interesting things from the 'bounce backs' we put into albums. The information we got was mostly in the areas of advertising and marketing, and we've since used the information in planning our campaigns more intelligently.

RW: How did that "bounce back" data influence your advertising buys?

Harris: There were national magazines that we were unaware of, in terms of the enormous impact they have on the music-buying public. Sports Illustrated would be one good example of a publication that surprised us, but probably shouldn't have. It's not a conventional magazine to advertise music in, and it is very expensive for the advertiser, but the number of prime male readers they have is tremendous, as is the number of black readers.

So we've been looking at those magazines that we knew existed, but weren't aware a music audience would be that much into.

RW: That would seem a classic example of how the lack of research available until recently in a sense created blinders for the business; record companies could think of themselves as uniquely apart from all other businesses, and ended up working only with a small fraction of available media.

Harris: Well, those blinders have been one reason why the music industry, up until last year, hadn't exploded to its full potential. It's now starting to approach its potential, and I think it's because all the labels' television advertising has just become tremendous. At one point, we were probably the biggest television advertiser in the record industry; now we're not, and it's not because we don't do it anymore, or because we don't do as much, but because everybody is doing it now. Television advertising for music product is finally coming of age. I think it's going to take a much bigger share of the advertising dollar than anybody thought it would, and it's going to do that a lot faster than they thought it would, too.

RW: The industry's involvement with television seems certain to go beyond just advertising, if the recent interest in films is any indication. Casablanca's expansion into film through the merger with Peter Guber's FilmWorks obviously provided you with a strong cross-promotional situation for "The Deep," but that was more of a conventional soundtrack property on the record end. Is "Thank God It's Friday" more of a balanced cross-promotion?

Harris: "T.G.I.F." is something that the entire company can relate to, more so than "The Deep." The merger took place after "The

(Continued on page 80)

REO at the Checkerdome



Epic's REO Speedwagon played St. Louis' Checkerdome Arena recently for 16,000 fans as well as a host of Epic execs from around the country. The show was simulcast live to 13 different markets. Pictured above at the post show reception (from left) are: Lennie Petze, VP of a&r Epic; Don Dempsey, senior VP & gen. mgr., Epic/Portrait/Associated Labels; John Baruck, REO manager; Gary Richrath, REO; Frank Mooney, regional VP (southwest), CBS; Kevin Cronin, REO; Neal Doherty, REO.

THEATER REVIEW

'Working' Works

■ NEW YORK — "Working," the Broadway musical, seeks to keep intact as much as possible "Working," the book by Studs Terkel. "It is our feeling," a program note states, "that the value of this piece stems chiefly from the fact that it is true, and we have made every effort to keep from sliding into the realm of 'playwriting.'"

"Working" will likely be on Broadway for a long time, and become the sort of play civics classes go to see. It's not a propaganda piece for free enterprise, and some of the people we see have plainly reached dead ends, but the uplifting feeling one gets from seeing all this striving, all this living, must connect up with the very heart of what many Americans feel about their lives and their country.

All of which makes "Working" just right for a typical Broadway audience. Sets wheel in and out like parts on an assembly line; vivid, down-to-earth characters appear to tell their brief stories and vanish just as quickly. Once again, there must be something deeper that makes us want to hear what they have to say, but good acting and superior direction insure our attention.

We see a post-flower-child newspaper copy boy who is fired for meditating with a plant in the newsroom; an aging teacher forced to adapt to an inner-city school; a housewife who is emphatically proud of her "job;" a call girl who can't quite convince us she is proud of hers—in all, 41 lives, portrayed by 17 actors, which leave us feeling that we've just had a top-to-bottom tour of our society.

Stephen Schwartz, the director,

has retained the Chicago setting of Terkel's book, and his combination of sets and slides whisks our attention from one part of town to another. When the red-lettered "Working" sign—which doubles as a painter's scaffold—is covered by the cast members frozen in their work poses, it could be a prototype for a new Mount Rushmore.

Six composers and lyricists contributed original material for the musical. Among them is James Taylor, making his debut as a writer for Broadway. His "Brother Trucker," a CB saga in the second act, is probably too bawdy for radio, but it ranks with his best recent songs.

The music takes in a variety of styles, most of them rock, contemporary pop or big-band-oriented, and, Taylor's own audience aside, should make for a successful cast album.

The play requires each cast member to handle several roles, and each of the 17 seem at ease in this format. A few stand out. Matt Landers, who plays a gas meter reader, a fireman, a salesman and a tie salesman, manages to be quite funny in two of his characterizations and powerfully affecting in the other two. Lenora Nemetz, a supermarket checker and a waitress, sidesteps the television-produced clichés for each such worker and brings them to life in an energetic, earthy way.

"Working" could easily have been as incoherent as a telephone book. That it all hangs together speaks well for the cast, the music and the direction. And, as Terkel certainly realizes in his book, for the human race as well.

Marc Kirkeby

TGIF Luncheon



Casablanca Record & FilmWorks, Inc. recently hosted a luncheon at New York's Tavern On The Green restaurant as part of a multi-faceted promotion for its most recent film release, "Thank God It's Friday." The luncheon was held to give theater owners a preview of the film which will be shown in 74 theaters in the New York metropolitan area. Pictured above, from left, flanked by two models who helped distribute promotional materials, are: Lewis Merenstein, president of Lewis Merenstein Associates; Kevin Burke, assistant N.Y. disco coordinator; Worthy Patterson, eastern director of marketing for Casablanca; Ray D'Ariano, east coast director of special projects for Casablanca; Neil Bogart, president of Casablanca Record & FilmWorks; and Irv Biegel.

Big Tree Inks Wilson Pickett



Wilson Pickett has signed a long term, exclusive world-wide recording contract with Big Tree Records (a division of Atlantic Records). Pickett's debut 45 release under the new agreement is "Who Turned You On" b/w "Dance You Down." Both sides were produced by Rick Hall and Don Daily and recorded at Fame Studios in Muscle Shoals, Alabama. Pickett's debut LP for Big Tree will follow shortly. Shown at the signing ceremonies are, from left: Cotillion Records president Henry Allen, president of Atco Records & Custom Labels Doug Morris, Big Tree Records president Dick Vanderbilt, Cotillion Records vice president Eddie Holland, and (seated) Wilson Pickett.

CLUB REVIEW

Franks Dazzling At Golden Bear

■ LOS ANGELES—Kicking off a tour in conjunction with the release of his new lp, "Burchfield Nines," Warner Bros. artist Michael Franks headlined a two-day stint at Huntington Beach's Golden Bear. Heretofore Franks has been primarily a recording artist, his live presentation lacking the focus that would enable him to develop a solid live audience.

The two nights Franks spent out in Orange County may have helped to rid him of that particular albatross. The center of attention was definitely the singer-songwriter, whose own acoustic guitar accompaniment and four-piece group of keyboard, bass, drums and multiple reeds clicked coolly into "When the Cookie Jar Is Empty," a number off his newest effort. While his power is not diminished by lack of electric guitar, the edges tend to soften and the emphasis shifts back to Franks' voice, which at times can be reminiscent both of the quality of Chris Montez and the delivery of Mose Allison.

Franks concentrated heavily

on the New York feel of "Burchfield Nines" while not forsaking the capacity audience, who clamored for songs from "The Art of Tea" and "Sleeping Gypsy," his first two albums. Further endearing himself with the delicate introversion of up-tempo ballads such as "The Lady Wants to Know" and "I Really Hope It's You," he interspersed these with the funk of "Monkey See — Monkey Do" and the utterly delightful "Popsicle Toes."

While keeping with traditional jazz sources, Michael Franks has developed a unique stylization of both jazz and MOR sources. It has begun to carry him for a crossover in his recording career, and appears to be probable in his live presence, given Franks' ability to excite with intelligence and a minimum of volume. In "Burchfield Nines" he remarks "I'd like to learn to box like Miles . . ." and judging from his sets at the Golden Bear, it seems possible that Franks may yet approach his goal.

Franc Gavin

**GEORGE BENSON
EROTIC MOODS**

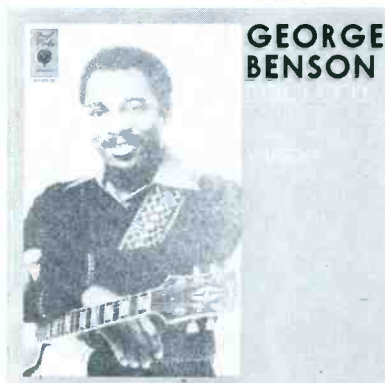
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ABC Inc. Toppers Defend Record Arm

(Continued from page 3)

said, "and we intend to be successful here, as we have been in our other entertainment businesses."

Questions put to Goldenson during the discussion portion of the meeting showed the chairman to be a knowledgeable spokesman for his corporation's record arm. In the course of one

Singles Analysis

(Continued from page 10)

tic) at #74 bullet; Toby Beau (RCA) at #77 bullet; Rare Earth (Prodigal) at #78 bullet; Love & Kisses (Casablanca) at #79 bullet; Steve Martin (WB) picked up a bullet this week with his comedy record "King Tut" which got immediate exposure on "Saturday Night Live" and which is being found to be a sure-shot for morning programming; and Gary Tanner (20th Century) which comes on with a bulleted #85.

Album Analysis

(Continued from page 10)

(RCA) at #88 bullet, Aretha Franklin's "Almighty Fire" (Atlantic) at #95 bullet, "U.K." (Polydor) at #96 bullet, Alvin Lee's "Rocket Fuel" (RSO) at #99 bullet and Airwaves' "New Day" (A&M) at #100 bullet.

Gerry Rafferty (UA) whose single is still in the top 20 and moving well, had another good week with solid sales and rack activity jumping 34 notches to #27 bullet. Right behind him is Carly Simon (Elektra) at #28 bullet. Two soundtracks, "Grease" (RSO) and "Thank God It's Friday" (Casablanca) are still showing good movement at #33 and #35 respectively. Both soundtracks are spurred by significant singles activity and with both movies scheduled to open within the next few weeks, it appears that there is much more action to come. While it has yet to start to sell in the same numbers as either "Grease" or "TGIF" The Band's "The Last Waltz" (Warner Bros.) moves up to #45 bullet without the benefit of a single.

Also showing good movement is Eddie Money (Columbia) at #44 bullet, Foghat's "Stone Blue" (Bearsville) at #47 bullet, Patti Smith's "Easter" (Arista) at #50 bullet, REO Speedwagon (Epic) at #62 bullet, The Marshall Tucker Band (Capricorn) at #66 bullet, Bob Marley and the Wailers (Island) moving up to #73 bullet, Al DiMeola (Columbia) at #78 bullet and Todd Rundgren's "Hermit Of Mink Hollow" (Bearsville) at #85 bullet.

particular exchange with a young stockholder, Goldenson rattled off sales figures and projections for Steely Dan, the Floaters, B.B. King, Jimmy Buffett and Stephen Bishop, and indeed showed himself to be better informed on those artists' careers than was the stockholder, who presented himself as a popular music fan.

For the other divisions of ABC, Goldenson and Rule were able to depict a highly successful year and project even better performances to come, particularly in the broadcast division.

"Our first priority is to maintain our leadership in broadcasting," Goldenson said. "We need to make a major reinvestment of capital in our basic business of broadcasting. Too many of our facilities have become inadequate for our current needs . . . As a result, this year's capital spending budget could be as high as \$100 million—and most of it will be invested in broadcasting."

Goldenson said that Word, Inc., the ABC-owned, Waco, Texas-based religious publishing and recording company, had been transferred from the Leisure Group to ABC Publishing so that "additional management expertise can be brought to bear on the division's intrinsic strengths."

Rule painted a similarly positive picture of the ABC Radio Division. He did say, however, that KXYZ-AM, an ABC-owned station in Houston with an adult contemporary format, "has been a problem due to its technical limitations, and we are considering its sale and the acquisition of a more powerful facility."

Carole Sager Re-Inks with Chappell



Chappell president Irwin Z. Robinson has announced the signing of writer/artist Carole Bayer Sager to an exclusive new worldwide agreement. Ms. Sager celebrated the new co-publishing agreement between her Begonia Melodies Inc. and Unichappell (BMI) (a continuance of a previous relationship) in The Record Plant studios in Los Angeles where she's completing work on her second album for Elektra Records. In addition to a planned summer tour, she also wrote the theme song with Marvin Hamlisch for the forthcoming Columbia motion picture "Ice Castles" and is writing lyrics for a Broadway musical with book by Neil Simon and music by Hamlisch. Shown in the studio are (from left): Ms. Sager's manager Shep Gordon, producer Brooks Arthur, Chappell professional manager Randy Talmadge, Chappell vice president, west coast division, Roger Gordon, and Ms. Sager.

Eagles Conquer Stone



The baseball game between the Eagles and Rolling Stone Magazine, recently held at the Dedeaux Baseball Field on May 7, showed the Eagles winning at a score of 15-18. Five thousand fans were in attendance, including Governor Jerry Brown, Joni Mitchell, Daryl Hall, Chevy Chase, Stephen Bishop and Karla Bonoff. The losing team donated \$5,000 to UNICEF, and an extra \$15,000 was garnered up by the sale of VIP tickets for \$100.00. Featured in the photo from left (standing) are: Eagles' Joe Walsh and Tim Schmit; Peggylee Bellas, Rolling Stone; Eagles' Don Henley; Dolores Ziebarth, Rolling Stone; Charles M. Young, associate editor, Rolling Stone; Eagles' Don Felder with his son. Seated from left are: Jann S. Werner, Rolling Stone editor and publishers; Eagles' Glenn Frey; and Irving Azoff, Eagles' manager.

Shelter Taps Heaton

■ LOS ANGELES — Denny Cordell, president of Shelter Records, has announced the appointment of Selina Heaton as his administrative and production assistant.

CBS Strike Over

(Continued from page 3)

ment informing the press that "the strike has been settled, and production is resuming."

A similar statement was issued by Tom Van Gessel, vice president in charge of Columbia Record Productions, which handles their custom pressing.

Cy Leslie

(Continued from page 4)

ing greeting cards, and later moved into the children's records field. He pioneered the introduction of record racks to supermarkets and drugstores and, later, to discount houses. Pickwick remains the nation's largest rack jobbing concern. He also led the development of Pickwick, after its founding in 1953, into a leading manufacturer of economy-priced records, another area in which Pickwick remains an industry leader. Pickwick's retail arm, Musicland, is the nation's largest such chain, with annual business of over \$300 million.

Man Of The Year

Leslie has received a number of civic honors in his career, including Man of the Year awards from the Music and Performing Arts Lodge of B'nai Brith (1972) and the City of Hope (Music Industry Division) (1975). In 1976, he received the Presidential Award of the National Association of Recording Merchandisers.

Guided Growth

In commenting on the transition, C. Charles Smith, president of Pickwick International, said "Pickwick International owes a tremendous amount to Cy Leslie. He not only was the founder of the company, but he also guided its growth for 24 years. Together with such industry greats as the Heilicher brothers and Dan Gittleman, he built a company which is outstanding in the industry for its service and integrity. We value Cy Leslie as a counselor and a friend."

CLASSICAL RETAIL REPORT

MAY 27, 1978
CLASSIC OF THE WEEK



RACHMANINOFF
PIANO CONCERTO NO. 3
HOROWITZ, ORMANDY
RCA

BEST SELLERS OF THE WEEK

RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
WILD ABOUT GERSHWIN—Quintessence
LEHAR: THE MERRY WIDOW—Sills, Titus, Rudel—Angel
RAMPAL AND SAKURA PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
VERDI: IL TROVATORE—Price, Obraztsova, Bonisolli, Karajan—Angel
WAGNER: OVERTURES—Solti—London

SAM GOODY/EAST COAST

BAROQUE FESTIVAL—Marriner—Argo
DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Bonyngé—London
LEHAR: THE MERRY WIDOW—Angel
MENOTTI: THE SAINT OF BLEEKER STREET—RCA
PROKOFIEV: PETER AND THE WOLF—Bowie, Ormandy—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RAMPAL AND SAKURA PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
VERDI: LA TRAVIATA—Contrubas, Domingo, Milnes, Kleiber—DG
VERDI: IL TRAVATORE—Angel

KORVETTES/EAST COAST

BEETHOVEN: MISSA SOLEMNIS—Solti—London
BIZET: THE PEARL FISHERS—Cotrubas, Vanzo, Lombard—Angel
WILD ABOUT GERSHWIN—Quintessence
LEHAR: THE MERRY WIDOW—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RAMPAL AND SAKURA PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
STAR WARS—Mehta—London
TCHAIKOVSKY: VIOLIN CONCERTO—Perlman—Quintessence
VERDI: IL TROVATORE—Angel
WAGNER: OVERTURES—London

KING KAROL/NEW YORK

TERESA BERGANZA SINGS ZARZUELA ARIAS—Zambia (Import)
BOCCHERINI: QUINTET—ABC
DE FALLA: ATLANTIDA—Fruehbeck de Burgos—Angel
IMPRESSIONS FOR FLUTE—Wilson—Columbia
WILD ABOUT GERSHWIN—Quintessence
NIELSEN: MASKERADE—Frandsen—HNH
LEONTYNE PRICE: PRIMA DONNA, VOL. IV—RCA
RAMPAL AND SAKURA PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips
WAGNER: OVERTURES—London

LAURY'S/CHICAGO

BEETHOVEN: MISSA SOLEMNIS—Solti—London
BOCCHERINI: QUARTETS—HNH
DVORAK: SYMPHONY NO. 9—Giulini—DG
GREATEST HITS OF 1720—Columbia
MAHLER: SYMPHONY NO. 9—Giulini—DG
RACHMININOFF: PIANO CONCERTO NO. 3—RCA
SCHUMANN: COMPLETE SYMPHONIES—Barenboim—DG
SHOSTAKOVICH: SYMPHONY NO. 5—Previn—Angel
VAUGHAN WILLIAMS: CONCERTO FOR TUBA—Barenboim—DG
WAGNER: OVERTURES—London

CLASSIC CACTUS/HOUSTON

DVORAK: CELLO CONCERTO—Rostropovich, Giulini—Angel
DVORAK: SYMPHONY NO. 9—Giulini—Angel
HANDEL: RINALDO—Malgoire—Columbia
LEHAR: THE MERRY WIDOW—Angel
MONTEVERDI'S CONTEMPORARIES—Munrow—Angel
RACHMANINOFF: SONGS, VOL. III—Soederstroem, Ashkenazy—London
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
SMETANA: MA VLAST—Neumann—Supraphon
STRAVINSKY: RITE OF SPRING—Mehta—Columbia
TCHAIKOVSKY: SYMPHONY NO. 5—Ozawa—DG

TOWER RECORDS/ SAN FRANCISCO

DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Bonyngé—Philips
WILD ABOUT GERSHWIN—Quintessence
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RACHMANINOFF: SONGS, VOL. III—Soederstroem, Ashkenazy—London
RAMPAL AND WILSON IN FLUTE DUOS—RCA
ROSSINI FOR WIND ENSEMBLE—Netherlands Wind Ensemble—Philips
RUDOLF SERKIN: 75TH BIRTHDAY COMMEMORATION—Columbia
SYMANOWSKI: PIANO MUSIC—Unicorn
VERDI: LA TRAVIATA—Cotrubas, Domingo, Milnes, Kleiber—DG
VERDI: IL TROVATORE—Angel

Philips' Festivo Series

By SPEIGHT JENKINS

NEW YORK — With the first release of Philips' Festivo series settling in on dealers' shelves across the nation, it is time to evaluate initially what the issue is attempting. According to Nancy Zannini, the young, attractive Illinoisian who handles the Dutch company's publicity in the United States, Festivo is Philips' first mid-price label in the United States. The company has budget products in Europe but not here.

The list price of Festivo is \$6.98 as opposed to Philips' \$8.98, and the reason it is a mid-price rather than budget model is because the records are issued with the precise quality control used on Philips records. For some years most reviewers have held Philips' sound up as the best in the industry, so it is important that on a product bearing Philips' name—and the line is called not Festivo, but Philips Festivo—the sound should be good.

Another unusual characteristic of the line is a simultaneous cassette release of the items issued. Philips Records themselves are not always found on cassettes, and are often so requested. The new line will be complete.

The first issue consisted of twenty records — some deleted over the past decade, some available in Europe but never in the United States, and one disc created just for the Festivo line. "The public has often complained," said Miss Zannini, "about deletions such as the Szeryng led 'Four Seasons' or Eugen Jochum's Beethoven No. 3 or Vaclav Neumann's 'Peer Gynt.' Now they have a chance to buy them again. And at a much better price. No one has ever complained about our quality, just our price."

A sampling of the release indicates that she speaks accurately. The sound does have the same
(Continued on page 74)

"Recording all 32 Beethoven Piano Sonatas has been described as a task for geniuses and madmen. Since Anton Kuerti has been called both, it is perhaps fitting that he has not only done the job but done it breathtakingly well."

..... Toronto Star



Y4 34646



Y3 34647



Y3 34648



Y3 34649

The Unusual, on Odyssey Records,
The Best of the Budget Classics.



Record World en España

By JOSE CLIMENT

■ Durante los dos últimos meses hemos intentado hacer un estudio, en profundidad, sobre los problemas que afectan, y tiene la Industria Fonográfica Española el porqué y sus posibles soluciones. Para ello hemos consultado a los auténticos protagonistas y, como consecuencia, responsables de los errores y aciertos. Por ejemplo: Músicos, Avisadores de músicos, Arreglistas, estudios de grabación. Productores, Fábricas, Sociedad General de Autores de España y Ejecutivos y directivos de Compañías Fonográficas.

Impresión

La impresión general es de inmensa tristeza. Tristeza que viene de antaño. De los comienzos de la Industria en nuestro país y que nadie intentó subsanar con visión de futuro. De lo único que se trataba era de ganar dinero y hacer más cosas, que se notaran, que el de enfrente. Nunca se preocuparon de resolver los problemas y concienciar a todo un estado a la necesidad de que la industria del país subiera con él. En primer lugar hay que pensar en lo relativo a la Industria. Al apoyarnos en esta simple palabra nos damos cuenta de lo que significa y la poca significación que en sí tiene, dentro del ámbito fonográfico español. No existe un Ente Jurídico responsable, verdaderamente responsable, que aglutine los esfuerzos de todos para resolver los problemas.

Los músicos piden aumentos y los avisadores y arreglistas callan . . . Los Estudios, las fábricas y los impuestos suben y las compañías callan . . . Las compañías nacionales sin catálogos extranjeros piden fiscalización de las importaciones y las multinacionales callan y siguen importando hasta las camisetas promocionales, amén de carpetas de discos, etc. . . . En fin que verdaderamente es una especie de caos industrial de una industria sin ley que la ampare y sin depender de un ministerio de industria. Todo lo que hay que hacer es pagar los impuestos y darse de alta en la Sociedad General de Autores de España, este es el Organismo, no oficial, que controla las grabaciones y prensajes, así se les escapan las cosas de las manos, a ellos y a todos los demás. Lo único oficial, hasta el momento, es que las compañías, anónimas o no, tienen que inscribirse en el recién creado Ministerio de Cultura, cuando aún no

se ha declarado al "disco" como parte de esa cultura. Cuando aún no hay una ley que regule lo anteriormente dicho.

Todo lo anterior, y abundando en ello, lo están pagando los nuevos ejecutivos de las compañías. Los que traen la nueva savia a una industria, que en sus balbuceos, comienza a estar decadente. Nadie se había preocupado de hacer unos estudios profundos de mercado y darse cuenta de que uno de los dolores de la industria es que el español no está concienciado en la compra de discos y dejarse de hacer la guerra entre ellos para ver quien es el que más números "uno" tiene. Vuelvo a repetirme que es triste que entre todos los millones de habitantes que tiene España sea "disco de oro" el que vende cien mil copias. Porqué no se han preocupado de hacer que los equipos de alta fidelidad no fueran tan extremadamente caros o de que parte de los impuestos, que se pagan por partida doble, fuera a parar a abaratar esos equipos. Preocuparse, una parte de la industria, en que las compañías no se vayan a grabar fuera del país, en vez de querer hacer una guerra, que no nos va a conducir a ninguna parte. Todos o casi todos, los afanes están dirigidos a que los títulos que promueven las compañías triunfen en América. ¿Cuándo nos daremos cuenta de que también hay que triunfar en España, pero haciendo artistas y no solamente títulos?

Ahora, a la vejez viruela, comenzamos a pensar en el mercado y sus técnicas. Pero estudio hay que hacerlo antes de comenzar a grabar, no después de que esté prensado el disco. Por otro lado sería mucho más rentable que pensáramos en nuevas fuentes de promoción, que no cayéramos dentro de las tan manidas, solamente por el hecho de que el vecino de enfrente así lo hace, sin darnos cuenta de que cada tipo de producto tiene que tener un trato especial. No quiero tratar de enseñar a nadie y además a aprender, para el que lo necesite, al P.P.O. en horas hábiles.

Lo cierto es que como no se tomen medidas tajantes en estos aspectos, estamos desembocando en un maremagnum, que será muy difícil de superar. Los grandes genios de la industria hacen su carrera aparte y los demás detrás de ellos y a copiar.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Con agresividad sin precedente, el sello Microfón de Argentina ha duplicado sus esfuerzos promocionales en la distribución de su producto en Estados Unidos, a través de su empresa Microfón América. Con la apertura de sus facilidades de promoción y almacenes en Puerto Rico, **Norberto Kaminsky**, ahora a cargo de la empresa en Estados Unidos, asegura grandes logros para la etiqueta argentina en la Isla del Encanto. Por otra parte, el grato amigo **Santiso**, a cargo de la operación

de la empresa en la costa oeste, pasará a ocuparse del movimiento y dirección de la operación en Nueva York. Por otra parte, **Mario Kaminsky** ha revitalizado con fuerza avasalladora su promoción, distribución y prensaje en Argentina, de modo tal, que a más de figurar frecuentemente con gran parte de sus producciones en los "Charts" de popularidad y ventas en la propia Argentina, su movilización al exterior le está brindando la oportunidad de firmar grandes talentos argentinos que suspiran y merecen ser promocionados fuertemente en el exterior. "Basta ya de palabras, ahora es momento de acción para Argentina" es término frecuente en las bocas de ambos hermanos, **Norberto** y **Mario**. Como parte de este proceso, acaban de firmar con carácter de exclusividad a grandes talentos argentinos, que a pesar de contar con todas las características y desarrollo necesarios para ubicarse como estrellas en cualquiera de nuestros mercados latinoamericanos, solo han recibido hasta el momento . . . "Palabras y Palabras." Entre éstos se cuentan el extremadamente talentoso **Cacho Castaña**, el laureado por *Record World* el año pasado como "Quinteto del Año" en la Selección de Valores Internacionales, **Grupo Katunga** y la muy vendedora interprete argentina **Tormenta**. Es indudable que gente agresiva y llena de energías de países productores tales como Argentina, México y Brasil, están tomando la iniciativa para situar sus productos nacionales en nuestros mercados de consumo, en un esfuerzo fácil de lograr, por desplazar de estos mercados al tan popular producto español, ya sobradamente reconocido en el mercado internacional latino por dos factores negativos de gran fuerza: "lo difícil de la mayoría de las estrellas españolas" y "lo arcaica, quijotesca y complicada mentalidad de la mayoría de los ejecutivos discográficos españoles." Por supuesto, en esta situación existen como en toda regla, sus determinadas excepciones, a las cuales paso mis excusas y que no tendría a menos mencionar en muy pocas líneas.

Me comentan que el grato amigo **Moacir Machado** ha sido nombrado Director para Latinoamérica de EMI, lo cual me alegraría en extremo, ya que la empresa ha ido perdiendo fuerza ultimamente en lo que se consideró una "política muy agresiva de EMI" el año pasado. ¿Qué pasó, se durmieron en los laureles? . . . Recibió **Juan Gabriel**, en México, el año pasado, derechos musicales de manos de la Sociedad de Autores y Compositores, en una cantidad que supera el récord establecido durante varios años, por el por siempre recordado y gran compositor mexicano, **Agustín Lara** . . . TR Records acaba de firmar en Nueva York como artistas exclusivos a la **Orquesta Hidalgo** y al **Conjunto Candela**. Al mismo tiempo me anuncian la presentación de la **Charanga 76** ya la **Orquesta Sublime** en el Waldorf Astoria de Nueva York, en un espectáculo titulado "Una Noche Latina," presentado por La Maganette & the Cork & Bottle, el día 1ro. de Julio (Sábado). También demostrando gran agresividad, TR comunica que acaba de firmar contrato con la emisora WBNX de Nueva York, para la presentación de lunes a viernes de 1 a 3 de la tarde, de un programa que se titulará "T.R. Records Salsa Disco Party Show" animado por el popular de siempre, **Polito Vega**. Serán tres horas de programación diaria en las cuales disfrutarán de gran promoción los artistas del sello neoyorquino.

Lanzó Caytronics "El Vendedor Más Grande del Mundo" en interpretación de **José Antonio Cossio** y conteniendo segmentos de la

(Continued on page 73)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Phoenix

By KIFN (JOSE FRANCISCO MUNOZ)

1. LAGO AZUL
LINDA RONSTADT/Asylum
2. LLORAR
JUANELLO/Caytronics
3. PORQUE, PORQUE, PORQUE
ENRIQUE GUZMAN/Chapultepec
4. QUE METIDA DE PATA
LOS TREMENDOS GAVILANES/Joey
5. JINETES DE LA FRONTERA
CHARRO AVITIA/Orfeon
6. QUE VAS A HACER ESTA NOCHE
PALITO ORTEGA/Orfeon
7. ES TU AMOR PROFUNDO AMOR
ROMEO SANCHEZ/Falcon
8. DENME UN RIDE
JUAN GABRIEL/Arcano
9. ALMA CORAZON Y VIDA
LOS REBELDES/Luna
10. POLVORA MOJADA
PABLO ABRAIRA/Movieplay

San Antonio

By KCOR (S. GARZA)

1. JURO QUE NUNCA VOLVERE
LUCHA VILLA/Musart
2. JAMAS ME CANSARE DE TI
ROCIO DURCAL/Pronto
3. COMPRENDO MI AMOR
GRUPO MAZZ/Santos
4. DENME UN RIDE
JUAN GABRIEL/Arcano
5. TARDE
ROCIO DURCAL/Ariola
JUAN DIEGO/Halcon
6. ESTRELLITAS DE AMOR
RENE Y RENE/ARV
7. SI SUPIERAS LA VERDAD
IRENE RICAS/Cara
8. ALGO BONITO
GRUPO MAZZ/Santos
9. MI NOVIA PATTY
TROPICAL PALMERAS/Sabroso
10. OLVIDATE DE MI
CHELO/Musart

Chicago (Salsa)

By WOJO (JUAN MONTENEGRO)

1. MANTECA
MONGO SANTAMARIA/Vaya
2. TAMBO
PETE "EL CONDE" RODRIGUEZ/Fania
3. AFRICA LINDA
JOSE FAJARDO/Coco
4. PERDIDO
ALEGRE ALL STARS/Alegre
5. DON TORIBIO
PACHECO Y MELON/Vaya
6. XICA DA SILVA
JORGE BEN/Philips
7. ESTAS CALIENTE
TITO GOMEZ/Inca
8. NUMERO UNO
RAY BARRETTO/Atlantic
9. ARRANCAME LA VIDA
WILFRIDO VARGAS/Karen
10. A VER QUE SALE
JUAN FORMEL & LOS VAN VAN/Areito

Puerto Rico

By PRRR

1. SERENATA SIN LUNA
LOS ANGELES NEGROS
2. QUIEN TIENE TU AMOR
GUELO
3. MI AMOR IMPOSIBLE
ALDO Y LOS PASTELES VERDES
4. PLANTACION ADENTRO
WILLIE COLON & RUBEN BLADES
5. YO SOY UNA MAS
YOLANDITA MONGE
6. NOVELA
EL GRUPO GENESIS
7. MUCHAS VECES POR TI LLORO
RODOLFO
8. YO NO ME MUERO
SANTITOS COLON
9. QUE HAY QUE HACER PARA OLVIDAR
DANNY CABUCHE
10. NACI MORENO
BOBBY VALENTIN

Ventas (Sales)

San Antonio

1. QUE CASUALIDAD
JOE BRAVO/Freddy
2. SON TUS PERFUMENES MUJER
LOS PAVOS REALES/Freddy
3. PAJARILLO
NAPOLEON/RaF
4. DEJA DE LLORAR CHIQUILLA
LOS TIGRES DEL NORTE/Fama
5. BESOS Y CARICIAS
RAMON AYALA/Freddy
6. DOS CORONAS A MI MADRE
LOS CADETES DE LINARES/Ramex
7. DAME UNA CACHETADA
TONY DE LOS ROSA/DLR
8. ERES TODA UNA MUJER
RAUL VALE/Mericana
9. A PESAR DE TODO
VICENTE FERNANDEZ/Caytronics
10. TE VAS ANGEL MIO
CORNELIO REYNA/CR

Chicago

1. MEJOR ME VOY
CHELO/Musart
2. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
3. SERENATA SIN LUNA
LOS ANGELES NEGROS/International
4. GAVILAN O PALOMA
JOSE JOSE/Pronto
5. INGRATA
LOS HUMILDES/Fama
6. FUE UN PLACER CONOCERTE
ROCIO DURCAL/Pronto
7. SON TUS PERFUMENES MUJER
HURACANES DEL NORTE
8. MAQUINA 501
BROWN EXPRESS/Fama
9. DAME UN BESO Y DIME ADIOS
GRUPO INDI/O/Miami
10. LOS ALAMBRADOS
LOS BUKIS/Mericana/Melody

Miami

1. VOLCAN
JOSE JOSE/Pronto
2. CARICIA A CARICIA
LOLITA/Caytronics
3. COMO NO CREER EN DIOS
WILKINS/Velvet
4. VETE
LOS AMAYA/Arcano
5. SOMOS
CHIRINO/Borinquen
6. AMIGO
ROBERTO CARLOS/Caytronics
7. POR SI NO TE VUELVO A VER
CHUCHO AVELLANET/West Side
8. POCO A POCO
ANGELICA MARIA/Pronto
9. ERES TODA UNA MUJER
RAUL VALE/Mericana/Melody
10. CARA DE GITANA
DANIEL MAGAL/Caytronics

Argentina

By CENTRO CULTURAL DEL DISCO

1. MI AMOR IMPOSIBLE
ALDO Y LOS PASTELES VERDES/Microfon
2. ESTAMOS TODOS SOLOS
RITA COOLIDGE/A&M EMI
3. HOMBRE TRABAJADOR
JAMES TAYLOR/CBS
4. POBREZA FATAL
GRUPO MIRAMAR/Microfon
5. ADIOS, MI AMOR, ADIOS
DEMIS ROUSSOS/Phonogram
6. SI ME DEJAS NO VALE
JULIO IGLESIAS/CBS
7. DONDE ANDARAS AMOR
DANIEL MAGAL/CBS
8. DAMA DE PLATA
DAVID SOUL/EMI
9. MORENA DE 15 ANOS
ADOLFO/TK
10. MA BAKER
BONEY M./RCA

Nuestro Rincon (Continued from page 72)

obra de **Og Mandino** del mismo título. Ah! si pudiera yo regalar esta grabación a cada uno de los miembros de esta industria que amo y sufro!... Si pudiera hacer que todos la oyeran, desde los que la han producido y distribuido hasta aquel que la haya vendido sin oírla. Es indudablemente, la mejor producción del año. Felicidades a **Melody de México**, a **José Antonio Cossio**, al Dr. **Francisco J. Pérez** y a **Jonathan Zarzoza** por el respaldo musical. ¡"El Vendedor Más Grande del Mundo" es una obra iluminada!... Y ahora... ¡Hasta la próxima!

Microfón América is showing a lot of stamina and knowhow lately in its distributional and promotional efforts in the States. **Norberto Kaminsky** is now based in Miami, directing the whole operation. **Santiso**, who was directing the operation and promotion on the west coast, will be very shortly working out of New York and taking care of the operation in that area. The opening of warehouse, sales and promotion facilities in Puerto Rico is already showing success and **Mario Kaminsky**, based in Argentina, and directing the main office, is enjoying terrific air coverage in Argentina, having most of the company's top artists in top positions the locals charts. As a result, top names from Argentina, such as **Tormenta**, **Cacho Castaña** and **Grupo Katunga**, cited last year by *Record World* as "Quintet of the Year," signed almost simultaneously with the label. There is some kind of movement going on from independent companies in order to ensure their artists a piece of the international Latin market in areas such as México, Argentina and Brazil, a clear indication that the top position showed by Spain in the Latin international market for several years is weakening. Of course, there are several exceptions in this rule, but only a few, which are forcing executives from several other countries, basically heavy producers, to go ahead and grab what they can, through a heavy promotional campaign, out of the big Latin markets, such as the States and Puerto Rico.

Rumors are flying that **Moacir Machado** has been appointed director for Latin America for EMI, based in Brazil. Well, that's good news. EMI was showing a lot of stamina last year, but suddenly, al-

(Continued on page 74)

Record World en Argentina

By FERNANDO A. GONZALEZ

■ Indicios de estabilización a términos aceptables se vienen observando en los últimos sesenta días en el panorama de las ventas de discos entre nosotros.—Por lo contrario, se destaca una muy marcada contracción en la comercialización del magazine, producto que en los últimos meses ha caído a niveles tan bajos que su producción ya plantea a las grabadoras, severos interrogantes. Y pasemos ya a las noticias. El sonado eventual pase con destino a Microfon del señor **Hecio Cuomo**. Director Gerente de la CBS local anunciado en los últimos meses del año pasado, ha quedado definitivamente desestimado. El muy sagaz funcionario queda en CBS y aquí no ha pasado nada. **Luciana**, durante esta semana parte para Europa. Viajará en primer lugar a España para grabar su actuación en los espectaculares de "300 millones."—Luego a las filiales de EMI en Francia, Italia e Inglaterra. Sin duda, **Mario Echeverría** y **Los Wawanco**, las mejores figuras de EMI-Odeón en el ya transcurrido verano de Buenos Aires.—Esa grabadora, anuncia el lanzamiento de una serie de long-plays "for export"

para el mes de Junio próximo. Se trata de "Los grandes éxitos del sexteto mayor," "Rubén Juárez y su orquesta" y "Orquesta de Cámara para el Tango." Además, dos L.P. titulados "Nuestra Argentina Musical" y "Argentina, presencia mundial en el tango." Todos estos discos y 3 LP de **Los Indios Tacunau**, **Ramona Galarza** y **Oswaldo Pugliese**, estarán en venta en coincidencia con la realización del campeonato mundial de football que tendrá lugar en ese mes en nuestro país. El 26 de Marzo ppdo. partió hacia Europa, un contingente de 50 comerciantes de esta Capital e interior del país. Realizaron un viaje de 30 días organizado por Phonogram para homenajear a quienes alcanzaron niveles de compra excepcionales durante el último trimestre del año pasado. El día 17 de Abril, llega de Brasil el conjunto **Santa Esmeralda**, de gran arraigo entre nosotros. Presentará su LP. "Que no me mal entiendan" que se lanzará simultáneamente con la presencia del grupo orquestal. Para Septiembre se anuncia la llegada al

(Continued on page 74)



VOY A BUSCAR UNA ROSA

GERMAIN—International INT 926

El popular vocalista chileno Germain destaca aquí muy comerciales baladas realizadas dentro de su estilo. Excelentes interpretaciones de "Voy a buscar una rosa" (F. de la Fuente-M. Santander), "No es solo culpa mía" (R. Cantoral), "Llorando me dormí" (B. Capó) y "A tí" (R. Cantoral).

Very popular Chilean vocalist Germain offers a very commercial package of romantic ballads. "Mama Vieja" (J. Larenza-Bayardo), "Te voy a dejar de querer" (Ovidio Pavón), "A tí," "Inolvidablemente" (K. Clave), others.



NOSOTROS LOS GITANOS

LOS AMAYA—Arcano DKL1 3403

Los Amaya se dan completo en muy comerciales interpretaciones de música gitana de España. Ritmo, sabor y colorido en su mejor expresión. "La Inyección," "Pienso en tí," "Ritmo nuevo" y "Mil Defectos." Todos los temas de José y Del fin Amaya.

Gitana music from Spain by very spicy performers. Los Amaya are at their best in this package, full of rhythm and "salero." "Cocos," "Canto a mi Madre," "Vete," "Llorarás," more.



TIENE CALIDAD

LIBRE—Salsoul SAL 4114

Muy dedicados músicos que dominan magistralmente el sonido tropical del caribe, producidos por Manny Oquendo y Andy Gonzalez en una bella demostración de verdaderas raíces de música salsa. "Suavecito" (I. Piñero), "Duerme" (Luna-Prado), "Libre y su son" (Oquendo-González) y "Porque tú sufres" (Ch. Pozo).

Very devoted musicians who master the tropical sound of the Caribbean in a very spicy, colorful and moving salsa production. A beautiful and different touch. "Imágenes Latinas" (Palombo-A. Gonzalez), "Tune Up" (M. Davis), "Suavecito" and "Duerme."



ELECTRICANDO LINDA

LINDA LEIDA—TR 134X

En producción de Tito Puente y dirección musical de Rey Roig, Linda Leida mueve su ritmo y sabor en bella candencia musical. Excelente mezcla de Tito Puente. "Yo soy la rumba" (L. Perez), "A Puerto Rico" (A. Santiago-Aracena), "Amar y Querer" (M. Alejandro-R. Roig) y "Maricusa está hecha" (M. Sagredo).

Produced by Tito Puente and under the musical direction of Rey Roig, Linda Leida shows all her stamina and talent as a singer in this package of salsa. Great mixing by Tito Puente. "Dueda de Amor" (A. Beltrán), "Me gusta compartir la idea" (T. Marquez) and "Dame tu corazón" (L. Perez).

Nuestro Rincon (Continued from page 73)

most everything stopped. Why? . . . Juan Gabriel, top composer from México, broke all records previously established by Agustín Lara, in the amount received as royalties from the Mexican Association of Composers this year. . . . TR Records from New York signed Orquesta Hidalgo and Conjunto Candela as exclusive artists. By the same token, they signed a contract with WBNX Radio, New York, in order to present a daily radio show from 1 to 3 in the afternoon, emceed by popular Polito Vega. TR is assuring in this way, a great promotion for its roster. . . . Charanga 76 and Orquesta Sublime, two of TR Records hot bands, will be appearing at the Waldorf Astoria Hotel in New York on Saturday, July 1st, when La Maganette & the Cork & Bottle present "Una Noche Latina."

Caytronics released "El Vendedor Más Grande del Mundo" by José Antonio Cossio, based on Og Mandino's book, with adaptation by Francisco J. Pérez. A superb album that everybody should listen to. A magnificent production full of hope and optimism.

Philips' Festivo Series (Continued from page 71)

clarity, and lack of surface noise and distortion at all levels characteristic of Philips, and the records are interesting, particularly the "Peer Gynt" and Jochum's Beethoven. In the latter recording the same qualities that Jochum exhibited in his recent stint with the New York Philharmonic—a broad, golden tone, majestic slowness and a romantic zeal — are present but effectively presented with the Concertgebouw. In the "Peer Gynt" Neumann leads the Leipzig Gewandhaus Orchestra with the soprano Adele Stolte as a sensitive interpreter of the songs. The music has an intensity and resonance rarely encountered, never for a moment sounding hackneyed.

Miss Zannini reports that initial sales of the Philips Festivo line are good. Most stores have taken between 15 and 20 of each title and many have reordered. Scott Mampe, the director of Philips, has journeyed around the country—to Washington, Chicago, Los Angeles and San Francisco—personally to herald the beginning of the line via channels of Polygram distribution. The classical specialist salesmen of Philips also went out to introduce it specially, and there has been in-

store promotion and a welter of radio advertising.

Miss Zannini also pointed out that Festivo is a product made particularly for the United States. The liner notes are only in English, not in the usual three languages of Philips. She suggests, however, that the line might be released in England, too.

On the regular Philips front the company has come out with a delightful record that must be discussed: Music from Rossini's *Barber of Seville* and overtures to several operas, including *L'Italian in Algeri* by the Netherlands Wind Ensemble. Many of the players of this group are a part of the Concertgebouw Orchestra, but they record and tour by themselves as well. The music of Rossini put into wind suite between 1819 and 1823 by Wenzel Sedlak, is uniquely suited to wind band as would never be Bellini's, for instance. Rossini is crisp and often witty if never acidulous. The Wind Ensemble formed in 1960, captures the irony implicit in many of the phrases and misses none of the humor, playing all brilliantly. The record has begun to sell well and should do better. It is remarkable.

En Argentina (Continued from page 73)

país de Demis Roussos para presentarse en distintas salas de esta Capital. Luis Landriscina en viaje a Australia donde deberá cumplir diversos compromisos artísticos.

Se espera con muy buen nivel de expectativas, la anunciada aparición del nuevo LP, de Bee Gees, "Fiebre de Sábado a la noche." Antonio Agri y su conjunto de cuerdas comenzará en los primeros días de Mayo una gira de 15 días por México y Venezuela. Zamba Quipildor, ahora en Brasil para presentar, junto a Ariel Ramirez y para la TV color, la mundialmente famosa "Misa Criolla." El grupo artístico, saldrá inmediatamente después con rumbo a Europa para actuar en Francia, Alemania, Italia e Inglaterra, Suecia y Finlandia. Permanecerán 6 meses en el extranjero. También Leon Gieco en gira. Desde el 29 de Marzo y según se anuncia por varios meses, el talentoso trovador viaja con destino inicial en Bogotá, Caracas, San José de Costa Rica, Ciudad de México y Los Angeles. A partir del 9 de Abril, se instaló en Miami en forma permanente, el doctor Norberto Kaminsky. De esta manera y con el fin de atender en su campo a las nuevas filiales de Microfon en los Estados Unidos y Centro América, se aleja del país un ejecutivo de muy alto nivel,

apuntalando así una ambiciosa proyección que no tiene precedentes en la historia discográfica argentina. Hacer de una grabadora local, un sello multinacional.

Se anuncia que entre el 18 y el 20 de Mayo tendrá lugar en Buenos Aires, el llamado "Festival Mundial de la Canción" que el año pasado finalizó en un pandemionium vergonzoso y falaz y que para colmo ahora enfrenta la realización en fecha mas o menos coincidente del festival que está organizando una dependencia oficial para incluirlo en el programa de eventos a concretarse con motivo de la realización del campeonato mundial ya mencionado. Oportunamente volveremos sobre el acontecimiento. Cacho Castaña, el exitoso cantautor, revista ahora en Microfón.

Los respectivos contratos ya han sido firmados, y ambas partes se muestra muy satisfechas de haber coincidido en aspiraciones y esperanzas. Los Chalchalers, otra vez en gira, y ahora por varios meses. Hasta Noviembre no retornarán, y desde Washington hasta Mexico DF, muchos serán los públicos de las américas que los verán en escena. "La velocidad de poder volar," se llama el tema que la RCA ha lanzado en la voz de Tonio Ricardi, un joven valor el que destaca virtudes realmente encomiables.

Student Awards Announced by BMI

■ NEW YORK — Eight composers between the ages of 15 and 25 are sharing the 26th Annual BMI Awards to Student Composers which were presented recently at New York's St. Regis-Sheraton Hotel. This brings the total number of young people to have received these grant awards for their compositions to 233.

The winners of the grants, which range from \$300 to \$2,500 and total \$15,000 annually, are Scott M. Fessler, 23, of Allston, Mass.; Ralph Neel Jackson, 25, of Kilgore, Texas; Michael Kurek, 22, of Knoxville, Tenn.; Mindy Lee, 15, of Columbus, Md.; Tobias Picker, 23, of New York City; Edgardo J. Simone, 25, of Sepulveda, Calif.; David Snow, 23, of New Haven, Conn.; and Lenard Yen, 25, of Congers, N.Y.

The awards were established in 1951 by Broadcast Music Inc. in cooperation with music educators and composers to encourage the creation of concert music by student composers.

Whittemore To SESAC

■ NEW YORK — Arthur Whittemore has been named by Norman Weiser, president of SESAC Inc., as chief consultant to the firm's serious music division.

Whittemore will also represent SESAC at the 33rd National Conference of the American Symphony Orchestra League in Chicago on June 5-9.

Free Flow Pacts With UA Music

■ NEW YORK — Free Flow Music, publishing wing of the New York and Austin, Texas-based Free Flow Productions, has completed arrangements for a worldwide publishing tie-up with United Artists Music, according to a joint announcement by Free Flow vice president Steve Frank and UA executives Stu Greenberg and Sid Shemel.

Under terms of the deal, Free Flow will assign up to four writers to the joint set-up over the course of an initial two-year period.

Who In The World:

Willie Nelson-A Platinum 'Outlaw'



Left picture: Connie Nelson, Willie Nelson, and Bruce Lundvall, president, CBS Records Division; right picture: Willie Nelson with Jack Craig, senior vice president and general manager, marketing, CBS Records.

■ It has often been said that Willie Nelson was before his time. In the last three years, however, you would have had to have lived without the benefit of radio, television, newspapers, telephone or visitors to have not realized that Willie Nelson's time has indeed come.

It would be practically impossible to say something new about him. Perhaps more has been written about Willie Nelson in the past couple years than any other recording artist. Country? Writers, critics and even fellow artists have all entered into a game of verbal one-up-manship for titles and labels. Willie has been called the King of country, of progressive country, of redneck rock, of country-rock, of the Austin Castle (by a British journalist, naturally), the high-priest of the Austin movement, the Shakespeare of country music. An outlaw.

He is, of course, all these things. And there is a strong case that with all this effort to find a tidy label, Willie just might have escaped them all. One thing can be said: there is only one Willie, and he has been the man to bridge the gap between country and rock, hippies and rednecks, young and old, tapping a huge and appreciative audience in the process.

The "Red-Headed Stranger,"

his first Columbia release in 1975, was the label's first platinum country album and is currently holding at 53 on *Record World's* chart. A year later, Willie joined with Waylon Jennings, Jessi Colter and Tompall Glaser to record "Wanted: The Outlaws," resulting in the first country album on any label to ever go platinum. His second joint effort with Jennings recently gained platinum status as well and remains in the number one position for its sixteenth week. This is not to mention gold efforts, the most recent of which is "Sound in Your Mind." It is probably true that Willie was before his time. His current Columbia release, entitled "Stardust," number three with a bullet on the *RW* album chart, is a collection of "the best songs in the world..." including "Georgia On My Mind," Willie's current Columbia single, number two with a bullet on the country singles chart. Half of the songs were copyrighted before Willie was born. Recorded before a huge stone fireplace in the Hollywood Hills home of Emmylou Harris and Brian Ahern with the aid of Ahern's Enactron Truck, these are the songs Willie played long ago in Texas clubs. They never sounded so good.

When Willie climbed on stage at the 1976 Annual Country Mu-

sic Association Awards Show and accepted his three awards, it marked the climax of one of the most impressive success stories in the field of country music. With his signing to Columbia Records, Willie, who for 20 years lurked outside the peripheries of corporate country acceptance, is transcending all boundaries by expanding them, and country will never be the same.

CBS Names Metting Dallas Branch Manager

■ NEW YORK — Frank Mooney, Southwest regional vice president, CBS Records, has announced the appointment of Roger Metting to Dallas branch manager, CBS Records.

In his new position, Metting will be responsible to Mooney for the sales and promotional activities for Columbia, Epic, Portrait and Associated Labels, as well as for coordinating special programs and merchandising plans on all record and tape product.

Metting joined CBS Records as operations manager in Houston in 1961 and from 1962 through 1969 was a sales representative for the Dallas branch. He was promoted to branch manager of the New Orleans branch in 1969 which was moved to Houston in 1972.

Blondie Promo Tour Highlights



Chrysalis recording group Blondie recently completed a successful nationwide tour and Deborah Harry, the group's lead singer, is shown in this panel of photos simply enjoying the joys of traveling. From left to right, in photo on the left she is shown backstage at L.A.'s Starwood with Sal Licata, senior vice president of Chrysalis; Mike

Chapman, producer; and Terry Ellis, Chrysalis president. In the center photo she is with "Saturday Night Live"'s Gilda Radner. In the photo on the left, taken at a reception for Blondie at New York's Copa, are Jerry Ross, Malverne Distributors; Neil McIntyre of Record World; Harry; and Tom Morrera, WNEW-FM's music director.

Manufacturers Gear Up for Summer Season

(Continued from page 3)

of the catalog, along with the extra incentives, are passed along." Customers may buy in during any phase as often as they wish, but unlike the WEA program, there are three due dates with three corresponding phase periods.

The 120 hit titles are offered from May 15 to May 26 (phase one payment due August 10) and July 3 to 14 (phase three payment due October 10). The balance of the Star Power program is offered from June 5 to June 23, with a September 10 due date. As the CBS program progresses there will be more aspects involved, according to McGuinness, and the Star Power plan should then include classical offerings as well as country product. The sales director emphasized that the CBS program was relatively flexible in that the Star Power theme was an umbrella concept designed to include all aspects of successful summer marketing. Both WEA and CBS have pledged full merchandising support for their cam-

paings.

Good Summer Looms

Summer sales have not always worked well, but from previous indications (based on the last two warm month periods) the July and August 1978 sales projections should at least equal the 1977 figures, according to most of the senior sales executives questioned.

"July and August are now probably the two best months for sales after the Christmas season," noted McGuinness. Faraci echoed that observation in stating, "we like to go to out accounts twice a year with what we call 'consumer programs,' and we call them that because we consider them sell-through programs that adjust to seasonal buying habits."

Not all manufacturers are heavily tied into the summer sales concept insofar as an extensive July/August plan is concerned. Some, like Capitol, will concentrate more on developing new releases and breaking acts during the period. Additionally, Capitol has several jazz releases

due out near the end of summer which will dovetail with the exodus of back-to-school consumers.

"We're not pursuing special discounts or special dating in groups this summer," explained Walter Lee, Capitol's vice president of manufacturing. "What we are doing is pursuing everything one-on-one, with special programs developed as the campaigns continue, in order to bring the artist home. These programs are less seasonal than they are dependent on the nature of the act itself."

Lee envisions summer 1978 as a period in which Capitol will "take the major releases that have gone to stores between March and June and create some intense merchandising campaigns. We intend to break some acts big this summer." When asked exactly how extensive these individually designed campaigns would be, Lee replied, "Although our concept of working these acts individually differs from some other major manufacturers, it would be conservative to say we will be very aggressive this summer."

Motown's Strategy

At Motown the summer marketing strategy seems to be somewhat similar to that of Capitol. "We'll take a look at acts as developing products and run programs to coincide with and compliment these developments," said Mike Lushka, executive vice president. "For instance, we'll have a big Commodores program to coincide with their June tour and offer some other discounting programs during the summer as we go along."

MCA will offer at least two special programs this summer. Although details are not yet fully available, the programs are expected to offer special dating provisions, discounts and catalog picks, including their "twofer" series. Their midline price series program is already under way.

With labels that do not offer a seasonal special program, the reason is often that discounting and dating extensions are already part of a continuing design, as in the case of Casablanca. "We have an ongoing program that goes on for a period of three weeks following the release of any of our albums," explained Dick Sherman. Sherman added that there will be a number of special programs coming out in the near future, but that they, much like Capitol's programs, would be based on a conceptual regard for the product as a portion of a rather fluid market, in which seasonal buying habits are but one factor.

New Postal Rates

(Continued from page 3)

on all other subclasses of mail to absorb somewhat the burden of holding the line on the so-called "citizens' " first class rate. As a result, the special fourth class rate used so widely by the record industry will have to bear an increase of between 6-1/2 cents and 8 cents per pound.

This week's decision of the Governors, who are expected to go along with the PRC's recommendations, would mean an increase—computed with the Congressional "phasing" subsidy of 8 cents a pound for first-pound, non-presorted special fourth class packages, more than 6-1/2 cents for packages presorted to five digits, and more than 7-1/2 cents for packages presorted to three digits.

There would be an additional 4 cents a pound for each additional 4 cents a pound for each additional pound through seven pounds and an increase of 3 cents for each additional pound over seven pounds.

Virtually all of the Commission's recommended rates for the special fourth class mail are about 4 cents higher than the U.S. Postal Service rates proposed earlier this year.

Again, all of the figures quoted reflect the "discount" of the Congress's "phasing" plan under the Postal Reform Act of 1970, under which a certain decreasing percentage of users' increased costs are absorbed — as when the PRC proposes such new rates.

Over an eight or ten year subsidy period, beginning in 1970, Congress has a "phase" effect for users, including special fourth class users. For example, the actual recommended full rate recommended for the class—for first pound, non-presorted packages—was 59 cents, or almost a 20 cent hike over the present rate. Unless Congress decides to extend the subsidies in the future, the record industry may have to get used to such jumps in the next few years.

Mercury Taps Singleton

■ CHICAGO—Bill Haywood, vice president/r&b product for Phonogram, Inc./Mercury Records, has announced the appointment of Ernie Singleton to the position of southeast regional r&b promotion manager for the firm.

Singleton will cover the Atlantic coastal area as far north as the Carolinas and as far west as Alabama. He will be based in Atlanta.

Most recently, Singleton was southeast regional promotion manager for Fantasy Records. He also has had his own independent promotion firm in New Orleans. Singleton also has several years of radio experience.

Miles Guest Shot



John Miles recently made a special guest appearance at New York City's Palladium Theatre, where he premiered songs from his debut Arista album, "Zargon." Pictured backstage after Miles' set are (from left): Scot Jackson, vice president of national album promotion, Arista; Leonard Scheer, vice president of sales and distribution, Arista; John Miles; Clive Davis, president of Arista Records; Sam Karamanos, national promotion administrator, Arista; and Richard Palmese, vice president of national singles promotion, Arista. Miles, currently on a national tour, is scheduled for a return engagement in New York City at the Bottom Line in June.

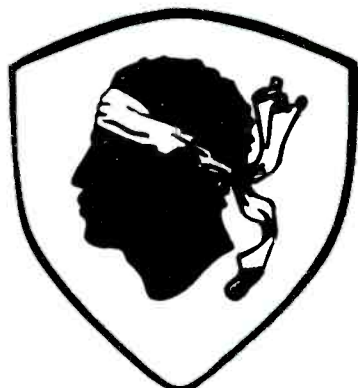
**OTIS/
BLACKWELL**

INTRODUCES

SWEET BOX

MAY 23, 1978

DID YOU GET YOUR INVITATION?



New York, N.Y. (Continued from page 24)

fiery performances. "Parkerilla," recorded in three locations including New York's Palladium, contains several of these including "Gypsy Blood," "Watch the Moon Come Down" and "Fools Gold." Parker's last album under his contract will be a studio lp scheduled for early next year.

SUMMER CONCERTS: At Belmont Race Track — **Atlanta Rhythm Section** (May 27); **Jimmy Buffett** (May 28); **Sergio Mendes and Brazil '88** (May 29); **Willie Colon Orchestra** featuring **Hector LaVoe, Bobby Rodriguez, Celia Cruz** (Puerto Rico Day, June 3); **Roberta Flack** (June 4); the **Trammps, Andrea True Connection, Crown Heights Affair** (Disco Night, with **Monty Rock III** as m.c., June 11); **Climax Blues Band** (June 18); **Tavares** (June 25); **Kenny Loggins** (July 2); **Fania All-Stars** (July 4); **Dave Mason** (July 9); **Glen Campbell** (July 16).

CONGRATULATIONS: to **Sylvia Woods**, proprietor of the world famous Sylvia's Restaurant at 126th and Lenox, who was named Mother of the Year by the New York Branch of the NAACP and so honored on May 14 with a dinner at the Astorian Manor, Astoria, L. I. The dinner was not catered by Sylvia's.

We also learned last week that the action at ATI continues. No sooner had **Jeff Franklin** announced his betrothal than did **Laurie Meyrowitz**, wife of ATI's executive VP **Wally Meyrowitz**, give birth to a son, **Zachary B.** (six pounds, 13 ounces) on May 15. We're not sure what **Fred Mertz** would have to say about that.

And . . . **Mel Klein**, who works in the controller's office of Polydor Records, became a father last week when his wife **Jill** gave birth to a girl, **Samantha Ariel**. Yes, the baby is named after the **Dean Friedman** song.

A BIRD IN THE HAND IS WORTH FIVE TO TEN: **Wet Willie** was recently greeted at a Georgia concert with the theft of some microphones, a semi-rare amplifier and two suitcases. The culprit, a student, was later apprehended with an eagle perched on his arm. When questioned, he told the group's road manager that he was looking for a job as a roadie. He was turned down because it was felt he was "over qualified."

FORGET THE PERMITS, IT'S THE BULLETS WE'RE WORRIED ABOUT: According to the New York Times, **Paul Anka** has opened what is said to be the world's largest disco, Jubilation (named after Anka's hit of a few years ago), a \$3 million, 31,000 square foot "entertainment complex" located in Las Vegas. So Studio 54 has the great sound and the great lights; New York, N.Y. has the smoke rising from the dance floor; Jubilation boasts a firearms detector. No arrests will be made, says Anka, but customers who can't show a permit for their guns will not be admitted. Why the detector in the first place? "Because this is still the wild, wild west," Anka told the Times, "and an unusually large percentage of people in Las Vegas carry guns with and without permits."

SOFTBALL NEWS: After waiting three years before succeeding in being accepted into a league, the Record World Flashmakers have been victimized by the elements: three consecutive games rained out, two of them league contests, the other a blood match against the Atlantic Heavies (**Mac McCollum** was, no doubt, fooling with Mother Nature again). Before the rains came last week, though, the team had a chance to flex its muscles against a team comprised of illegitimate children. With the fireballing **Barry Bell** on the mound and **Coach Slash** driving in what proved to be the winning run, the Flashmakers recorded a 7-3 nine-inning exhibition win. Coming up: a renewal of the heated rivalry with Queens Litho.

In other softball news, our source in Macon, Georgia tells us that the Capricorn Peaches, an all-female team of championship calibre, won its first game of the season two weeks ago against a local bank. Congratulations girls. But remember: the Flashmakers are indeed America's number one softball team, and convicted felons all.

And in a late flash, Record Bar president **Barrie Bergman**, obviously not in complete control of his faculties (translation: not playing with a full deck) called to advise us that the Record Bar Singles, reputed to be a softball team, will do battle with the Flashmakers "anytime, anywhere—you name it." Dear Barrie: loose lips sink ships. Get thee to a nunnery.

HOPE SPRINGS ETERNAL: One of the more laudable industry efforts in recent memory is taking place currently in Brooklyn's Bedford-Stuyvesant area, certainly one of the most depressing, if not downright dangerous, outposts of civilization anywhere. In the heart of this neighborhood the CBS Foundation is financing, to the tune of \$260,000, construction of a 2500-square foot multi-track, MCI-equipped recording studio. Opening day is set for July 15.

John Story of Sugarloaf View is the studio's principal designer; staff engineer will be **Delano McLauren**, a former assistant to CBS' chief

engineer **Eric Porterfield**; **Otis Troupe** of the Bedford-Stuyvesant Restoration Corporation is handling administrative duties.

ODDITY OF THE WEEK OR, THIS MUST SAY SOMETHING ABOUT SOMETHING DEPT.: We were sitting around the house the other night minding our own business when over the radio comes **Bill Conti's** theme for "Rocky." Okay. Good song, suitably Mendelssohnian or whatever; good movie. Then an announcer comes on doing a voice-over: "Remember **Sylvester Stallone** at the top of the stairs in front of the Museum of Art, arms raised triumphantly?" So we figure it's a "Rocky" commercial. Negative. It's an ad for Stallone's newest film "F.I.S.T." And does the music ever segue to, perhaps, Conti's theme for "F.I.S.T."? Negative. All of which leads us to believe that space travel is utter bilge.

JOCKEY SHORTS: As if to prove that spring is indeed upon us, 10 people "streaked"—remember that?—across the stage just prior to intermission at the **Marshall Tucker Band's** recent concert in Ithaca, New York . . . the extensively-Dialogued **Karl Richardson, Albhy Galuten** and **Barry Gibb** have produced a recording of the theme song from "Grease" with **Frankie Valli** handling lead vocals and **Peter Frampton** on lead guitar . . . the burning question "What will an **Ace Frehley** solo album sound like?" is currently being answered at Soundmixers Studio in New York, with **Eddie Kramer** producing . . . a belated congratulations to **Bonnie Bramlett** on her well-received, first-time-in-New York-in-two years appearance a few weeks ago at the Bottom Line. Come back anytime. One of Bramlett's sets was, by-the-way, recorded for the King Biscuit Hour; air date has not been set.

Polymusic Pacts With Goldisc

■ **NEW YORK** — In a joint statement released by **Abe Wiesel**, president of Polymusic, Inc., and **Dick Meixner**, president of Goldisc Recordings, Inc., it was announced that effective immediately all of Polymusic's warehousing, product assembly, and shipping will be handled exclusively by Goldisc.

Polymusic, the mail order division of the PolyGram Corporation, operates two classical record clubs, the International Preview Society and the Great Awards Collection. It is also the manufacturer and distributor of the Carnegie Hall Library of Classical Music for American Express. Polymu-

sic also develops special packages both for its own distribution and through third parties.

Consolidation

Goldisc is a subsidiary of the Electro Sound Group, which also includes Monarch Records in L.A., Allentown Records in Pa., and Andrews Nunnery in N.Y.

Wiesel stated that the move to Goldisc was necessitated in order to consolidate and upgrade the total warehousing and shipping process to handle the continuing and expanding growth of Polymusic.

Polymusic/Goldisc is located at Veterans Highway and Broadway, Holbrook, N.Y.

Maze Makes Gold



Capitol recording group **Maze** featuring **Frankie Beverly** was presented with a gold record by **Larkin Arnold**, vice president and general manager of Capitol's soul division and the label's Washington, D.C. staff for the group's current pop and r&b charted lp, "Golden Time Of Day." The backstage presentation, which followed the band's performance at Capitol Centre in Washington, D.C., marked the second gold award for the group, whose debut Capitol album, "Maze Featuring Frankie Beverly" was certified gold by the RIAA in July, 1977. Pictured backstage (from left) are: (standing) **Ron Hughbanks**, district manager; **Robin Duhe**, Maze member; **Larkin Arnold**; **Frankie Beverly**; **Jack Wellmon**, r&b promotion manager; "Bug" **Williams**, Roame Lowry, **Wayne Thomas** and **Ahaguna G. Sun**, Maze members; (kneeling) **Paul Bishow**, customer service representative; **Sam Porter**, Maze member; **Dan Lyons**, territory manager; and **Jody Wenig** of Associated Booking.

CANADA

By **ROBERT CHARLES-DUNNE**

■ **TORONTO** — OVER ONE MILLION SOLD: Big Macs are being given stiff competition by **Fleetwood Mac**, whose "Rumours" has sold in excess of one million copies, making it the first to do so. For those who scoff, that's Canadian platinum times ten.

MUSICAL CHAIRS: Heavy movement all across the nation. **Greg Stewart** has left his MD slot at Montreal's CKGM to become PD at the neighboring CJFM, with no replacement announced as yet. **Lori Bruner** has left Polydor to pursue activities outside the music field, with a replacement to be announced shortly. **Ross Davies** has left the PD's chair at Calgary's new CJAY-FM with no replacement announced yet. **Paul McKnight** has switched MD chairs in Vancouver, moving from CKLG to CKLG-FM. **Bob Beauchamp** has assumed the MD duties at Montreal's CHOM-FM, with former MD **Billy Androsiuk** becoming PD. CBS has done some shuffling with **Joe Owens** taking the helm of a newly merged artist development/press & publicity department. **Liz Braun** becomes publicist and **Terry McGee** assumes the mantle of product manager for Epic, Portrait and affiliated labels. And we mustn't forget a heartfelt sendoff to MCA's **Randy Sharrard**, who will be flying to London with his lady to trot around Europe for a year. A well deserved vacation for a hard working man who, by the way, stated we'd see him "same time, next year."

BONUS POINTS DEPT.: Polydor in Canada is seeing a tremendous upsurge in activity with the RSO catalogue, particularly the "Saturday Night Fever" soundtrack which will quickly rival the success of "Rumours." The topper is that the French dubbed version of the film has only just been released. Since many Quebecois artists can sell literally millions of records in Quebec alone, this disc has a long way to go before cooling off. Many national playlists have Polydor monopolizing a third of the current Top 40. Meanwhile, though **The Boomtown Rats** have signed with CBS in the U.S. and **Thin Lizzy** is reportedly going to Warner Bros. south of the border, both acts will be remaining on Polydor in Canada. Politicians are arriving from Ottawa in Montreal daily, reportedly asking the label for help with the national debt.

RUMORS REGARDLESS OF ACCURACY: Is it true that The Colonial, a local entertainment institution, is on the block and may be dissected into either a restaurant and/or boutiques. Is it true that CKLG-FM was recently taken to task by the CRTC for not delivering a two hour classical music series which was promised at one point? Is it true that CFNY-FM has been monitored by the CRTC, not for a musical violation, but for their attempt to penetrate the metro Toronto market when they are officially considered a Brampton station? Is it really true that at press time no one knows for certain who has Jet Records in Canada? Is it true that several domestic labels have positions which remain unfilled for want of qualified applicants?

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

JAPAN

■ Once again in April, as in recent months, concerts here by foreign artists included a little something for just about any musical taste. Young Japanese rockers were treated to **Kiss**, **Foreigner** and the **Scorpions**. For r&b fans, **Otis Gray** was here for a series of club dates. New Wave finally arrived in Japan in the form of **Cheap Trick**, who appeared at the 12,000-seat Budokan Hall . . . For blues enthusiasts there were several club dates by **Hightide Harris** and a **B.B. King/Albert King** tour that played to SRO crowds at every performance. In addition to the dates with Albert, B.B. and his band also headed the bill at the 1978 Spring Carnival at the 5000-seat Hibiya Park Outdoor Theater, which also featured several of Japan's top rock bands.

Once again, there was a wide variety of jazz concerts. **Elvin Jones** was here with a group that included **Frank Foster**, **Pat LaBarbera**, **Roland Prince** and **Andy McCloud** as sidemen. Also performing here in April were **Joe Pass** (as a solo act), **Benny Carter** and **His Jazz All Stars**.

(Continued on page 80)

GERMANY

By **JIM SAMPSON**

■ **MUNICH**—Lippmann & Rau's **Fritz Rau** has again put together the biggest summer pop show in continental Europe: **Bob Dylan** and **Eric Clapton** at Nuernberg on July 1, joined by **Lake** and two U.S. blues singers of Dylan's choosing (he hasn't chosen yet, according to L&R). The Nuernberg Zeppelinfeld can hold up to 100,000 people, at DM 30 (\$15) a head. Dylan's European jaunt also includes two shows at Dortmund. CBS is promising new product for the tour.

West German government officials appear to be limiting foreign radio competition in certain parts of the country, especially Bavaria. A recent boost in the Bavarian Radio third program transmitter power to 20 kw on a frequency adjacent to the Austrian third program's Salzburg tower has effectively shielded Munich from the popular Austrian station. Furthermore, the American Forces Network's key stations have started an AM frequency realignment that was encouraged by West Germany at the 1975 Geneva AM-Long Wave Conference. Last week, the AFN Nuernberg and Grafenwoehr 10 kw stations dropped on the same frequency as the 50 kw Munich AM transmitter only 100 miles away, creating havoc in some areas due to lack of a synchronizing pulse. By November 23, AFN's 29 AM stations in Germany will have to squeeze onto four frequencies (they were on eight), hindering penetration into many areas. One AFN power reduction has also been ordered.

Roddy Shashoua, president of Musexpo, just spent a week in Germany trying to convince skeptical Germans that his event has reached maturity. He seems to have succeeded, picking up several new participants, many with booths for the first time. **Michael Kunze** will join in the Musexpo record producers workshop/seminar, while **Peter Kirsten** has accepted a seat on the music publishers' panel. Shashoua's most potent selling points: increasing participation by U.S. professionals at Musexpo, and reduced registration and flight costs for Europeans.

Winners of the Saar Radio Golden Europa awards as most popular German singles artists: **Udo Juergens**, **Howard Cependale** and **Juergen Drews**, who record for Ariola, EMI and WEA respectively . . . Bellaphon's **Branco Zivanovic** picked up distribution rights for Direction Records and One Way publishing from **John Williams** in Toronto . . . On the day that Israel celebrated its 30th anniversary as a free nation, the country's new musical heroes, Eurovision winners **Izhar Cohen and the Alphabeta**, appeared live on ZDF's big Starparade with **Carpenters**, **ABBA**, **Vicky Leandros** and others . . . CBS is releasing for the first time a couple of 1959 **Johnny Cash** recordings in German . . . Another artist who could benefit from a German production is **Randy Newman**, whose concerts here demonstrated a wit and sarcasm that Germany obviously appreciates . . . Big CBS marketing campaign for **Neil Diamond's** "Live At The Greek" following ZDF-TV special from the same location . . . **Boney M's** new album, "Nightflight To Venus," produced by **Frank Farian**, coming out this week and already gold from advance orders.

GERMANY'S TOP 10

Singles

1. **RIVERS OF BABYLON**
BONEY M.—Hansa Intl.
2. **STAYIN' ALIVE**
BEE GEES—RSO
3. **DAS LIED DER SCHLUEMPFE**
VADER ABRAHAM—Philips
4. **NIGHT FEVER**
BEE GEES—RSO
5. **FOLLOW ME**
AMANDA LEAR—Ariola
6. **IF YOU CAN'T GIVE ME LOVE**
SIZI QUITRO—RAK
7. **BUENOS DIAS, ARGENTINA**
UDO JUERGENS—Ariola
8. **FOLLOW ME, FOLLOW YOU**
GENESIS—Charisma
9. **LAY LOVE ON YOU**
LUISA FERNANDEZ—Warner Bros.
10. **UND DABEI LIEBE ICH EUCH BEIDE**
ANDREA JUERGENS—Ariola

(Courtesy: Der Musikmarkt)

Albums

1. **SATURDAY NIGHT FEVER**
VARIOUS ARTISTS—RSO
2. **THEN THERE WERE THREE**
GENESIS—Charisma
3. **30 GOLDEN GUITAR HITS**
VARIOUS ARTISTS—Arcade
4. **BEE GEES 20 GREATEST HITS**
BEE GEES—RSO
5. **SUPER 20 HITPARADE**
VARIOUS ARTISTS—Ariola
6. **LONDON TOWN**
WINGS—EMI
7. **SUPER 20 HITSTATION INT'L**
VARIOUS ARTISTS—Ariola
8. **BUENOS DIAS, ARGENTINA**
UDO JUERGENS—Ariola
9. **THE ALBUM**
ABBA—Polydor
10. **INSTRUMENTAL GOLD**
VARIOUS ARTISTS—K-Tel

ENGLAND

By PHILIP PALMER

■ LONDON—The Bee Gees walked away with several Ivor Novella Awards in the 1978 presentations. "How Deep Is Your Love" scored in the best pop song and the best film music or song categories while the Bee Gees also picked up a special award. **Tim Rice** and **Andrew Lloyd Webber's** "Don't Cry For Me Argentina" received Novella Awards for the best song musically and lyrically, the most performed work and international hit of the year. Other Novello Awards went to "The Mull Of Kintyre" (best selling "A" side), "Cavatina" (best instrumental), "Matchstalk Men and Matchstalk Cats and Dogs" (outstanding lyric of the year), "Poldark" (best theme from a radio or TV production), while **Tony Macaulay** was named songwriter of the year and **Harry Mortimer** was honored for his outstanding services to British music. The best British musical was "Privates On Parade."

SIGNINGS & ACQUISITIONS: RCA International has signed an exclusive agreement to manufacture, market and distribute future recordings by the **Average White Band** including their recent American gold album, "Warmer Communications." "The potential for sales of their recordings overseas is unrealized and we intend to mount a vigorous full-scale international campaign to capitalize on the group's great success in America," said division vice president, international **Arthur Martinez**. . . After a short spell with Decca's Selecta, Logo has switched distribution to RCA, reuniting Logo bosses **Olav Wyper** and **Geoff Hannington** with their former chief, RCA's managing director **Ken Glancy**. . . Recent Island signing, the **Automatics**, debut with "When The Tanks Roll Over Poland Again" soon to be followed by an album. . . Bronze has acquired the American Red Star label for all European territories except Italy. First releases are albums by **Suicide** and the **Real Kids** preceded by a Real Kids single "All Kindsa Girls." Suicide will undertake a European tour at the end of June and the Real Kids will visit in the fall. . . Writer **Steve Gold**, who was responsible for **Rare Bird's** "Sympathy," has been pacted by Island Music. . . Satril has signed a worldwide deal with Radio Luxembourg disc jockey **Mike Read**. First release is the self-penned "Are You Ready."

ON THE MOVE: Formerly with Transatlantic, **John Whitehead** has joined Satril as label manager. Reporting to managing director **Henry Hadaway**, he will work in close liaison with WEA's licensing label manager **Nigel Molden**. . . **Peter Bond** has joined Phonogram in the new post of creative director. He comes from Phonogram Nigeria where he was managing director.

IN CONCERT: **Helen Reddy** belongs to that exclusive club of entertainers who can fill any theatre, in this case the London Palladium, without the benefit of regular chart placings. Reddy's raunchy style is an obvious delight to the audience and whether singing the delicate "I Don't Know How To Love Him" or the uptempo numbers like "We'll Sing In The Sunshine," "Angie Baby" or the ever-popular "I Am Woman" Helen Reddy is a mistress of her art. Capitol recorded the appearances for a forthcoming live album.

APPEAL: EMI's French subsidiary, Pathe Marconi, has raised 750,000 francs towards the national appeal, "Sauvons Le Mer" loaned to help inhabitants of Brittany repair the damage caused by the wreck of the oil tanker Amoco Cadiz on March 17. An album was issued by the company and it has sold in excess of 220,000 copies since its release and this first payment is the contribution of authors and artists who gave part or all of their royalties and Pathe Marconi which only charged direct costs.

ROCK STARS IN THE SUN: Some of the world's top rock acts are being lined up for a series of nine concerts in the bull-ring on the Mediterranean island of Ibiza. The concert series, called "Music Ibiza '78," is to be presented by **Andrew Miller** and **Noel D'Abo** who over the past two years have promoted concerts by **Supertramp**, **Joan Armatrading** and **Gallagher & Lyle**. With a turnover of about 100,000 tourists every two weeks on the island, a heavy attendance for the shows is expected. The first artist to be booked for the June 28 show is **Bob Marley & the Wailers**. . . DJM has canceled all album releases until September in an effort to give the soundtrack album for the **Don Black** and **Geoff Stephens** musical "Dear Anyone" a massive promotion. The company has also canceled the release of all singles but two and this is seen as an overall trimming of its artist roster. The musical scheduled for a London and Broadway premiere early next year tells the story of a newspaper agony columnist.

Charles Levison:

Securing Success for Arista UK

By PHILIP PALMER

■ LONDON—When Charles Levison took over as managing director of Arista Records UK in January of this year the state of the company was "fairly depressed and in a state of limbo."

The company was unsure of its identity and dealers were confused with the various changes from Bell to Bell-Arista and finally Arista Records.

One of the first tasks Levison set for himself was to reinstall confidence and get the spirit back into the company.

"Arista was bottom of the trough" admitted Levison. "This is a cycle business but I am glad to say that we are now climbing back into prominence."

Arista is now back with a bang with major chart entries by the Patti Smith Group, Showwaddywaddy, Raydio and Barry Manilow.

Levison also trimmed the UK artist roster from 24 acts down to a manageable eight acts but he now feels that the time is ripe to build again and the next few weeks will see the signings of two major acts to the Arista Records stable.

Levison said that Arista is known for its quality albums, "but we must get the hit singles to sell the albums and of course we must make money, it doesn't matter where it comes from. I rely on my own ears to get hits and I also rely heavily on an American pair of ears, Ben Edmonds."

Levison also has definite views on new wave product: "The anger has gone out of punk but the energy is still there. The Pleasers for instance are a high energy band, and the musicians are actually learning how to play their instruments."

Arista Records having just finished a major campaign built around the release of a weighty lp issue, has now embarked on a massive campaign surrounding the release of an unprecedented 12 album issue headed by albums by the Kinks, Alan Parsons Project and latest signing Anthony Phillips.

Levison is confident that this campaign will consolidate the company's current wave of chart success.

"The next few months will see some exciting new tours from some of our major American acts including Eric Carmen, the Patti Smith Group, the Outlaws, Lou Reed, Barry Manilow and the Grateful Dead," explained Levison.

Charles Levison came to the Arista camp from Virgin Records of America where he was president and prior to that was a director and vice president of Island Records International.

Clive Davis will be coming to the UK, possibly in September for one of his European treks to get what Levison's said is "a fact finding mission to get a general feel of the market."

ENGLAND'S TOP 25

Singles

- 1 RIVERS OF BABYLON BONEY M/Atlantic/Hansa
- 2 NIGHT FEVER BEE GEES/RSO
- 3 TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS & DENIECE WILLIAMS/CBS
- 4 AUTOMATIC LOVER DEE D JACKSON/Mercury
- 5 THE BOY FROM NEW YORK CITY DARTS/Magnet
- 6 BECAUSE THE NIGHT PATTI SMITH/Arista
- 7 NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum
- 8 I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR BLONDIE/Chrysalis
- 9 LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock
- 10 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS BRIAN & MICHAEL/Pye
- 11 IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO
- 12 JACK & JILL RAYDIO/Arista
- 13 SHE'S SO MODERN BOOMTOWN RATS/Ensign
- 14 MORE THAN A WOMAN TAVARES/Capitol
- 15 NICE 'N SLEAZY STRANGLERS/United Artists
- 16 EVERYBODY DANCE CHIC/Atlantic
- 17 LOVE IS IN THE AIR JOHN PAUL YOUNG/Ariola
- 18 DO IT DO IT AGAIN RAFFAELLA CARRA/Epic
- 19 TAKE ME I'M YOURS SQUEEZE/A&M
- 20 IF YOU CAN GIVE ME LOVE SUZI QUATRO/RAK
- 21 HI-TENSION HI-TENSION/Island
- 22 I WONDER WHY SHOWWADDYWADDY/Arista
- 23 SINGIN' IN THE RAIN SHEILA B & DEVOTION/EMI
- 24 FOLLOW YOU FOLLOW ME GENESIS/Charisma
- 25 THE DAY THE WORLD TURNED DAYGLOW X-RAY SPEX/EMI Intl.

(Courtesy: Record Business)

Variety Club Fetes Record Industry



Shown above at a luncheon given by the Variety Club of Great Britain in honor of the record industry are, from left: Michael Levy, chairman of Magnet Records; Norman Winters, public relations; Record World publisher Bob Austin; Cliff Busby, managing director, United Artists, United Kingdom; and L. G. Wood, assistant managing director, group director—music, EMI.

CBS International Ups Steve Pritchitt

■ NEW YORK — Bunny Freidus, vice president, CBS Records International creative operations, has announced the appointment of Steve Pritchitt to the newly created position of director, product management, CBS Records International.

In his new position, Pritchitt will be responsible for the marketing and development of all artists on the Columbia, Epic, Portrait and Associated Labels outside of the U.S. He will work closely with all CBS Records affiliates and subsidiaries throughout the world. Reporting to Pritchitt will be the CBS Records International product managers for the Columbia, Epic and Associated Labels.

Pritchitt comes to CBS Records International New York from Paris, France where he most recently served as director of merchandising and European artist development for CBS Records International's European operations.

Japan (Continued from page 78)

Kenny Rankin and vocalist Salena Jones (concerts and club dates). And there were also concerts in which top American jazz artists teamed up with Japanese musicians and singers. Seawind did a tour here which featured beautiful female vocalist Kimiko Kasai; Billy Cobham headed a group that included guitarist Katsumi Watanabe and several members of the fusion group Godiego; and Derek Bailey performed with a collection of Japanese jazz players, including bassist Motohiko Yoshizawa, just returned from a stint in Paris with Steve Lacy.

In the country genre, Brenda Lee, a perennial favorite with the Japanese fans, was here on her annual concert tour, with several club dates and TV appearances along the way. . . . Ry Cooder did seven one-man concerts before sold-out and very enthusiastic audiences.

Hawaii's Cecilio and Kaponu kicked off what is sure to be a mini-invasion of what the Japanese have labelled the "Surfer Sound." Already, Kyodo promotions has booked Kalapana for a Japan tour. Plans are for the Tokyo concerts to be held at the Hibiya Park Outdoor Theater. Featured on the first half of the Kalapana bill will be the surfing cult movie, "Many Classic Moments."

Much to the disappointment of Japanese reggae buffs, Kyodo had to scrap tentative plans to bring in Bob Marley & the Wailers this summer due to visa problems caused by Marley's professed love for the euphoric qualities of his favorite herb, ganja, still a "no-no" in Japan. The Ministry of Justice takes a very dim view of such activities. . . . And so it goes here in the Land of the Rising Yen.

A&M Europe Taps Russ Curry

■ PARIS—Marcus Bicknell, managing director, A&M Records, Europe, has announced the appointment of Russ Curry to the post of marketing manager, A&M Records, Europe.

Curry was most recently European marketing manager for Phonogram/Mercury in London, where he was responsible for marketing and artist development in England and throughout Europe. He had previously been international exploitation manager with Phonogram and was with Polydor International in Hamburg in key management posts between 1970 and 1973.

McGilpin to Butterfly

■ LOS ANGELES—Bob McGilpin has just signed a long-term recording contract with Butterfly Records. McGilpin's first single and album for the label are scheduled for release early this summer.

Dialogue (Continued from page 68)

Deep" was in production; with "T.G.I.F." many people in Casablanca had a lot to do with the concept. It's something everybody—promotion, marketing, sales—can get their teeth into. It's just going to be a lot of fun.

RW: Although the promotion is just starting, it's already being touted in both the film and recording areas as one of the most extensive promotions ever launched. How is Casablanca structuring the push?

Harris: Well, the campaign is extremely extensive. There are a number of cross promotions and tie-ins already underway or scheduled to start shortly, beginning with 65 radio stations that are doing promotions involving ticket give-aways, t-shirts, bumper stickers and so forth.

We've committed two million dollars in advertising, but on top of that will be an extraordinary level of television exposure, through a number of different shows, totalling six and a half hours thus far. We've produced a 30-minute television special on the movie and album, which has been syndicated nationally. Then we've done two entire shows, back-to-back, with Merv Griffin; those segments will be airing on May 18 and 19, and will be completely devoted to "Thank God It's Friday." And on May 20, Donna Summer will host "American Bandstand" in connection with the movie and album, marking the first time in history that Dick Clark has stepped down from that role to let a celebrity host.

On May 23, "Midnight Special" will feature "T.G.I.F.," and then there will also be broad talk show exposure. Stars of the movie, and Neil himself, will be participating in that aspect of the promotion.

RW: What other tie-ins are planned?

Harris: We've tied in with Happy Legs, as well as Into a major disco promotion with Real cigarettes. They're really trying to launch that product, and hope to build exposure for it through various promotions in discos across the country. One has already run, with major newspaper advertising utilizing a dance contest at a local disco; they're promoting "T.G.I.F." in all the layouts.

Magazine covers are also being sought, and we've developed a wide variety of merchandising aids. Banners are going up in key national markets. And there's a special double in-store album, with one disk promoting our other current product, and one devoted to "T.G.I.P." as both a movie and an album.

It's our most extensive campaign to date, and it's already proving its viability: the album is over a million units, and moving up the charts like crazy.

RW: Clearly, Casablanca's involvement with multi-media projects is getting more intensive then.

Harris: It's getting more intensive every day. We're in meetings with the networks, in connection with some projects they're interested in having us develop. Then we have two more feature films scheduled for release this year, "Agatha" and "Midnight Express."

RW: While the film end is clearly active, aren't you also preparing an entry into the video market?

Harris: We're planning to come out with pre-recorded video cassettes for sale to home video customers by December, with plans for cassettes on numerous acts, and at least one concept tape. There will be an estimated two million home video units out there by December, and we want to tap into that market. Clearly, it's going to be very important even before videodisks are widely available.

RW: How are you developing video product, and what will initial "concept tapes" be? Will they be musical?

Harris: The concept tape will recognize the fact that a sector of the book marketplace can cross over to video. It could be a tape on the LeMaz birth method, for example, or perhaps est or TM. Instead of reading about it, there's an instructor on-screen really teaching you.

Casablanca already has an extensive video library on our most visual artists, assembled from existing video footage. And we're adding to that footage as rapidly as possible; we're also starting to accumulate footage on newer acts, although at this point it's necessary to begin with those artists that are innately visual. Some acts may require a special production concept to translate their music into an effective visual presentation.

RW: Are there plans for video software on your existing feature titles?

Harris: Not at this time, since other companies may already have the video rights on a certain title. We may license rights to upcoming releases to other film-oriented companies, although that's still in the future.

CBS International Promotes Phil Midiri

■ NEW YORK — Bunny Freidus, vice president, marketing, and new acting head of creative operations, CBS Records International, has announced the appointment of Phil Midiri to the newly created position of director, marketing administration, CBS Records International.

In his new post, Midiri will oversee the preparation of budgets for the creative operations department as well as coordinate marketing sales data for CBS Records International. In addition, Midiri will be responsible for administering all aspects of CBS Records International conventions and specifically, its role in the next CBS Records Group annual convention set for this July in Los Angeles.

Midiri joined CBS in 1976 where he has most recently served as director of accounting, CBS Records International.

London Taps Singer

■ NEW YORK — Stu Marlowe, national sales manager for London Records, has announced the appointment of Bill Singer as regional sales manager for the label. In his new post, Singer will be directly involved with sales and marketing of London product in the northeast.

Singer joins London from Audio-Fidelity Records, where he served as national sales manager.

Paleys at Pantasia



Boston-based Paley Brothers came into New York recently to promote their debut Sire release, "The Paley Brothers." While in town, they taped an appearance on a syndicated television program "The Soap Factory," which should air in major markets in June, and did an in-store appearance at Pantasia on 4th Street and Second Avenue. Seen at their in-store appearance are (from left): Andy Paley; Jonathan Paley; Joe Tee, Pantasia buyer/promotion mgr.; Cliff Cee, Pantasia store mgr.; John Montgomery, VP, promotion, Sire.

Radio Replay (Continued from page 34)

MD CKLG-FM/Vancouver from CKLG-AM . . . **Portia** in the west reports . . . **Shannon O'Brien** to KCBN/Reno on the air from KKUA/Honolulu . . . **Pat Barry** moves from Q102/Cincinnati to PD the newest top 40 in Cincinnati WORV . . . **Tom Robin** has left KRSP/Salt Lake City; he can be reached at (801) 272-7990. Tom was doing 6 p.m.-10 p.m. . . . **Scott Christenson** promoted to operation manager at KTSA/San Antonio . . . **Jonathon Walker** to KRKO/Everett on air from KYYX/Seattle . . . Opening for air talent at Q102/Cincinnati tapes and resume to **Jim Fox** . . . **Tom Jeffries** new PD at WZZP/Cleveland . . . **Mark Bielinski** new PD at KPAS/El Paso, formerly of WLUP/Chicago . . . Send your changes and moves to either **Portia** (Hollywood) **Giovinazzo** RW west or in the east to **Neil** (for better or for worse) **McIntyre**.

Ellison To Versatile

■ NEW YORK—Tom Ellison has been appointed director of southern promotion and merchandising for Versatile Records, according to Kris Slocum, director of national promotion and merchandising.

Duties

Ellison, who joins Cal Stiles in the company's expanding marketing team, will cover the entire southern tier of the United States. He will operate out of Atlanta. Most recently with Bib Distributors in Atlanta, Ellison also served with Pickwick/Heilicher in Atlanta and was southeast regional manager for CTI Records.

Zentz Opens New Studio

■ LOS ANGELES — Allen Zentz Recording has announced the opening of a new 32-track recording studio in Hollywood. The facility, located at 1020 North Sycamore Avenue, features the Harrison 4032 console with Auto Set and 32/24-track Telefunken multi-track recorder accompanied by the Telcom noise reduction system.

Equipment

The new studio also boasts a large compliment of "outboard" equipment plus a Blüthner grand piano, Mini and Poly Moogs, Fender Rhodes and tack piano.

Atlantic Signs Bill Chinnock



Bill Chinnock has been signed to an exclusive, long-term world-wide recording contract with Atlantic Records. The announcement was made by Atlantic president Jerry Greenberg. The singer/guitarist's debut release on the label will be an album entitled "Badlands," written, produced and arranged by the artist. The lp was originally released on Chinnock's own North Country Records. Prior to its release on Atlantic, the album is currently being re-mixed and a new package is being designed. Shown at the signing ceremonies are, from left: attorney Eric Kronfeld, Bill Chinnock, Atlantic senior vice president Michael Klenfner and president Jerry Greenberg.

Sokolow to Casablanca

■ LOS ANGELES — Peter Guber, chairman of the board of Casablanca Record and FilmWorks, has announced appointment of Mel Sokolow as executive vice president of Casablanca FilmWorks. Sokolow will supervise publishing, movie and television interests of the company in New York.

Prior to joining Casablanca, Sokolow was president of his own literary agency, Mel Sokolow and Associates, and served as executive vice president and co-publisher of Warner's Paperback Library.

GRT Names Three Regional Sales Mgrs.

■ SUNNYVALE, CAL. — Three regional sales managers have been added by GRT Music Tapes.

New additions are:

Paul Johnson, western, located in New Hampshire, formerly with ABC Record Distribution.

Paul Johnson, western, located in the Los Angeles area, comes to GRT from RCA in Hollywood, California;

Ken Harvey, midwest, based in St. Louis, was previously with Peter Pan Industries, Newark.

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RECORD WORLD GOSPEL

Seminar Panels Highlight 6th Annual Gospel Radio Meet

By VICKI BRANSON

■ NASHVILLE — The 6th Annual Gospel Radio Seminar was held May 5-6 at the Airport Hilton with program directors, music directors, station owners and disc jockeys from Christian radio stations across the country in attendance.

The theme for this year's event, "Amazing Radio," was amplified by opening speaker Derrick Johnson of Re'Generation, closing speaker Billy Ray Hearn of Sparrow Records, and luncheon speaker Don Butler of the Gospel Music Association.

Topics for the two day sessions included "Gospel Music, Appealing To All Audiences;" "Program Director/Sales Manager, Who Has The Final Say?"; "Music Li-

censing;" "Interrelations of Broadcasters and the Recording Industry;" "FCC and Gospel Radio;" and "Program Scheduling."

Response

Steering committee chairman Jim Black feels the response to the seminar panels was favorable. "Our overall evaluation of the questionnaire cards passed out after each session was good," he said. "Each session earned a high rating as informative and well presented. The seminar participants felt the panels were worth-

while, presenting many useful things that could be taken back and used in their individual area. Of course we had some week spots. That will happen in any presentations of this type. But all in all, we feel good about the seminar as a whole."

In outlining plans for next year's seminar, Black emphasized the need for more participation. "Next year we plan to have a nationwide industry drive to make the Christian broadcasters aware of our seminar. This year

(Continued on page 83)

National Quartet Convention Dates Set

■ NASHVILLE—Plans have been finalized for the 1978 National Quartet Convention to be held

October 3-7 at the Municipal Auditorium.

J.D. Summer, president of the convention, has confirmed that the convention will be kicked off with Old-Timers Night, Tuesday, October 3 with old songs sung by members of the Speers, Stamps, Blackwoods and Statesmen, with the possibility of a jam session before the evening is over.

(Continued on page 86)

Jones & New Life Buoy Black Gospel

■ NASHVILLE—Bobby Jones and the New Life Singers are making solid inroads for black gospel music in Nashville with their personal appearances as well as television work. Jones, who is executive producer of the Nashville Gospel Show, has announced plans are underway for syndicating the show, which currently airs Sunday mornings on WSM-TV. This proposed syndication will be a giant step for black gospel music. Along the same "first" lines, Jones and New Life recently appeared at the Hyatt-Regency ballroom for a 1968 class reunion. According to the hotel, this was the first time a black gospel group had ever performed there.

Recording

Jones and New Life, through negotiations with Triad Publications, have recently signed recording contracts with Free Spirit Records, a division of the Benson Company.

GOSPEL ALBUM PICKS

BREAD UPON THE WATER

KENNETH COPELAND—KCP 1005

Launched with a stirring rendition of the title cut, this album showcases the inner feelings of Copeland through the songs of some of gospel music's top writers. Production is as full as vocals are strong. Best programming choices are the title cut, "Were You There" and "The Love Of God."



GLYNNA SESSION

Chrim 7806

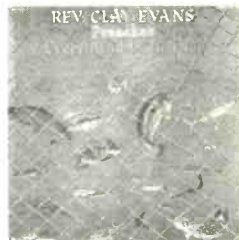
Produced by Garry S. Paxton, this album projects total excitement. Ms. Session has a unique and powerful voice which makes the music come alive. Material selection is excellent on this, her first Chrim album. Favorites include "Love It Comes In All Colors," "Free At Last" and "The World Didn't Give It To Me."



EVERY KIND IN THE NET

REV. CLAY EVANS—Jewel 0136

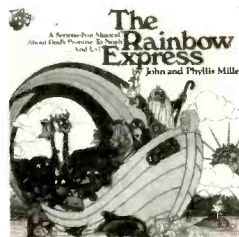
Beginning with Matthew 13:47 and ending with Matthew 13:50, the Rev. Evans preaches the purpose of the "gospel net." His voice is forceful as he expounds on the need of all God's fishermen and the duties of the net. Although the album is primarily a sermon, radio will find parts perfect for programming.



THE RAINBOW EXPRESS

JOHN AND PHYLLIS MILLER—Joy Song 33046

This lp is a fun musical about Noah, his journey, and what it means to the people of today. The story takes us along with Noah and his three "hip friends" as they build an ark and is told by a choir of angels. The experience is delightful and a must trip for people of all ages.



CONTEMPORARY & INSPIRATIONAL GOSPEL

MAY 27 MAY 13

- | | | | | | |
|----|----|--|----|----|--|
| 1 | 1 | MIRROR
EVIE TORNUQUIST/Word
WBS 8735 | 19 | 11 | SAIL ON
THE IMPERIALS/DaySpring
DST 4006 (Word) |
| 2 | 5 | FOR HIM WHO HAS EARS
TO HEAR
KEITH GREEN/Sparrow 1015 | 20 | 12 | IN CONCERT
THE FLORIDA BOYS/
Canaan 9814 (Word) |
| 3 | 4 | HAVE YOU KISSED ANY
FROGS TODAY?
JOE REED/Housetop 706 | 21 | 25 | GENTLY FLOWING FEELING
ALBRECT, ROLEY & MOORE/
White Horse 1002 |
| 4 | 13 | THIS IS NOT A DREAM
PAM MARKS/Aslan 1003 | 22 | 22 | JESTER IN THE KINGS COURT
MIKE WARNKE/Myrrh 6569
(Word) |
| 5 | 3 | HOME WHERE I BELONG
B.J. THOMAS/Word WST 6571 | 23 | — | A LITTLE SONG OF JOY
FOR MY LITTLE FRIENDS
EVIE TORNUQUIST/Word 8735 |
| 6 | 8 | THIS IS ANOTHER DAY
ANDREA CROUCH/Light 5683
(Word) | 24 | 19 | PRaise II
THE MARANATHA SINGERS/
Maranatha HS 026 |
| 7 | 7 | THE LADY IS A CHILD
REBA/Greentree R 3486 | 25 | 29 | REAL TO REEL
NOEL PAUL STOOKEY/
Newworld 090477 |
| 8 | 6 | ALLELUIA!
THE BILL GAITHER TRIO/
Impact R 3408 | 26 | 30 | SONG IN THE AIR
PHIL KAEGGY/Spar Song 005 |
| 9 | 2 | GENTLE MOMENTS
EVIE TORNUQUIST/Word
WST 8714 | 27 | 32 | FIREWORKS
Myrrh MSB 6587 (Word) |
| 10 | 16 | TELL 'EM AGAIN
DALLAS HOLM & PRAISE/
Greentree R 3480 | 28 | 23 | SWEET MUSIC
THE PAT TERRY GROUP/
Myrrh 6590 (Word) |
| 11 | 17 | EMERGING
THE PHIL KAEGGY BAND/
New Song NS C04 | 29 | 33 | FORGIVEN
DON FRANCISCO/NewPax
NP 33042 |
| 12 | 7 | MUSIC MACHINE
CANDLE/Birdwing BDWG 2004 | 30 | 36 | LAUGHTER IN YOUR SOUL
JAMIE OWEN/Light 5631 (Word) |
| 13 | 10 | LIVE FROM NASHVILLE
JIMMY SWAGGART/Jim 126
(Word) | 31 | 40 | OUT IN THE OPEN
DOGWOOD/Lamb & Lion 1035
(Word) |
| 14 | 14 | DALLAS HOLM & PRAISE,
LIVE
Greentree R 3441 | 32 | 38 | A FORK IN THE ROAD
KEN MEDIMA/Word 8567 |
| 15 | 15 | WINDOW OF A CHILD
SEAWIND/CTI 5007 | 33 | 24 | LOVE SONG REUNION
LOVE SONG/Good News
GNR 8105 (Word) |
| 16 | 18 | WE'LL TALK IT OVER
JIMMY SWAGGART/Jia 127
(Benson Company) | 34 | 28 | VINTAGE GOSPEL
THE FLORIDA BOYS/
Canaan CAS 9819 (Word) |
| 17 | 20 | PILGRIMS PROGRESS
THE BILL GAITHER TRIO/
Impact 3495 | 35 | — | MANSION BUILDER
2ND CHAPTER OF ACTS/
Sparrow 1020 |
| 18 | 21 | HE WALKS BESIDE ME
ELVIS PRESLEY/RCA AFLI 2772 | 36 | 31 | JUST BECAUSE
THE IMPERIALS/Impact 3390 |
| | | | 37 | 37 | LADY
REBA/Greentree R 3440 |
| | | | 38 | 26 | SWEET COMFORT
SWEET COMFORT/
Maranatha 033 |
| | | | 39 | 27 | ON HEAVEN'S BRIGHT
SHORE
THE INSPIRATIONS/
Canaan 9806 (Word) |
| | | | 40 | 39 | I JUST CALL ON YOU
DAVID MEECE/Myrrh 6573
(Word) |

SOUL & SPIRITUAL GOSPEL

MAY 27	MAY 13	
1	1	LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy 7014
2	2	WHEN JESUS COMES SARAH JORDAN POWELL/Savoy 1445 (Arista)
3	5	FIRST LADY SHIRLEY CAESAR/Road Show RS 744 (United Artists)
4	4	TONIGHT'S THE NIGHT THE GOSPEL KEYNOTES/Nashboro 7187
5	6	MAMA PRAYED FOR ME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
6	14	JOY! REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
7	3	LOVE ALIVE WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word)
8	7	THIS IS ANOTHER DAY ANDREA CROUCH/Light 5863 (Word)
9	11	NOW AND FOREVER THE PILGRIM JUBILEE SINGERS/Nashboro 7181
10	9	NOW! THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
11	8	THE COMFORTER EDWIN HAWKINS/Birthright BRS 4020 (Ranwood)
12	19	WHERE HE LEADS REV. WILLINGHAM/Nashboro 7193
13	18	TAKE HIM AT HIS WORD BIBLEWAY RADIO CHOIR/Savoy 14459 (Arista)
14	10	SPECIAL APPEARANCE ISSAC DOUGLAS/Creed 3081 (Nashboro)
15	17	PEACE BE STILL REV. JAMES CLEVELAND/Savoy 14076 (Arista)
16	12	THESE ARE THE DAYS DOROTHY LOVE COATES/Savoy 14466 (Arista)
17	13	HAPPY IN JESUS REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista)
18	15	LIVE AND DIRECT THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038

19	20	MARGARET, JOSEPHINE, BERNICE THE ANGELIC GOSPEL SINGERS/Nashboro 7196
20	21	PHASE I J. C. WHITE/Savoy 14477 (Arista)
21	22	AN EVENING WITH SLIM & THE SUPREME ANGELS Nashboro 7195
22	23	I WANT TO BE READY MORRIS TURNER/HSE 1506
23	26	DON'T MAKE WAR HARRISON JOHNSON/Nashboro 3080
24	30	SINCE I LAID MY BURDENS DOWN THE SWAN SILVERTONES/Savoy 14468 (Arista)
25	35	IS THERE ANY HOPE FOR TOMORROW JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. 3/Savoy 7020 (Arista)
26	16	SILVER ANNIVERSARY SPECIAL REV. CLAY EVANS/Jewel 0123
27	24	STORMS OF TROUBLED TIMES THE O'NEAL TWINS/Creed 3082 (Nashboro)
28	25	COME TOGETHER VARIOUS ARTISTS/Creed 23079 (Nashboro)
29	34	PRAY FOR ME DR. MORGAN BABB/Nashboro 7194
30	36	THE DONALD VAILS CHORALEERS SAVOY/7019 (Arista)
31	28	JUDGEMENT DAY THE FABULOUS LUCKETT BROTHERS/HSE 1496
32	29	SEE YOU IN THE RAPTURE THE SENSATIONAL NIGHTINGALES/ABC/Peacock 58227
33	—	JESUS IS COMING THE SENSATIONAL NIGHTINGALES/ABC/Peacock 59232
34	31	WONDERFUL EDWIN HAWKINS & EDWIN HAWKINS SINGERS/Birthright BRS 4005 (Ranwood)
35	—	SINGING IN THE STREETS THE PILGRIM JUBILEE SINGERS/Nashboro 7198
36	32	IN THE BEGINNING JAMES CLEVELAND/Kenwood 509 (Nashboro)
37	—	LIVE FROM EUROPE CLEOPHUS ROBINSON/Nashboro 7197
38	33	IT'S ALRIGHT NOW JESSY DIXON/Light 5719 (Word)
39	—	THE GOSPEL OF HOUSTON PERSON/Savoy 14471 (Arista)

Alexandria House Sets Distrib. Pact

■ ALEXANDRIA, IND. — Alexandria House, a Christian music distributor located here, has announced its expansion into exclusive record distribution. The two-and-a-half year old distribution center has been named exclusive distributor for JoySong and Dynamic Medallion Series records. Both labels will feature releases which correspond to published choral arrangements.

Along with the two new record labels, Alexandria House will continue to handle exclusive representation of Gaither Music Company, Paragon Associates, Fred Brock Music Company, and Track Tapes, Inc.

Tempo, Pax Pact

■ NASHVILLE—Kent Barber, vice president of Tempo Records, has announced the finalization of a distribution deal between Tempo Records and Pax Records.

Owned by Gary S. Paxton, Pax Records' roster will include product by Paxton as well as Tammy Faye Bakker, co-host of the PTL Club, Jim Bakker, host of PTL, Don Storms, vice president of PTL, and his wife Ruth, Sammy Hall, Roger McDuff and others.

Barber, in explaining the agreement, said, "Pax will be distributed by Tempo, treated as a division of Tempo, with the Tempo staff handling all promotion and administrative duties. All production will be handled by Gary S. Paxton and sales will be handled by Avant Sales Corporation."

Gospel Radio Meet (Continued from page 82)

we had broadcasters from all across the nation attending, a really good cross section of radio participants, but we have not promoted the seminar as much as we could and should have. We will really push next year's seminar starting very early so we can make this into the biggest thing in Christian broadcasting. We would like to see more of the black gospel broadcasting in-

dustry participating. We will work toward sessions that will deal specifically with programming problems they may have, and try to help them in any way we can. Our purpose is to further gospel radio, all gospel radio."

The seminar closed with its annual Banquet and Showcase on Saturday evening. Emceed by Joe Moscheo of New Direction Artist Guild, the show featured the tal-

ents of Cynthia Clawson (Triangle), The Wall Brothers (Greentree) and the Singing Echos (Mark Five).

In closing, Black said he felt everyone involved in this year's seminar was to be commended on a job well-done, especially steering committee members Norma Boyd, Sylvia Mays, Lou Hildreth, Matt Steinhauer, Don Cusic and Dave Wortman.

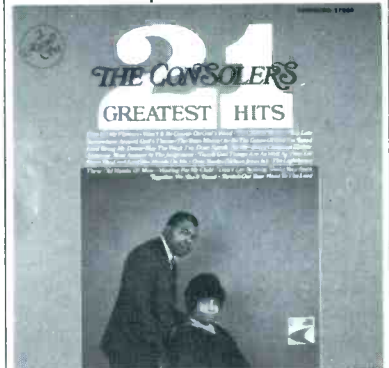


Shown above at the Gospel Radio Seminar are, from left: Matt Steinhauer of the Benson Company; James Bullard of Roadshow/Hobb Records; Dave Wortman from the Tame Agency; Lou Hildreth of New Direction Artist Guild; Norma Boyd of the Gospel Music Association; Jim Black of SESAC; and Billy Ray Hearn of Sparrow Records; Don Cusic of Southern Sky Public Relations; Sylvia Mays of Canaan Records; and Joe Moscheo of New Direction Artist Guild.

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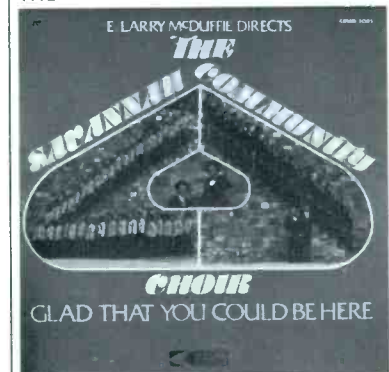
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Bee Gees, Boney M. Singles Boon To U.K.

By PHILIP PALMER

■ LONDON — Two major U.K. chart entries "Rivers Of Babylon" by Boney M and the Bee Gees' "Night Fever," are giving the industry a much needed shot in the arm at a time which is traditionally a slack period for the singles market. WEA has already shipped out 700,000 copies of the Boney M single within the past three weeks and has a back order demand currently in excess of 150,000. WEA deputy managing director Richard Robinson said, "In order to keep up the supply, the single is being pressed in eight plants throughout the U.K. and one in Holland, while 100,000 12 inch singles are being pressed at the WEA West Drayton plant to relieve pressure on the seven inch presses."

In the charts published in the trade magazine *Record Business*, the Boney M record scored 168 points on the sales index, 68 points higher than the normal chart-topper, giving the group almost 15 percent of the current singles market. The Boney M disc has also sold in vast quantities in several European territories on the Hansa label. The disc has sold over a million

in Germany, 500,000 in France, 400,000 in Benelux, and an Italian release has just been issued. Several other countries are releasing the single and Seymour Stein's Sire label has rush released the record in the States.

The Bee Gees single, "Night Fever," and the soundtrack album, "Saturday Night Fever," have soon become the biggest sales successes so far for Polydor in the U.K. The single has now shipped in excess of 650,000 and more than 280,000 pressings have been imported from America and Europe. The album has scored an estimated 550,000 ship-out with a further cassette sale of around 100,000.

In figures revealed by the British Phonographic Industry (BPI), it is reported that U.K. sales of singles rose during 1977 to 61.415 units as opposed to the previous year's figure of 56.294. However, the report reveals that sales of albums slumped from 83.794 to 81.417. Retail sales for singles are put at 38.2 million pounds against the 1976 figure of 33.6, while albums show an increase of 193.2 against 173.1.

THEATER REVIEW

"Ain't Misbehavin'" Captures Waller's Spirit

■ NEW YORK — "Ain't Misbehavin'" belongs to the currently popular "revue" style of Broadway musical—no plot, not much dialogue, not much scenery, indeed, not much but performers singing songs. If all of the new revues were as good as this one, old-style Broadway shows might never come back.

Thus, although "Ain't Misbehavin'" calls itself "the new Fats Waller musical show," no actor portrays the man who popularized "stride" piano; no script details his larger-than-life story of talent and excess; and no denouement shows him dying on the Santa Fe Chief in 1943, at the age of 39, of too much eating and too much drinking.

But Waller is present on stage nonetheless. Bits of his ironic, lusty humor and his deeply-felt blues show through in each of the three women and two men who compose the company of "Ain't Misbehavin'." Four of the five tend, like Waller, to physical extremes: Nell Carter and Armelia McQueen are, well, plump; Ken Page is big in the William Howard Taft manner; and Charlene Woodard looks as if she could use a case of Wate-On. The fifth, Andre De Shields, is trim and handsome in the romantic-lead tradition, but that doesn't mean he gets all the amorous songs.

Passion is what each of these highly talented performers brings to "Ain't Misbehavin'." Carter, who has a voice like a muted trumpet, and Page, whose robustness is as overpowering here

as it was in the all-black "Guys and Dolls" of two seasons ago, may hold a slight edge. Their "Honeysuckle Rose" duet is the sexiest song in a very sexy show.

Other highlights include a most effective Kate Smith parody by McQueen (who makes her Broadway debut here), and De Shields' superbly danced and sung glimpse of thirties drug culture, "The Viper's Drag." The climactic number, "Black and Blue," is normally performed in an uptempo style that belies its stark lyrics. Here, the five actors sit downstage on stools and sing it, ever so slowly, in five-part harmony. It's hard to imagine a more poignant evocation of the other side of Fats Waller's life.

Luther Henderson, looking properly superior to the action around him, plays a piano that wanders all around the stage. His orchestrations, played by him and by a fine swing combo, bring out the irreverence, the "soul," in Waller's music.

"Ain't Misbehavin'" must be considered an instant contender for Original Broadway Cast Album of the Decade, if such an album is made. The show could well do for Waller what "The Sting" did for Scott Joplin.

Jazz critics maligned Waller in his time for a lack of seriousness and a fondness for grandstanding; in retrospect, his music seems the essence of rhythm and blues, and, by extension, rock 'n' roll: as Waller put it on his first record, "T'Aint Nobody's Bizness If I Do."

Marc Kirkeby

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Heaters at The Starwood



Ariola recording artists The Heaters played a three-night stint at the Starwood in Los Angeles recently to "kick off" the release of their new album. A major national tour is currently in the works for them. Pictured backstage (from left) are: Paul Sullivan; James Demeter, group member; Nancy Plum, Ten-Q deejay; Mercy Bermudez, band member; Bill Clay, PD of KNAC in Long Beach; Missy Connell, band member; Scott Shannon, senior vice president of Ariola Records; Maggie Connell, band member; Phil Cohen, band member and Jim Kelle, The Heaters' manager.

'78 Fan Fair Events Schedule Announced

■ NASHVILLE—The 7th Annual Country Music Fan Fair, co-sponsored by the Country Music Association and the Grand Ole Opry, will be held June 5-11 in Nashville. Beginning with a Slow-Pitch Celebrity Softball Tournament at Cedar Hills Park, June 5-6, the main festival activities will start Wednesday, June 7 at Nashville's Municipal Auditorium.

This year, twelve men's teams and eight women's teams will be participating in the annual Celebrity Softball Tournament. The double elimination tournament, which will take place Monday, June 5 and Tuesday, June 6, has moved to a new location this year—Cedar Hills Park, just off I-65 North on Old Hickory Boulevard. The tournament is free to the public, and will feature such top country artists as Bill Anderson, Rex Allen, Jr., Larry Gatlin, Jimmy Gately, Randy Gurley, Ray Griff, Mickey

Gilley, Dickey Lee, Charlie McCoy, Barbara Mandrell, Linda Hargrove, Charly McClain, Loretta Lynn, Ronnie McDowell, Minnie Pearly, Kitty Well, Dottie West, Jean Shepherd, Jeannie Seely, Sandy Posey, Jessica James, Joni Lee, Charlie Tango, Eddie Raven, Stella Parton, Dave Rowland, Wilma Burgess, Lola Jean Dillon, Pam Rose, Mary Lou Turner, and others.

Besides the regular tournament play-offs, a special all-star game featuring recording artists only will be played on Tuesday, June 6.

All Fan Fair events from June 7 through June 10 will occur in the Municipal Auditorium. The exhibit area will open each morning at 9:30 a.m., and will close Wednesday at 5:00 p.m., Thursday and Friday at 7:00 p.m., and Saturday at 2:00 p.m. On Sunday, Fan Fair festivities move to Opryland U.S.A., where a Grand Masters Fiddling Championship will be held.

The following is a schedule of events for Fan Fair. All activities except those otherwise noted will take place at the Municipal Auditorium.

Monday, June 5: Slow Pitch
(Continued on page 87)

RCA Strengthens Nashville Operation

(Continued from page 3)

so much to the prominence of Nashville as one of the world's greatest recording industry centers."

"During the past few years the unprecedented achievements of our Nashville operation directed by Bradley have convinced us that the Nashville team is one of the most effective in our business. Platinum albums by Waylon Jennings and Dolly Parton, and Ronnie Mil-sap's first gold album prove the potential and viability of the 'pop-oriented' country artist. The success of RCA's recent country merchandising program makes it apparent that country music is a continuing significant force, and we will continue to strengthen our capability to find, develop and market country artists. Our plan is to use a national full-line record company approach operating out of Nashville. The organization will operate with complete autonomy in control of its own promotion, merchandising, advertising, and selling through RCA distribution."

A new pop-oriented artist and repertoire department will provide representation on the west coast, which is, Ilberman noted,

a strong country as well as pop market. Pop acts will be signed, along with country acts with pop possibilities.

Servicing the a&r function will be a strengthened sales and merchandising force under Joe Galante, who has been appointed director of marketing, RCA Nashville. Reporting to him will be an expanded country promotion force, merchandising and artist development, as well as key regional pop promotional personnel.

According to RCA, this move creates in effect a new label based in Nashville and although records will continue to be released on the RCA label, in almost all other respects the Nashville organization will act as an independent record company with offices in Los Angeles and New York.

Ilberman said, "It is our intention to insure maximum penetration of country releases through our expanded efforts and more
(Continued on page 87)

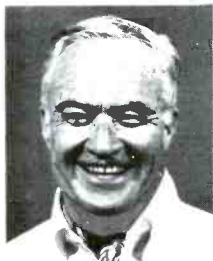
WB Signs Rhea



Warner Bros. Records in Nashville has signed Sheila Rhea to an exclusive recording contract. Her first single, "Baby Take Your Coat Off," is scheduled for immediate release. Pictured following the signing are (from left) Andrew Wickham, director of Warner Bros. country division; Sheila; and Norro Wilson, Sheila's producer and director of a&r for Warner Bros. country.

NASHVILLE REPORT

By RED O'DONNELL



■ Big news around Music City: **Carol Burnett** and **Dolly Parton** tape a CBS-TV special at the Grand Ole Opry House Jan. 8-10. Working title is "Carol and Dolly in Nashville" . . . Word from ABC Records: The **Oak Ridge Boys'** single of "Easy" has been banned in South Africa and is encountering airplay difficulty in England. Song touches on illegitimacy. (Such recordings generally become collectors items!)

CBSongstress **Tammy Wynette** in and out of local hospital, after "post-operative checkup." Tammy says: "It was routine. I underwent surgery last December (in Arizona) and the
(Continued on page 86)

Nashville AFTRA Elects Byron Warner President

■ NASHVILLE — The Nashville chapter of the American Federation of Television and Radio Artists (AFTRA) has announced that Byron Warner has been elected president of the local for the year 1978-79. Also elected were Tom Brannon, vice president; Lisa Silver, secretary/treasurer.

Newly elected members of the board of directors include Dan Hoffman, Louis Nunley, Del Wood, David Cobb, Ed Bruce, Pat Childs, Jean Shepherd, Sheri Kramer, Billy Walker, Dolores Edging, Jackie Cusic and Justin Tubb. The local also elected Louis Nunley and Byron Warner to seats on the AFTRA national board of directors.

COUNTRY PICKS OF THE WEEK

SINGLE



KENNY ROGERS, "LOVE OR SOMETHING LIKE IT" (prod.: Larry Butler) (writers: K. Rogers/S. Glassmeyer) (M-3 / Cherry Lane, ASCAP) (2:51). Rogers picks up the tempo in a departure from the style of recent works. With a beat that is almost reggae, the song moves with a bright energy, using acoustic guitars, piano and well-placed drums keeping the constant momentum. United Artists X1210-Y.

SLEEPER



AVA BARBER, "YOU'RE GONNA LOVE LOVE" (prod.: Dean Kay & Mac Curtis) (writer: W. Holyfield) (Vogue/Maplehill, BMI) (2:38). Ava handles the tempo changes in this happy song with ease, showing her vocal strength and range. The chorus is especially appealing in terms of production, phrasing and general treatment by both artist and producer. Ranwood 1085.

ALBUM

MARGO SMITH, "DON'T BREAK THE HEART THAT LOVES YOU." Two of Margo Smith's latest hits, the title cut and "It Only Hurts For A Little While" (now rising at 17 bullet on RW's country singles chart), are included here along with several selections with equal potential. There's no mistaking her style, which runs consistently with quality and strength, and is especially effective on "Make Love The Way We Used To" and "Breakin' In A Brand New Broken Heart." Warner Bros. BSK 4173.

MARGO SMITH



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Ronnie Milsap — "Only One Love In My Life"

Kenny Rogers — "Love Or Something Like It"

Jerry Wallace — "My Last Sad Song"



Roger Bowling

The Kendalls are hot on the trail of another charttopper with the clever "Pittsburgh Stealers." It's a quick turntable choice at KCKC, WEMP, KRAK, WPNX, KWMT, WEET, WSCL, KSO, WSDS, WESC, WIVK, WBAM, WTOD, WTSO, WKDA, KLAJ, WIRE, KJJJ, WLOL, WITL, KFDI, WMNI, KVOO, WWOK, KMPS, WPLD, KCUB, KSON, WSUN.

Hit songwriter Roger Bowling (co-author of "Lucille") dons the hat of a recording artist for the first time with his self-penned "Dance with Me Molly" already spinning at KCKC, WHOO, KWKH, WSDS, KFDI. Mac Davis, who has been wearing both hats for a while, gets instant response to "Music In My Life" in Charlotte and Shreveport.

Jerry Wallace heads for chart action on "My Last Sad Song" at KKYX, WSLC, KSOP, KSO, WSDS, KFDI, WPIK, WPNX, KDJW, KVOO, WVOJ, WTOD.



Kenny Rogers

After lying nearly inactive for a few weeks, Hank Williams, Jr.'s "You Love The Thunder" is starting to roll! Airplay solid at WOKO, WWOK, KRAK, WJQS, WBAM, WTOD, WRCP, KLAJ. Another For Me" showing at WVOJ, WMNI, KWJJ, KKYK, WPIK, WBAM, KRAK, KVOO, KMPS, KFDI, KDJW, KAYO.

Tommy Cash's "The In Crowd" starting in the southwest; Kris Kristofferson happening in Virginia markets with "Forever In Your Love."

Roy Clark showing early response to "Where Have You Been All My Life" at WIRE, KJJJ, WTOD, WBAM, WSDS, KFDI, WPNX. Jimmie Peters has a strong version of the Dolly Parton hit "I Will Always Love You," playing at WAME, KDJW, KRMD, WMT, WSLC, KWKH, KVOO, KKYX, WPNX, KFDI.

Super Strong: Johnny Cash & Waylon Jennings, Connie Smith's "There'll Never Be Loretta Lynn, Janie Fricke, Donna Fargo.

Snapping the needle immediately on the new Kenny Rogers "Love Or Something Like It" are WMC, KIKK, KENR, WHK, WWOK, WXCL, KWKH, WMNI, WSUN, KRMD, WTSO, WDEE, KFDI, WIVK, KCKC, WPNX, WIRE.

LP Interest: Hudson & Judson getting frequent mention — "Whose on First" good at WDG, "The Pits" is the choice at KJJJ. Mickey Gilley's "Pretend" cut already numbered (#17) at WWVA. Jim Ed & Helen's "Do You Wanna Make Love" choice at WHK.

Joe Ely's "Honky Tonk Masquerade" showing at WLOL, WPNX, KVOO, WJQS, WSLC, WSDS, KJJJ. Peggy Sue's "Let Me Down Easy" doing well in the midwest and southeast.

SURE SHOTS

Don Gibson — "The Fool"

T.G. Sheppard — "When Can We Do This Again"

LEFT FIELDERS

Ava Barber — "You're Gonna Love Love"

Amazing Rhythm Aces — "Ashes of Love"

Terri Hollowell — "Happy Go Lucky Morning"

AREA ACTION

Steve Martin — "King Tut" (KLAJ)

Ronnie Parker — "Country Lady" (KENR)

Springer Brothers — "You and I" (WAME, WPNX)

BMI Holds Meet in Nashville



The men from BMI came to Nashville for the annual meeting of the licensing organization's key sales staff members. Six BMI regional supervisors oversee all licensing activities and a field staff of almost 50 representatives, headed by licensing vice president Alan Smith. The BMI group held three days of meetings in early May. Participants included (from left): Del Bryant (director, writer administration, BMI Nashville), Tom Annastas, Bob Scarpino, Larry Sweeney, Gene Colton, Bill Allman, Tom Dabakian, Dallas Midgette, Rolf Darwin, Bill Kimel, Frances Preston (vice president, BMI Nashville), Herman Brandon, Larry Conti, Alan Smith, Paul Bernard.

Nashville Report (Continued from page 85)

doctors said I needed to have the checkup."

Last week I asked for whereabouts of good and wry humor man Don Bowman. Am informed Don is now hanging out in Willie Nelson country (Austin city limits) and has written a parody song for Nelson-Jennings duo titled "Willing and Wailing." (Bowman, in his Nashville days, penned some play-on-words lyrics for Homer and Jethro.)

Dixie Hall and husband Tom T. birthday Monday (today) and Tuesday. They're celebrating the dual natal days at brief vacation in New Orleans. By the way, when Brother Billy Carter & mate Sybil's daughter, Jana Kae, is married next month, Tom T. and his Storytellers band will play at post-nuptials reception. (The Carters & Halls are best of friends.)

Asked about his golf game, RCA artist Dickey Lee told Pat Boone: "My strong point is my golf cart and my handicap—my clubs."

Johnny Cash didn't issue a press release about it, but he donated \$10,000 to the Memphis Association of Retarded Children. "Mr. Cash, who was in Memphis to appear with evangelist Billy Graham during an eight-day crusade, left the check with his sister-in-law (Mrs. Reba Hancock) to present to us," said the organization's executive director Betty Smith.

If you're in Denver June 19-24 you'll be a mile high in that city's "Country Music Week" celebration—so proclaimed by Mayor W. H. (Bill) McNichols and Colorado Gov. Richard Lamm . . . Elektra/Asylum artist Eddie Rabbitt got the good news! He'll be touring the month of August (midwest & Canada) with Dolly Parton! In an exclusive statement to RW, Eddie revealed: "Dolly is two of the biggest reasons I got into country music."

National Quartet Convention (Continued from page 82)

J. D. Sumner, president of the convention, has confirmed the Statesmen, Speers, Blackwoods, Faye Sims and Scenicland Quartet, Florida Boys, the Hemphills, Hensons, Wendy Bagwell and the Sunlighters, the Rex Nelson Singers, Cathedrals, John Mathews Family, Sego Brothers and Naomi, Imperials, Jerry and the Singing Goffs, Dixie Melody Boys, Blue Ridge, The Lester Family, Kingsmen, The Telestials, Ron Calhoun Singers, the Couriers and the Stamps to appear at the convention.

The semi-professional contest, open to both amateur and semi-professional singers, has been expanded to two days. The contest is under the direction of Mark Blackwood. Winner of the contest will be featured as the convention's Spotlight Group and will be given a six hour free recording session and 500 free

albums.

The annual National Quarter Convention Banquet is slated for 3 p.m. Friday in the ballroom of the Hyatt-Regency, convention headquarters. Special awards will be given to favorite entertainers as chosen by patrons of the convention. Banquet tickets will be handled by Ms. Diane Cline, 3934 Summer Ave., Memphis, Tennessee 38122.

Saturday afternoon of the convention will be devoted to a worship service under the direction of Dave Kyllonen. All activities on Saturday afternoon will be free to the public. The final show on Saturday night will feature the Parade of Stars, bringing each group back that appeared during the week.

Ticket information may be obtained by contacting Ms. Bond, Box 23190, Nashville, Tennessee 37202.

Fan Fair Schedule (Continued from page 85)

Celebrity Softball Tournament, Cedar Mills Park;

Tuesday, June 6: Softball Tournament Play-offs / All-Star Game, Cedar Hills Park; Fan Fair Square Dance, 7:00 p.m.;

Wednesday, June 7: Exhibits, 10:00 a.m.-5:00 p.m.; Mixed Label Show, 10:00 a.m.-12:00 noon; Bluegrass Concert, 1:00 p.m.-5:00 p.m.

Thursday, June 8: Exhibits, 10:00 a.m.-7:00 p.m.; CBS Records Show, 10:00 a.m.-12:00 noon; Lunch & International Tent Show, 12:00 noon-2:30 p.m.; Capitol Records Show, 3:00 p.m.-5 p.m.; MCA Records Show, 7:00 p.m.-9:00 p.m.; Songwriters Show, 9:30 p.m.-10:30 p.m.; Cajun Show, 10:45 p.m.-11:45 p.m.;

Friday, June 9: Exhibits, 10:00 a.m.-7:00 p.m.; Hickory Records Show, 10:00 a.m.-12:00 noon; Lunch & Variety Tent Show, 12:00 noon-2:30 p.m.; ABC Records Show, 3:00 p.m.-5:00 p.m.; RCA Records Show, 7:00 p.m.-9:00 p.m.; Mercury Records Show, 9:30 p.m.-11:30 p.m.;

Saturday, June 10: Exhibits, 10:00 a.m.-2:00 p.m.; International Show, 10:00 a.m.-12:00 noon; Lunch & Variety Tent Show, 12:00 noon-2:30 p.m.; Reunion Show, 2:00 p.m.-4:30 p.m.;

Sunday, June 11: Grand

Masters Fiddling Championship, 12 noon-6:00 p.m. (Opryland U.S.A.).

Registration

Fan Fair registrations may be picked up beginning Monday, June 5 at the Municipal Auditorium. To register in advance, send a check for \$30 to Fan Fair, P.O. Box 2138, Nashville, Tennessee 37214. The fee includes access to all the aforementioned activities, as well as tickets to Opryland U.S.A., the Country Music Hall of Fame and Museum, and the Ryman Auditorium. Free bus transportation between the Municipal Auditorium and these places will be provided. Persons who have not sent in registration requests or money in advance may still register at the Auditorium beginning Monday.

On Wednesday, June 7, from 10:00 a.m. to 12:00 noon, CMA will present the Mixed Label Show, featuring recording artists from labels not having their own shows at Fan Fair. Tex Davis is producing the show, which will include the following country artists: Jan Howard Chris LeDoux, The Kendalls, Dal McBride, Glen Barber, Sherry Bryce, King Edward IV, Mack Vickery, Red Sovine, Jimmy Dickens, Ronnie McDowell, Mundo Earwood, Dave Dudley, Don Drumm,

Tomy O'Day and Ace Cannon.

Thursday evening's entertainment will feature the Songwriters Show from 9:30 to 10:30 p.m., and the Cajun Show, from 10:45 til 11:45 p.m.

Songwriter Rory Bourke will produce the former, which will feature the talents of Even Stevens, Sonny Throckmorton, Wayland Holyfield, Jerry Gillespie, John Schweser, Archie Jordon, Bill Rice, Richard Leigh and Roger Bowling.

Grand Ole Opry star Jimmy C. Newman will produce and emcee the Cajun Show, headlined by Doug Kershaw, Joel Sonnier, Allen Fontenot (and his band), Eddie Raven, and Cajun Country featuring Rufus Thibodeaux.

CMA International and Reunion Shows will culminate the Fan Fair festivities on Saturday, June 10. Beginning at 10:00 a.m., the International Show will feature country artists from all over the world. Included on this year's show will be the following: Miss Abbey Shizue of Japan; Frank Jennings Syndicate, England; Raymond Froggatt, England; Country Express, Finland; Carroll Baker, Canada; Gunter Gabriel, Germany; Eddie Low, New Zealand; and Suzanne Klee of Switzerland. Charley Pride and Tammy Wynette will host the show.

Later that afternoon, Fan Fair's Reunion Show, featuring the pioneers of country music, some performing, and the others sitting back and enjoying the music of their contemporaries will be held. Talent appearing on the Reunion Show, produced by Biff Collie, is to be announced at a later date.

The label shows are scheduled

for Thursday and Friday. Each label show will be two hours in length; CBS Records will be the first of these, on Thursday, June 8 beginning at 10:00 a.m. That afternoon at 3:00, Capitol Records show starts. MCA's show is scheduled for 7:00 p.m. Thursday evening, and Friday's label shows will begin with Hickory Records, from 10:00 a.m. to noon.

From 3:00 p.m. to 5:00 Friday, ABC Records will host its show, and the RCA Records show will take place from 7:00 to 9:00 p.m. The Mercury show begins at 9:30 p.m.

RW To Host Hospitality Booth

■ NASHVILLE — As a service to the industry, *Record World* will be hosting a "Hospitality Booth" at the Municipal Auditorium for Fan Fair, Wed.-Sat.

The Hospitality Booth will be open to any industry people wishing to take a break or use the telephone.

For the fourth consecutive year, *RW* will offer a message service to record labels.

The phone number will be *RW*'s regular Nashville office number — (615) 329-1111 — and anyone wishing to call artists or industry officials at the Auditorium may do so by dialing that number.

Lightfoot Goes Gold

■ LOS ANGELES — "Endless Wire," the most recent lp by Warner Bros. artist Gordon Lightfoot, has been certified gold by the RIAA

RCA Nashville Operation (Continued from page 85)

personalized attention. We also believe that this exciting organization under Jerry Bradley's direction can be a productive instrument for pop as well as country artists."

"In Nashville directly, it will mean the addition of about five more people in our office, but it goes further to involve people all over the country who will be reporting back to Nashville," Bradley told *RW*. "The initial responsibilities will come on myself and Joe Galante, who was just made the director of marketing. As this progresses, hopefully the people we now have here in merchandising and sales and everything will be overloaded with work, and we'll have to hire some more in Nashville."

Another addition will be an a&r man on the west coast, Bradley said. "We're going to have him out there to help bring in some of the talent there. The reason we're putting him there in L.A. is because things are pretty much happening there. He can be on top of things there, and as far as Nashville goes, Roy Dea, Pat Carter and myself will cover what's happening here.

"The important thing to note is that this doesn't affect what's

happening in country, the solid country product. It will help immediately with the expansion of the promotion staff and it will help artists like Ronnie Milsap, Dolly Parton, Waylon Jennings, Charley Pride and Dave & Sugar in the pop areas, but we'll still have a strong emphasis on solid country records that have helped us get to this plateau. But now, we're not necessarily looking for only country-oriented acts here. We intend to be a total record division. What I expect the west coast a&r man to sign will not necessarily be country-oriented acts at all, and the same is true here in Nashville. Hopefully we can erase some of that country-only stigma that just sits over all of us down here in Nashville.

"The significant thing is we'll have some promotion men out there to promote whatever we have.

"If we're successful, there will be more graphics done out of Nashville, more merchandising aids done here, more songs cut out of here, more things that are just revolving around Nashville. It's the company's first step of saying, 'let's see if you can take what you've done and make it bigger.'"

Gurley Gathering



ABC recording artist Randy Gurley is joined by friends after her recent showcase performance at Nashville's Exit/In nightclub. Pictured from left are: Tony Tamburrano, ABC regional promotion director, Houston; Walter Campbell, Record World southeastern editor; Tom Rodden, Record World vice president/southeastern manager; Gurley; and Jim Fogle song, ABC president of Nashville operations.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DON GIBSON—ABC Hickory 54029

THE FOOL (Prod.: Ronnie Gant) (writers: Ford/Hazlewood) (Debra/Desert Palms, BMI/Lee Hazlewood, ASCAP) (2:10)

Gibson sings with ease on this medium-tempo cut, returning to a haunting guitar riff from time to time. Instrumentals are also nice, with a piano, background vocals and guitars supported by a steady bass line.

CARLENE CARTER—Warner Bros. 8576

NEVER TOGETHER BUT CLOSE SOMETIMES (prod.: Bob Andrews & Brinsley Schwartz) (writer: R. Crowell) (Jolly Cheeks, BMI) (2:17)

Carlene is quick and energetic with a sound which could hit pop as well as country. Both melody and rhythm stay consistently strong with plenty of momentum.

TANYA TUCKER—MCA 40902

SAVE ME (prod.: Jerry Goldstein) (writers: T. Tucker/J. Goldstein) (Milwaukee/Tanya Tucker/Far Out/L.A. International, BMI/ASCAP) (2:53)

Tanya's participation in the "Save The Seals" campaign is expressed with feeling in a song she co-wrote with producer Jerry Goldstein. The sound is quiet at first, building in intensity as Tanya pleads for mercy.

AMAZING RHYTHM ACES—ABC AB-12369

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

The Aces combine a number of stylistic influences in this song of lost love. A Mexican-style guitar runs throughout with a light, quick tempo combining with Russell Smith's vocals to create the Aces' distinctive sound

GLEN CAMPBELL—Capitol P4584

ANOTHER FINE MESS (prod.: Glen Campbell/Tom Thacker) (writer: P. Williams) (United Artists, ASCAP) (2:28)

Taken from the movie "The End," the story line of this Paul Williams tune relates the end of a love relationship in positive terms. Campbell's convincing vocal treatment is strong yet smooth.

BRIAN COLLINS—RCA PB-11277

OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) (prod.: Pat Carter) (writers: H. Moffatt/P. Sebert) (Belinda, BMI) (3:05)

With a slightly mournful tone, Collins sings a song with classic country lyrics on his first RCA single. The sound is simple with effective steel and electric guitars.

JOHN ANDERSON—Warner Bros. 8585

WHINE, WHISTLE, WHINE (prod.: Norro Wilson) (writer: M. Sherrill/D. Goodman) (Al Gallico, BMI) (3:04)

This ramblin' song is complemented by a fine string arrangement and Anderson's easy vocals. The medium pace flows light and relaxed.

B. J. THOMAS—MCA 40914

SWEET YOUNG AMERICA (prod.: Chips Moman) (C. Moman/B. Emmons) (Baby Chick, BMI) (2:55)

A father's lament as his daughter grows up and leaves him behind—the soft sound of this single is a perfect backdrop for Thomas, who renders a fine performance.

BILLY JOE SHAVER—Capricorn CPS 0290

BILLY B DAMNED (prod.: Brian Ahern) (writer: S. Rhymer) (Jolly Cheeks, BMI) (2:54)

Brian Ahern's production techniques set off this uptempo song about a small town hell-raiser. Shaver's rough vocal style adds the appropriate finishing touch.

HANK COCHRAN—Capitol P-4585

WILLIE (prod.: Glenn Martin) (writer: G. Martin) (Tree, BMI) (2:54)

The melody and instrumentation of Glenn Martin's tribute to Willie Nelson is the right vehicle for this unique vocal combination of Cochran and Merle Haggard.

COUNTRY ALBUM PICKS



LITTLE JUNIOR

GARY STEWART—RCA APL1-2779

Stewart shows both strength and versatility with a variety of solid selections, including his recent hit, "Whiskey Trip." Producer Roy Dea keeps the instrumental sound full but simple enough to allow Stewart's distinct vocal style to stand out. Best cuts include Toy Caldwell's "Can't You See," Ry Cooder's "I Got Mine" and the title cut.



BRAND NEW

REX ALLEN, JR.—Warner Bros. BSK 3190

Allen presents songs from a variety of writers, along with three of his own, keeping a steady momentum and continuity throughout. He and producer Norro Wilson, however, are careful to let each cut (the first three, for instance) keep its own sound and mood. Allen stays strong all the way through.

Winners Announced In Acuff-Rose Golf

■ NASHVILLE—The Acuff-Rose International Golf Tournament was a success again this year, with over 200 recording celebrities and related music industry executives turning out for the annual event.

The winners of the two-day tourney included Luke Hunter, men's low gross; Wilma Burgess, ladies' low gross; Mary Reeves Davis, ladies' low net; and Jim Donohue, men's low net. The winning team was composed of Nollie Peeler, Jim Johnson, Danny Hill and Rick Heinrich. Teams captained by Dick Kent, Chet Atkins and Del Reeves came in second, third and fourth respectively.

Rock/Country Fest Planned for Dallas

■ DALLAS — The first annual Texas World Music Festival is scheduled for July 1-3 in and around Dallas' Cotton Bowl. Billed as one of the largest rock/country festivals to take place in the state, tickets will be limited to 80,000 people and each day's program will sell for \$12.50.

Aerosmith, Ted Nugent, Heart, Atlanta Rhythm Section, Eddie Money, Mahogany Rush, Van Halen and Head East have been set for July 1. The third day incorporates the annual Willie Nelson Picnic and will feature Willie Nelson, Kris Kristofferson, Rita Coolidge, Waylon Jennings, Jessi Colter, Emmylou Harris, The Charlie Daniels Band and Ray Wiley Hubbard. The program for July 2 has not yet been announced.

Promo Tour Set For Bobby Bare

■ NASHVILLE — Columbia Records has announced that artist Bobby Bare has embarked upon a promotion tour which will reach 11 major United States markets and will extend through June 6.

The theme of the Columbia-sponsored and non-performing tour is entitled "Bare Tracks Cross Country." Designed to express Columbia Records' commitment to Bare's record career and to relate the future plans of Bare and Bill Graham Management, this special Bare trek will feature private evening receptions in: Houston (May 16, The Houston Oaks), Dallas (May 17, The Fairmont Hotel), St. Louis (May 18, The Edge), San Francisco (May 19, Graham's Estate), Los Angeles (May 22, Le Bistro), Seattle (May 23, Rossellinis), Denver (May 25, The El Rancho), Cleveland (May 31, Swingos), Atlanta (June 5, Anthony's), Minneapolis (June 6, L'Sofitel) and New York City (TBA).

Guests

Guests and invitations will be limited in each city and will include top management representation from: major accounts; four formats of radio programming; college, local, and national print; local, syndicated and national television; as well as major promoters; Columbia Records; and top important club owners.

"Bare Tracks Cross Country" is in support of Bobby's first Columbia album "Bare," to discuss plans for his second lp, and in affirmation of the potential of Bare's recording career with Columbia.

RECORD WORLD COUNTRY ALBUM CHART

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

MAY 27	MAY 20		WKS. ON CHART
1	1	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON RCA AFL1 2686 (16th Week)	17
2	2	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	31
3	7	STARDUST WILLIE NELSON/Columbia JC 35305	3
4	5	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	19
5	3	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	7
6	8	ENTERTAINERS . . . ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	8
7	6	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	37
8	4	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	8
9	9	VARIATIONS EDDIE RABBITT/Elektra 6E 127	8
10	11	Y'ALL COME BACK SALOON CAK RIDGE BOYS/ABC DO 2993	33
11	18	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	118
12	12	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	6
13	15	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	10
14	10	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	17
15	14	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic KE 35045	27
16	24	FAMILY ALBUM DAVID ALLAN COE/Columbia KC 35306	3
17	17	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	54
18	19	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	38
19	16	BILLY CRASH CRADDOCK /Capitol ST 11758	8
20	20	TANYA TUCKER'S GREATEST HITS /MCA 3032	8
21	13	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/ RCA APL1 2478	13
22	31	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA 771 G	45
23	27	THE BEST OF THE OAK RIDGE BOYS /Columbia KC 35302	7
24	33	LABOR OF LOVE ROY CLARK/ABC AB 1053	2
25	25	EASTER ISLAND KRIS KRISTOFFERSON/Columbia JZ 35310	9
26	50	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	127
27	34	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	29
28	38	RED HOT MEMORY KENNY DALE/Capitol ST 11762	4
29	49	BOLD & NEW EARL SCRUGGS REVUE/Columbia JC 35319	2
30	22	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288	9
31	35	FLYING HIGH MICKEY GILLEY/Playboy KZ 35099	4
32	32	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA APL1 2439	38
33	26	BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ ABC AA 1063	7
34	37	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/ MCA 3028	29
35	53	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia KC 35313	5
36	30	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	45
37	48	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	38

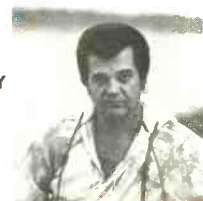


38	43	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA APL1 2477	38
39	23	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	26
40	36	I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists LA 876 H	4
41	46	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/ RCA APL1 2781	3
42	39	BARE BOBBY BARE/Columbia KC 35314	4
43	21	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	38
44	40	KENNY ROGERS /United Artists LA 689 G	81
45	41	SINGER OF SONGS JANIE FRICKE/Columbia KC 35315	5
46	45	NEVER MY LOVE VERN GOSDIN/Elektra 6E 124	3
47	42	ELEVEN WINNERS MERLE HAGGARD/Capitol ST 11745	14
48	54	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/ Capitol SWBC 11707	25
49	55	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	15
50	28	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	14

THE VERY BEST OF CONWAY TWITTY

CHARTMAKER OF THE WEEK

51 — **THE VERY BEST OF CONWAY TWITTY**
MCA 3043



52	61	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	29
53	59	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	139
54	—	TONIGHT'S THE NIGHT ROY HEAD/ABC AB 1054	1
55	47	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	31
56	56	RONNIE MILSAP LIVE /RCA APL1 2043	76
57	29	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES CRYSTAL GAYLE/MCA 2334	11
58	67	BEST OF DOLLY PARTON /RCA APL1 1117	104
59	65	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	60
60	58	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	74
61	70	I'M OK, YOU'RE OK BILLY SWAN/A&M SP 4686	5
62	52	SWAMP GOLD FREDDY FENDER/ABC AA 1062	5
63	63	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	31
64	64	LOUISIANA MAN DOUG KERSHAW/Warner Bros. BSK 3166	2
65	74	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716	26
66	75	ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125	19
67	60	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	40
68	68	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 2330	12
69	62	STELLA PARTON /Elektra 6E 126	7
70	66	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	24
71	44	FREE SAILIN' HOYT AXTON/MCA 2319	17
72	51	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	43
73	57	COUNTRY SOUL MEL STREET/Polydor PD 1 6144	3
74	69	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	46
75	73	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 2328	17

STATLER BROS.

from their latest album

Entertainers On an Off the Record!

**"DO YOU KNOW YOU ARE
MY SUNSHINE"**

MERCURY 55022

Latest Album



SRM-1 5007

Already Gold...
Heading for Platinum



SRM-1 1037



RECORD WORLD COUNTRY SINGLES CHART


TITLE, ARTIST, Label, Number

MAY 27	MAY 20		WKS. ON CHART
1	4	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS Mercury 55022	11
2	5	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704	10
3	3	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869	11
4	1	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) JOHNNY DUNCAN/Columbia 3 10694	12
5	7	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517	11
6	8	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/RCA PB 11235	11
7	10	PUTTIN' IN OVERTIME AT HOME CHARLIE RICH/United Artists X 1193Y	8
8	9	NO, NO, NO (I'D RATHER BE FREE) REX ALLEN, JR./Warner Bros. WBS 8541	10
9	13	NIGHT TIME MAGIC LARRY GATLIN/Monument 45 249	7
10	12	GOTTA QUIT LOOKIN' AT YOU BABY DAVE & SUGAR/RCA PB 11251	8
11	2	IT'S ALL WRONG, BUT IT'S ALL RIGHT DOLLY PARTON/RCA AFL1 2544	11
12	15	TWO MORE BOTTLES OF WINE EMMYLOU HARRIS/Warner Bros. 8553	7
13	16	COWBOYS DON'T GET LUCKY ALL THE TIME GENE WATSON/Capitol 4556	8
14	6	SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY ELVIS PRESLEY/RCA PB 11212	10
15	17	I'M GONNA LOVE YOU ANYWAY CRISTY LANE/LS GRT 156	9
16	22	I'LL BE TRUE TO YOU OAK RIDGE BOYS/ABC AB 12350	7
17	23	IT ONLY HURTS FOR A LITTLE WHILE MARGO SMITH/Warner Bros./WBS 8555	5
18	20	I WISH I LOVED SOMEBODY ELSE TOM T. HALL/RCA PB 11253	8
19	21	GEORGIA IN A JUG/ME AND THE I.R.S. JOHNNY PAYCHECK/Epic 8 50539	7
20	25	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 40893	5
21	26	I'VE GOT TO GO BILLIE JO SPEARS/United Artists X 1190Y	7
22	24	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC AB 12346	9
23	27	SLOW AND EASY RANDY BARLOW/Republic 017	9
24	31	I BELIEVE IN YOU MEL TILLIS/MCA 40900	3
25	33	LET ME BE YOUR BABY CHARLY McCLAIN/Epic 8 50525	8
26	28	I LIKE LADIES IN LONG BLACK DRESSES BOBBY BORCHERS/Playboy Z58 5827	8
27	32	DIRTY WORK STERLING WHIPPLE/Warner Bros. WBS 8552	7
28	11	THE POWER OF POSITIVE DRINKIN' MICKEY GILLEY/Playboy Z58 5826	11
29	34	SHADY REST MEL STREET/Polydor PD 14468	6
30	35	I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL) TAMMY WYNETTE/Epic 8 50538	6
31	39	IT'S A HEARTACHE BONNIE TYLER/RCA PB 11249	7
32	14	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW 1137	15
33	38	TOO MANY NIGHTS ALONE BOBBY BARE/Columbia 3 10690	7
34	41	HERE COMES THE REASON I LIVE RONNIE McDOWELL/Scorpion GRT 159	5
35	42	ONLY YOU FREDDIE HART/Capitol 4561	5
36	18	THIS IS LOVE SONNY JAMES/Columbia 3 10703	11
37	44	BABY I'M YOURS DEBBY BOONE/Warner/Curb WBS 8554	5
38	45	COUNTRY LOVIN' EDDY ARNOLD/RCA PB 11257	6
39	54	WEEKEND FRIEND CON HUNLEY/Warner Bros. 8572	3
40	59	I NEVER WILL MARRY LINDA RONSTADT/Asylum 45479	3
41	49	SLIPPIN' AWAY BELLAMY BROTHERS/Warner/Curb WBS 8558	5
42	50	THINK I'LL GO SOMEWHERE (AND CRY MYSELF TO SLEEP) BILLY "CRASH" CRADDOCK/ABC AB 12357	4
43	48	RISING ABOVE IT ALL LYNN ANDERSON/Columbia 3 10721	6
44	51	THE LOSER KENNY DALE/Capitol 4570	4
45	19	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/RCA PB 11220	12
46	72	THERE AIN'T NO GOOD CHAIN GANGS JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	2

47	53	I CAN'T GET UP BY MYSELF BRENDA KAYE PERRY/MRC MR 1013	6
48	58	TONIGHT BARBARA MANDRELL/ABC AB 12362	2
49	60	NEVER MY LOVE VERN GOSDIN/Elektra 45483	3
50	29	MAYBE BABY SUSIE ALLANSON/Warner/Curb 8534	13
51	30	BORN TO BE WITH YOU SANDY POSEY/Warner Bros. 8540	11
52	61	YOU NEEDED ME ANNE MURRAY/Capitol 4574	3
53	65	IT JUST WON'T FEEL LIKE CHEATING (WITH YOU) SAMMI SMITH/Elektra 45476	5
54	66	YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) JOHNNY RUSSELL/Polydor PD 14475	3
55	57	I'M ALREADY TAKEN STEVE WARINER/RCA PB 11173	6
56	63	I'VE BEEN TOO LONG LONELY BABY BILLY "CRASH" CRADDOCK/Capitol 4575	2
57	68	DON'T MAKE NO PROMISES (YOU CAN'T KEEP) DON KING/Con Brio 133	3
58	36	FOUR LITTLE LETTERS STELLA PARTON/Elektra 45468	10

CHARTMAKER OF THE WEEK

59	—	WHEN CAN WE DO THIS AGAIN T. G. SHEPPARD Warner/Curb 8593	1
60	—	RAGAMUFFIN MAN DONNA FARGO/Warner Bros. 8578	1
61	79	THAT'S WHAT MAKES THE JUKEBOX PLAY MOE BANDY/Columbia 3 10735	2
62	—	SPRING FEVER LORETTA LYNN/MCA 40910	1
63	37	HEARTS ON FIRE EDDIE RABBITT/Elektra 45461	15
64	64	(THE TRUTH IS) WE'RE LIVING A LIE R. C. BANNON/Columbia 3 10714	6
65	78	THREE SHEETS IN THE WIND JACKY WARD & REBA McENTIRE/Mercury 55026	3
66	40	COME ON IN JERRY LEE LEWIS/Mercury 55021	12
67	73	THE GAMBLER DON SCHLITZ/Capitol 4576	4
68	74	BROTHER DEWAYNE ORENDER/Nutrayl WIG NO 920	4
69	—	PITTSBURGH STEALERS THE KENDALLS/Ovation 1109	1
70	70	DON'T YOU THINK IT'S TIME TOMMY JENNINGS/Monument 45 248	6
71	77	I WANT A LITTLE COWBOY JERRY ABBOTT/Churchill 7712	3
72	69	THE REST OF MY LIFE KENNY STARR/MCA 40880	7
73	—	PLEASE HELP ME, I'M FALLING JANIE FRICKE/Columbia 3 10743	1
74	62	EASY JOHN WESLEY RYLES/ABC AB 12348	7
75	43	MAYBE I SHOULD'VE BEEN LISTENIN' RAYBURN ANTHONY/Polydor 14457	11
76	—	ROSE COLORED GLASSES JOHN CONLEE/ABC 12356	1
77	—	JUST ANOTHER RHINESTONE DON DRUMM/Churchill 7710	1
78	85	THE OTHER SIDE OF THE MORNING BARBARA FAIRCHILD/Columbia 3 10607	2
79	90	WHEN I NEED YOU LOIS JOHNSON/Polydor 14476	2
80	80	WAYS OF A WOMAN IN LOVE TOM BRESH/ABC 12352	5
81	82	(THERE'S NOTHING LIKE THE LOVE) BETWEEN A WOMAN AND A MAN LINDA CASSADY & BOBBY SPEARS/Cin Kay AA036	4
82	86	THE FARM MEL McDANIEL/Capitol 4569	3
83	84	MAN MADE OF GLASS ED BRUCE/Epic 8 50544	4
84	89	WE DON'T LIVE HERE, WE JUST LOVE HERE BIG BEN ATKINS/GRT 161	2
85	87	IF THERE'S ONE ANGEL MISSING (SHE'S HERE IN MY ARMS TONIGHT) BILLY PARKER/SCR 157	5
86	—	HELLO, THIS IS JOANNIE PAUL EVANS/Spring 183	1
87	—	WHEN THE FIRE GETS HOT ZELLA LEHR/RCA PB 11265	1
88	—	YOU LOVE THE THUNDER HANK WILLIAMS, JR./Warner Bros. 8564	1
89	92	RAG MOP DRIFTING COWBOYS /Epic 8 50543	2
90	—	LET'S TRY TO REMEMBER DAVID ROGERS/Republic 020	1
91	93	WHEN I GET YOU ALONE MUNDO EARWOOD/MPB 102	3
92	97	THE DAYS OF ME AND YOU RED SOVINE/Gusto SD 188	2
93	—	THERE'LL NEVER BE ANOTHER FOR ME CONNIE SMITH/Monument 45 252	1
94	—	WHEN MY ANGEL TURNS INTO A DEVIL DEL REEVES/United Artists X 1191Y	1
95	—	I WILL ALWAYS LOVE YOU JIMMIE PETERS/Mercury 55025	1
96	55	WHISKEY TRIP GARY STEWART/RCA PB 11224	12
97	52	WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ/Mercury 55020	14
98	46	RUNAWAY NARVEL FELTS/ABC 12338	11
99	95	I DON'T WANNA CRY MAURY FINNEY/Soundwaves 4566	3
100	83	THREE NIGHTS A WEEK RUBY FALLS/50 States 60	5



Janie Fricke. Now you know.

Not so long ago people were hearing this lady on vinyl and asking who is that?

Well, they don't have to ask anymore. Now they know. The lady is Janie Fricke, whose debut single "What're You Doing Tonight?"³⁻¹⁰⁶⁰⁵ earned her a 1978 Grammy Award nomination—in company with the very greatest ladies the country music world can boast.

Now that lady is delivering a double knockout: her newest single "Please Help Me, I'm Falling (In Love With You),"³⁻¹⁰⁷⁴³ plus her new album "Singer of Songs."^{KC 35315}

The word is out already: "Please Help Me, I'm Falling,"³⁻¹⁰⁷⁴³ sung like it's never been sung before, is destined to become a giant. And "Singer of Songs" is a masterpiece.

The single:
"Please Help Me, I'm Falling."
The album: "Singer of Songs."
The artist: Janie Fricke.
Now you know. On Columbia
Records and Tapes.

Produced by Billy Sherrill.
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