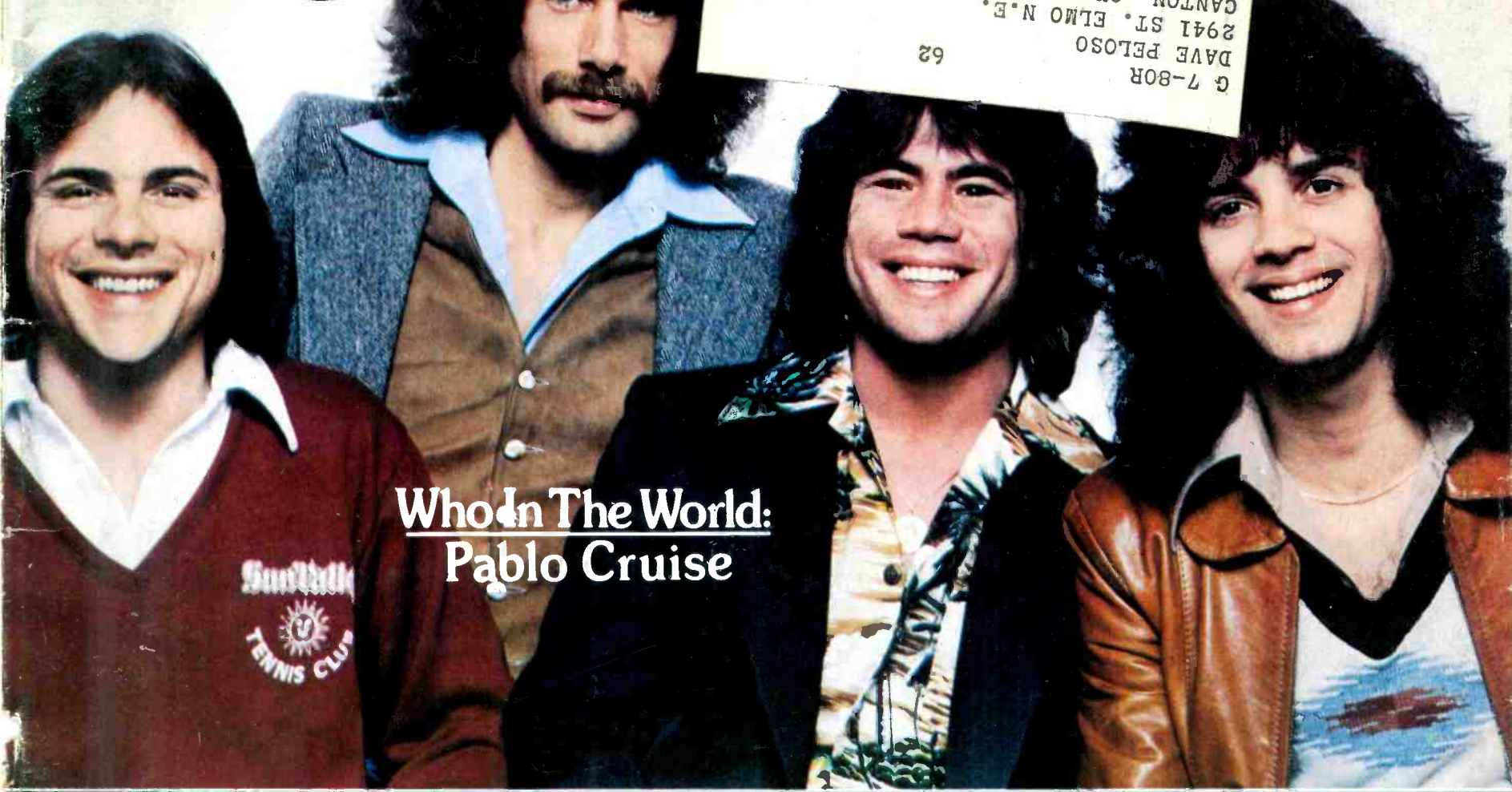


RECORDS WORLD



Who In The World: Pablo Cruise

HITS OF THE WEEK

SINGLES

ANDY GIBB, "AN EVERLASTING LOVE" (prod. by Gibb-Galuten-Richardson) (writer: Barry Gibb) (Stigwood, BMI) (3:44). Gibb's string of hit singles have established him as one of the youngest superstars around. This new record, with much the feeling of "Shadow Dancing," should have the same chart action and pop & a/c acceptance. RSO RS 904.

LITTLE RIVER BAND, "REMINISCING" (prod. by John Boylan & Group) (writer: Graham Gobel) (Screen Gems-EMI, BMI) (3:26). Australia's hottest entry in the international rock market follows up their "Help Is On the Way" hit single with a highly danceable ballad. The lead vocals stand out in contrast to the strong rock background. Harvest P-4605 (Capitol).

STARGARD, "WHAT YOU WAITIN' FOR" (prod. by Mark Davis) (writer: Norman Whitfield) (Warner-Tamerlane-May 12th, BMI) (3:37). One of the biggest female groups of the year comes off their "Which Way Is Up" r&b/pop hit with another dance tune geared for the crossover markets. Once again, the harmonies are perfect. MCA 40932.

PAUL DAVIS, "SWEET LIFE" (prod. by Phil Benton-Paul Davis) (writers: Davis-Collins) (Web IV, BMI/Tanta/Chappell, ASCAP) (3:28). Davis' chart stay with "I Go Crazy" was one of the longest of the year and this new single has the same endearing qualities. It's a light ballad highlighted by his super smooth vocals. Bang BDJ 738.

SLEEPERS

OHIO PLAYERS, "FUNK-O-NOTS" (prod. by Group) (writers: Beck-Williams-Jones-Pierce-Middlebrooks-Satchell-Bonner) (Play One, BMI) (3:48). The funk-o-fied audience is screaming for more and more material and The Ohio Players have come up with the perfect outing. The aggressive vocals accent the "Star Wars" background effects. Mercury 74014.

CHERYL LADD, "THINK IT OVER" (prod. by Gary Klein) (writers: B. Russell-B. Russell) (Kengorus, ASCAP) (3:29). Charlie's newest angel debuts on disc with a light rocker geared for the top 40 market. Gary Klein, already known for his work with women artists, gives it a fine finish. Ladd can easily expect immediate radio attention. Capitol P-4599.

BENNY MARDONES, "ALL FOR A REASON" (prod. by Andrew Loog Oldham) (writers: Billy & Bobby Alessi) (Alessi, BMI) (3:37). Mardones' strong AOR presence should transfer easily to top 40 with this familiar Alessi brothers composition. The telephone opening and Oldham's lush production are just right. Private Stock PS 205.

STEVE KIPNER, "LOVE IS ITS OWN REWARD" (prod. by Jay Graydon) (writers: S. Kipner-R. Leigh) (Red Cow, ASCAP) (3:29). The high acappella opening kicks off this romantic ballad with ultra sophisticated string arrangements and full pop hook. Kipner, RSO's latest signing, is an artist to watch in both pop and a/c markets. RSO RS 902.

ALBUMS

VARIOUS ARTISTS, "CALIFORNIA JAM 2." Save for Bob Welch and Foreigner, all of the musical participants of the successful mammoth outdoor concert are heard on a couple of tracks each. Among them, Santana, Dave Mason, Heart, Ted Nugent, Aerosmith, Frank Marino & Mahogany Rush and Rubicon comprise the two disc set. Columbia PC2 25389.

UFO, "OBSESSION." This English quintet has been making a dent on the American market with its previous four lps and shows more of the same hard rock verve with their latest set. The group mixes moods and musical textures with ease while guitarist Michael Schenker, reunited with UFO, plays some stunning solos. Chrysalis CHR 1182 (7.98).

MICHAEL JOHNSON, "THE MICHAEL JOHNSON ALBUM." With his "Bluer Than Blue," Johnson initiated the new label with a top 20 hit. On his first album he is comfortable with similarly styled ballad material. Johnson's warm, stylish delivery is applied to songs by Tom Snow and Lerner and Lowe among others. EMI America SW 17002 (7.98).

LORI LIEBERMAN, "LETTING GO." The singer/songwriter has not been heard from in some time but re-emerges with a stylish lp produced by Paul Leka. For the first time, the emphasis is placed on Lieberman's own songs but the album also features the Eagles' "After the Thrill Is Gone" and BS&T's "You're The One." Millennium MNLP 8005 (Casablanca) (7.98).



For all the times you could never find the words...



Beautiful... Sensitive... Powerful...

Lori Lieberman
Letting Go

MNLP 8003

on Millennium Records

Distributed by Casablanca Record and FilmWorks

Millennium
RECORDS



RECORD WORLD

DJM, Phonogram Pact

■ CHICAGO — Phonogram, Inc./Mercury Records has assumed marketing and distribution of DJM Records for the United States, effective July 1, 1978 (see RW, July 8). The deal was announced jointly by Irwin Steinberg, president of Phonogram/Mercury and Stephen James, managing director of DJM Records.

Artists on DJM include: Johnny "Guitar" Watson, Watsonian Institute (Watson's backup band), Horslips, Papa John Creach and The Rockspurs, as well as some artists from its U.K. roster.

Commenting on the new association, Irwin Steinberg said: "I'm especially pleased with the DJM contract, not only because of its strong artist roster, but also because it re-establishes our contact with Dick and Stephen James. We will also benefit from our exposure to the musical knowledge of Carmen LaRosa, U.S. general manager of DJM."

Stephen James, commenting on
(Continued on page 24)

Record World Bows New Video Column

■ With this issue, *Record World* inaugurates a new monthly column, "Software Technology," which will be written by Leonard Feldman, an audio/video equipment expert who has been a columnist for *Rolling Stone* and other publications. See page 24.

RIAA Reports \$3.5 Billion Industry Sales; 1977 Figures Are 28% Increase Over '76

By MARC KIRKEBY

■ NEW YORK—As if to underscore the continuing, extraordinary boom in recorded music, the Recording Industry Association of America announced last week that \$3.500 billion in records and tapes, valued at list price, were bought in the United States in 1977.

The sales total represents a remarkable increase of 28 percent over the previous record high, \$2.737 billion in 1976. Unit sales for 1977 were 698.2 million, up 18 percent from the 1976 level of

591.5 million.

The industry has not had such a large annual sales jump since 1956, at the height of the first rock 'n' roll boom, when sales rose 36 percent—but only from \$277 million to \$377 million.

Of the four major recording configurations, only singles failed to increase their sales last year, holding steady at 190 million units and \$245.1 million in sales.

Album sales again accounted for over 60 percent of the sales total. Americans bought 344 million long-playing records with a

total list price of \$2.195 billion last year, up 26 percent from 1976's 272.9 million units and up 32 percent from that year's \$1.663 billion in sales.

Eight-tracks remained the leading tape configuration last year, although the most striking sales gains were made by pre-recorded
(Continued on page 59)

High Court's Ruling:

FCC May Censor 'Indecent' Language

By BILL HOLLAND

■ WASHINGTON—The Supreme Court, in a 5 to 4 ruling this past week, upheld an FCC warning to a New York radio station concerning the airing of a satiric "Seven Dirty Words" monologue by comedian George Carlin.

The high court ruling means that a radio station may be fined or denied a new license if the FCC finds it has broadcast language that is "offensive" or "vulgar."

The court sought to point out that the issue was not one of obscenity—even the FCC did not charge that the language in the 1975 WBAI-FM broadcast was obscene—but rather "rested entire-

ly on a nuisance rationale in which context is all important." Within the specific context, the court found, the language in the routine was "indecent."

Dissenting View

In the dissenting opinion, the judges wrote that they would have affirmed the earlier appeals court ruling that the FCC was violating the censorship provisions in the communications law, and that Congress intended the word "indecent" to ban only constitutionally - unprotected obscenity, which makes erotic appeals of prurient interest.

Majority Opinion

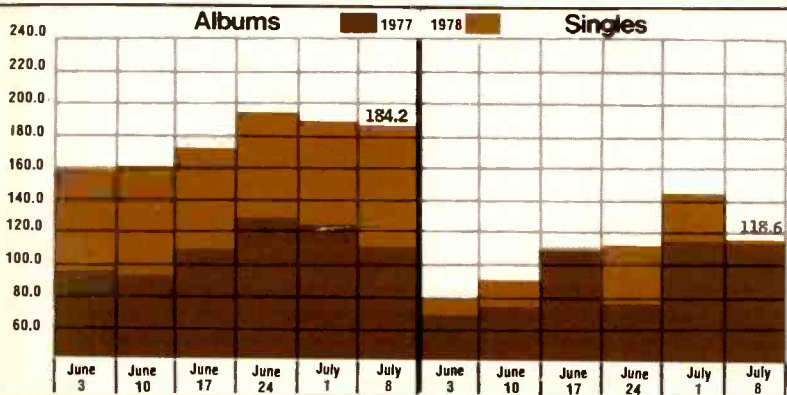
In the majority opinion, Justice John Paul Stevens wrote for the court that in dealing with the WBAI-FM case, he recalled that
(Continued on page 17)

WB/Island Pacting?

■ LOS ANGELES — At press time, official spokespersons for Warner Bros. Records and Island Records declined comment on growing industry speculation that the English-based label is pacting with Warner Bros. for licensing distribution here. Insiders assert such an agreement will be completed shortly, however.

Founded in the mid-'60s as a British independent originally specializing in West Indian ska, reggae and blue beat styles, Island initially entered the U.S. market through licensing deals with existing labels before embarking on its first American venture, a custom label arrangement with Capitol Records. In the early '70s, Chris Blackwell opened Island Records as an independent label with headquarters in Los Angeles and offices there and in New York; by 1976, the label underwent a staff reduction and home base shift to the east coast, following a new distribution arrangement with Polygram.

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.

Retailers Report Strong Holiday Sales

By MIKE FALCON

■ LOS ANGELES — Although the fourth of July is still an American institution which produces almost unparalleled revelries, not an enormous amount of this activity translates into dollars spent at retail record stores. While nobody would assume that money spent during the July holiday would even remotely approach the Thanksgiving and Christmas periods, the majority of retailers surveyed by RW experienced strong selling, although in many cases not much above normal weekend dates.

The stores open on Independ-

ence Day found, with few exceptions, that business was mediocre, and with few thematic tie-ins on which to base a sales campaign, there was little that could be done to bolster sales. Add to those conditions the large amount of people on vacation, which in some cases produces increased tape sales but little in the way of album purchase increases for most accounts, and the overwhelming sentiment amongst surveyed retail locations was that the weekend of "Fourth" was simply a strong, but not overly
(Continued on page 42)

contents



■ **Page 17.** Reaction was immediate to the Supreme Court's ruling last week on the WBAI-FM broadcast of George Carlin's "seven dirty words." Spokespeople for the Pacifica Foundation and the American Civil Liberties Union, as well as Carlin himself, sharply criticized the court's decision, claiming it bodes ill for broadcasters' First Amendment protection. Record World's coverage presents their comments in full.



■ **Page 8.** Last week's Texas World Music Festival combined a rock-oriented Texas Jam with Willie Nelson's Annual Picnic. Over 100,000 Texans turned out for the two-day event, held in the Cotton Bowl in scorching July heat. The results were filmed for a forthcoming motion picture. RW, 10-gallon hat and all, was there. For a related story on country music festivals, see page 63.

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CBS Names Burger and Roberts To Senior Vice President Positions

■ **NEW YORK**—Bruce Lundvall, president, CBS Records Division, has announced two promotions within the operations area. Samuel Burger has been appointed senior vice president, operations manufacturing, CBS Records. Calvin Roberts has been named senior vice president, operations marketing, CBS Records.

In his new position, Burger will continue to be responsible for CBS Records manufacturing, engineering, research & development and production control. He

There are no Powerhouse Picks this week.

will report directly to Lundvall.

Burger began his association with CBS Records at the Bridgeport Plant, making his way from chemist in 1946 to plant manager in 1960. Thereafter he served as director, manufacturing engineering services, vice president, tape manufacturing and most recently as vice president & general manager, manufacturing operations.

In his new capacity, Cal Roberts will continue to have full responsibility for Columbia Record Productions, Columbia Magnetic Tape Marketing and CBS Recording Studios. He will report (Continued on page 36)

Scotti Bros. Records Names Musso GM

■ **LOS ANGELES**—Tony Scotti, chairman of Scotti Brothers Entertainment Industries and president of Scotti Brothers Records, has announced the appointment of Johnny Musso as general manager and director of marketing for the new Atlantic-distributed label.



Johnny Musso

Concurrent with his appointment, Musso has announced the release of the label's first record, "Love Is In The Air," by John Paul Young. The single will be followed by an album in the near future.

Johnny Musso is an industry veteran with over 20 years experience in every facet of the record business. Beginning his career as a sales and promotion man with Decca Records in 1957, Musso moved to Concord Distributors in Cleveland and then to Liberty Records, where he served as national promotion director. In 1968, he opened Atlantic's first west coast offices, serving as general manager.

Musso became general manager (Continued on page 36)

DeFilippo To Polydor

■ **NEW YORK**—Polydor Incorporated has named Mario DeFilippo to its management staff as vice president, sales, according to Harry Anger, Polydor vice president, marketing.



Mario DeFilippo

DeFilippo was most recently RCA Records' vice president, sales, and was previously southern regional manager for the Handleman Company, general manager of London Records' California operation, and western division manager for MCA Records' distribution.

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MEET
**CHERYL
LADD**
THE SINGER

“THINK IT OVER”

The First Single (4599)
From Her Forthcoming Album (SW-11808)

Produced by Gary Klein for The Entertainment Company

Executive Producer: Charles Koppelman

Management: Mike Gardner/BNB Management (213) 273-7020



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Horizon Unveils New Roster, Staff

By SAM SUTHERLAND

■ LOS ANGELES — Tommy LiPuma, vice president and creative director of A&M's Horizon label, unveiled the "new" Horizon operation here last Wednesday (5) during a morning press conference that saw the veteran producer introduce a new label staff and revamped artist roster.

As LiPuma's first five signings revealed, Horizon has broadened considerably beyond the jazz boundaries set during its initial tenure at A&M several years ago. "You've probably known it as an avant-garde jazz label," he told press and A&M staffers present, going on to add that while the stylistic mix will differ, "It will remain very eclectic, with its emphasis on quality regardless of genre."

None of the new Horizon artists are holdovers from the label's initial jazz catalogue. Signed are Dr. John, Richard Evans, David Grisman, Neil Larsen and the Mark-Almond Band. LiPuma himself is producing lps with Larsen and Mark-Almond, and is co-producing the Dr. John album with New York guitarist Hugh McCracken, while Evans and Grisman are producing their respective label debuts.

LiPuma also introduced his staff, headed by veteran engineer/producer Al Schmitt, named executive assistant, a&r. Also appointed to the label staff were Eileen Basich, administrative assistant, and office manager Beth Hoffman.

LiPuma also alluded to a sixth act being signed to the label, saying that addition would be formally announced after completion of remaining contractual hurdles this week; that "mystery" act will be part of a special July 12 Horizon showcase at the Roxy, set to coincide with A&M's annual convention here.

A&M president Gil Friesen underscored the broader, more commercial aspirations of the revamped Horizon operation when he introduced LiPuma, describing the label's marketing plans for the first album release, currently set for mid-September, as "a full-scale launching. We aren't pulling back at all with this project."

As Friesen noted, LiPuma's appointment to the helm of Horizon some months back has been a homecoming of sorts. LiPuma was A&M's first staff a&r man when he joined the company in 1965 after handling a series of sales and promotion posts with M.S. Distributors and Liberty Records; he remained with A&M until 1970, producing albums for the Sandpipers, Chris Montez, Roger Nichols, and, with Herb Alpert, Claudine Lon-

get. He departed from the label to form Blue Thumb Records in tandem with Bob Krasnow, subsequently producing lps there for Dave Mason, the Mark-Almond Band, Dan Hicks and The Hot Licks, and signing the Crusaders, Hugh Masekela and the Pointer Sisters to Blue Thumb before his departure in 1975, when he sold his interests in the label to ABC. Since then, LiPuma has produced lps for George Benson, Michael Franks, Deodato, Antonio Carlos Jobim, Bill Evans, Joao Gilberto, Al Jarreau and Stuff. A&M tapped him to reorganize the Horizon division last November.

Al Schmitt is best known as a Grammy-winning engineer and producer prior to his current post at Horizon. Schmitt has produced and/or engineered recordings by Sam Cooke, Jefferson Airplane, Eddie Fisher, Jackson Browne, Jascha Heifitz, Gregor Piatagorski, Steely Dan and Bill Evans; he has received three Grammy awards for engineering excellence, including Henry Mancini's "Hatari," George Benson's "Breezin'," (produced by LiPuma), and Steely Dan's "Aja." Schmitt also helmed his own label, Pentagram Records.

Eileen Basich was most recently product manager at Shelter Records, where she worked for the past eight years, before assuming her post as Horizon administrative assistant.

Beth Hoffman was with the Nederlander Organization prior to joining Horizon as office manager. Previous posts included a position as office manager and administrative assistant at Wolf & Rissmiller Concerts, and administrative assistant to agent Dan Weiner at CMA/IFA prior to its reorganization as ICM.

E/A Re-Signs Ronstadt



It was smiles all around after Linda Ronstadt inked her newly negotiated long-term agreement with Elektra/Asylum Records. On hand were: E/A chairman Joe Smith, Linda, E/A president Steve Wax and Peter Asher, Linda's manager/producer. The group also listened to Ronstadt's newly completed album, tentatively titled "Living In The USA," scheduled for September release.

A&M Names Meyer, Ayeroff VPs

■ LOS ANGELES — Gil Friesen, president of A&M Records, has announced the appointment of Andy Meyer and Jeff Ayeroff to the newly-created positions of vice president/special projects and assistant to the chairman and vice president/creative services, respectively.

Background

Meyer joined A&M in 1971 and has run the college and public relations departments for the label. In 1976 he took a one year leave of absence to travel around the world. He returned in 1977 as Jerry Moss' assistant.



Andy Meyer

Meyer will continue to work closely with chairman Jerry Moss in his new position as well as Gil Friesen.

Jeff Ayeroff joined A&M as Friesen's assistant in 1973 following a career as an attorney in the entertainment industry. Since 1977 he has served as both director of product management and creative services, and has been responsible for the creation of many of A&M's image campaigns over the last five years. In his new position he will concentrate totally on creative services, reporting directly to Friesen.



Jeff Ayeroff

A&M Announces Convention Schedule

■ LOS ANGELES — Gil Friesen, president, A&M Records, has announced that A&M Records will hold its annual convention in Los Angeles this week, July 11-16. The convocation will be attended by A&M's full sales and promotion staffs, as well as representatives from A&M Canada, A&M England and A&M's international staff.

Highlights of the week-long convention will include a speech by Nicholas Johnson, former FCC Commissioner, on Thursday, July 13, and a speech by Chuck Smith, president of Pickwick International, on Friday, July 14, both held at the Grand Ballroom of the Beverly Wilshire Hotel,

which will serve as the focal point of the convention.

Other highlights of the convention include: On July 11, there will be grand opening ceremonies of A&M Pacific, the company's west coast branch.

On Wednesday, July 12, the day begins with departmental meetings, followed by lunch in the Beverly Wilshire's Grand Ballroom, with opening remarks by A&M president Gil Friesen. These will be followed by A&M executive departmental staff panel discussions. That evening will be Horizon Night at the Roxy, with performances by Dr. John and the Mark-Almond Band.

On Thursday, July 13, the Nicholas Johnson speech will take place followed by more departmental panels, culminated by a question and answer period chaired by Gil Friesen. That evening, (U.K.) Squeeze and Tim Curry will be featured at A&M Night at the Roxy.

Friday, July 14, will begin with regional meetings, the aforementioned Chuck Smith speech, a presentation by A&M chairman Jerry Moss at the Doheny Plaza Theatre, and an appearance that night by Rita Coolidge, Kris Kristofferson and Billy Swan at the Universal Amphitheatre.

On Saturday, July 15, there will be brunch and a tour of the A&M lot; on Sunday, July 16, the traditional A&M East-West softball game. That night, the A&M folks will attend a special "Evening with Chuck Mangione" at the Hollywood Bowl.

RSO RECORDS
IS PROUD TO ANNOUNCE
THE RELEASE OF
FOUR NEW SINGLES:

STEVE KIPNER

“LOVE IS ITS OWN REWARD”

RS-902

Smokie

“FOR A FEW DOLLARS MORE”

RS-900

Café Crème

“DISCOMANIA”

RS-899—Available on 12" disc

California

“I CAN HEAR MUSIC”

RS-901—Available on 12" disc



THE RECORD-BREAKING RECORD COMPANY

'Texxas World Music Festival' Draws Huge Turnout

By WALTER CAMPBELL

■ DALLAS—A total of 105,618 tickets were sold for the first annual Texxas World Music Festival here as rock and country fans braved the sun and heat in the Cotton Bowl Saturday and Sunday (1&2).

The festival, composed of the "Texxas Jam" Saturday and "Willie Nelson's Annual Picnic" Sunday, included a rock and roll midway, flea market, rock and roll supermarket, movies and a fireworks display, all on the nearby Texas State Fairgrounds.

Saturday's Texxas Jam drew approximately 75,000 people, with tickets selling for \$12.50 apiece, the largest crowd to pay and to see and hear a single non-athletic entertainment event in Texas history. The 15-hour event included performances by Blackstone (An Amarillo band which won a pre-festival battle of the bands), Walter Egan, Van Halen, Head East, Eddie Money, Journey, the Atlanta Rhythm Section, Heart, Ted Nugent, Aerosmith and Mahogany Rush. Chip Monck served as master of ceremonies between acts, some of which were broadcast live on KZEW-FM.

Picnic Reset

Willie Nelson's Annual Picnic, which was moved back from Monday to Sunday when promoters Louis Messina and David Krebs learned that Monday was not to be a legal holiday, drew a crowd of approximately 30,000, paying \$15 apiece for tickets. The Picnic include performances by Ray Wylie Hubbard, Emmylou Harris, the Charlie Daniels Band with the Stoney Mountain Cloggers, Billy Swan, Kris Kristofferson, Rita Coolidge, Jessi Colter, Waylon Jennings, Willie Nelson and Gary Bussey.

Louis Messina, president of Pace Concerts in Houston, and David Krebs, of Leiber-Krebs Management in New York, co-promoted the event which was also filmed and recorded for a movie and albums to be released in the future. Messina said the relatively small attendance Sunday cut into the profits made Saturday "considerably, although the over-all event was a success." He said the heat, the re-scheduling of Willie's Picnic, the rigors of the day before and the nature of the audience were factors in Sunday's smaller attendance. "This is the first time Willie Nelson's Picnic has been in an enclosed place like this," he told RW. "One real problem was Monday not being a legal holiday in Texas even though we changed the picnic to Sunday. Willie Nelson fans are a little older and are working people, whereas rock fans are more concert-goers. We just have to edu-

cate these people."

Krebs said film footage from the event will be included in a movie. "It will deal with the evolution of music festivals," he told RW, "and their maturation from the beginning when they were haphazard affairs to where they are today, which is carefully planned and executed event. We'll most likely include licensed footage from films like 'Woodstock' and licensed rock and roll tracks."

Messina and Krebs added that work has already begun on a similar event next year, most likely on Memorial Day for the rock and roll event, and July 4 for Willie Nelson's picnic. "This is the first annual Willie Nelson Picnic, at least from my end," Messina said. "I hope Willie agrees because these people will come back. The days of going out in the fields are over with."

Sponsorship

The two-day event was sponsored in part by Dr. Pepper through an agreement worked out by Music Media, headed by Charles Bonal. Sponsorship included maps to the Cotton Bowl, distributed in retail stores such as 7-Eleven, and concessions, from which profits were donated to a fund for Muscular Distrophy.

Security, which included over 300 T-shirted personnel under the direction of Mike Evans of Washington, D.C., reported no major problems.

The medical team—eight doctors, 16 nurses, 60 paramedics, 16 ambulances and 150 volunteer workers under the direction of Chuck Hannaford—reported no serious casualties. Temperatures

as high as 130 degrees accounted for most of the medical problems, although one million pounds of ice each day and water hoses were used to help alleviate the heat.

Festival goers also found relief from the heat in the movie theater on the Texas State Fairgrounds, which featured showings of "Woodstock," "American Hot Wax" and "Monterey Pop." The other concessions, which included a midway, flea market and rock and roll supermarket, grossed over \$200 thousand, according to officials. A later show which had been scheduled for Saturday night's performances was cancelled because the equipment did not arrive in time, Messina said. Fireworks displays both nights were provided by the fairgrounds.

Messina, who has been promoting shows in Texas for five and a half years, said the festival originated when Krebs, who played a principal part in putting on Cal Jam II earlier this year at the Ontario Motor Speedway in California, called inquiring about the possibility of a similar event in Texas. "He asked if there was any place in Texas that would accommodate 200,000 people. We looked at the Texas Speedway in College Station, but the access wasn't clear enough to handle that kind of crowd. Then we considered three consecutive shows in Dallas, Austin and New Orleans, but the mobility for that would have been impossible, so we decided to have it in the Cotton Bowl in Dallas. I had already planned a

(Continued on page 62)

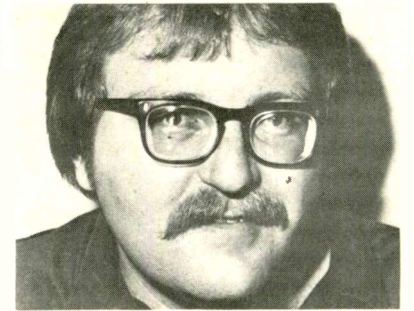
U.N. Honors Kansas



Kirshner recording group Kansas was recently honored at a reception at the United Nations. The members of the group have been named Deputy Ambassadors of Good Will for the U.S. Committee for UNICEF for the 1979 International Year of the Child (IYC). The group also made a contribution to the United Nations Children's Fund from the proceeds of their sold-out Madison Square Garden concert. Bruce Lundvall, president, CBS Records Division, was on hand to thank the United Nations for bestowing the Ambassadorship upon Kansas. Pictured are Rich Williams, Dave Hope, Kerry Livgren, Bobby Steinhardt, Steve Walsh, Phil Ehart of Kansas giving the contribution to C. Lloyd Bailey, executive director of the U.S. Committee for UNICEF, who, in turn, is presenting the group with an official scroll of their "ambassadorial" appointments.

Epic Names Feineigle Album Promotion Dir.

■ NEW YORK — Al Gurewitz, vice president, promotion, Epic/Portrait/Associated Labels, has announced the appointment of Bob Feineigle to director, national album promotion, Epic/Portrait/Associated Labels.



Bob Feineigle

Feineigle joined the company in 1970 in inventory control at the Pittsburgh branch. In 1971 he was appointed salesman for the Cincinnati marketing area. In 1973 Feineigle became Columbia local promotion manager in that market. In 1976 he joined the E/P/A labels as regional promotion marketing manager for the midwest marketing area, the position he has held until his current move to New York.

Capricorn Ups Tanner & Owen

■ MACON, GA.—Phil Rush, vice president of promotion for Capricorn Records, has announced the promotion of Geary Tanner to the position of national album promotion director, and the promotion of Danny Owen as southwest regional promotion manager.

Background

Tanner joined Capricorn Records in February, 1977 as the label's southwest regional promotion manager, based in Dallas. In his new post, Tanner will be based in Macon at Capricorn's main office and will report directly to Rush.

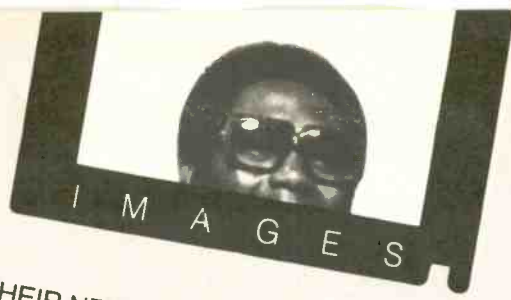
Owen started with Capricorn in December, 1977 as Dallas area promotion manager. Prior to joining the label, he served as music director for Z-97 radio in Dallas.

20th Names Molloy Business Affairs VP

■ LOS ANGELES—Frank Molloy has been named vice president, business affairs of 20th Century-Fox Records. Molloy joined the company in January, 1977 as director of business affairs.

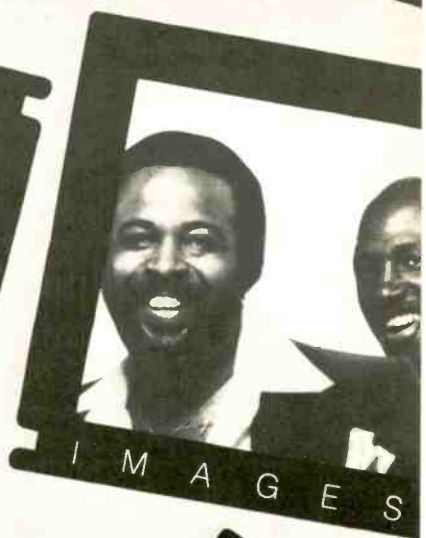
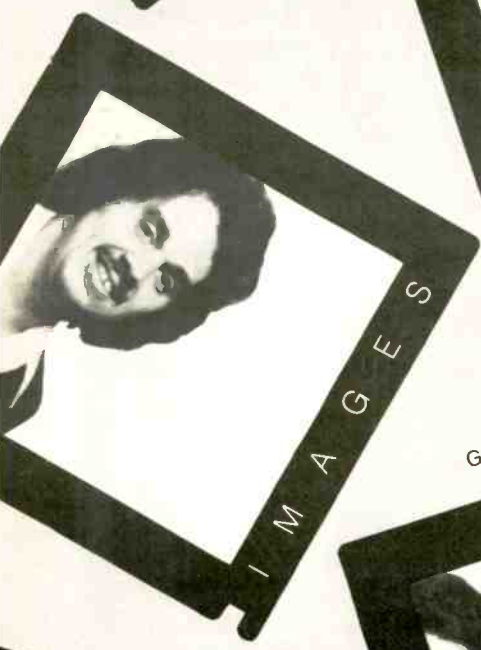
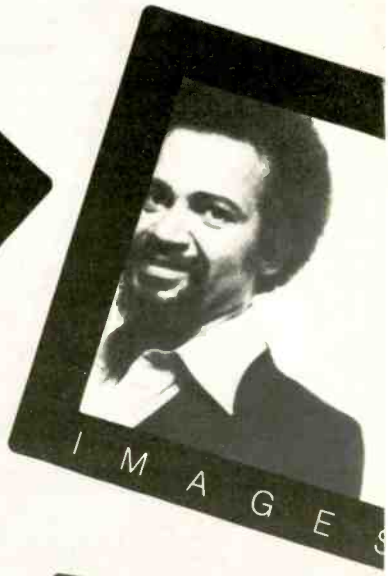
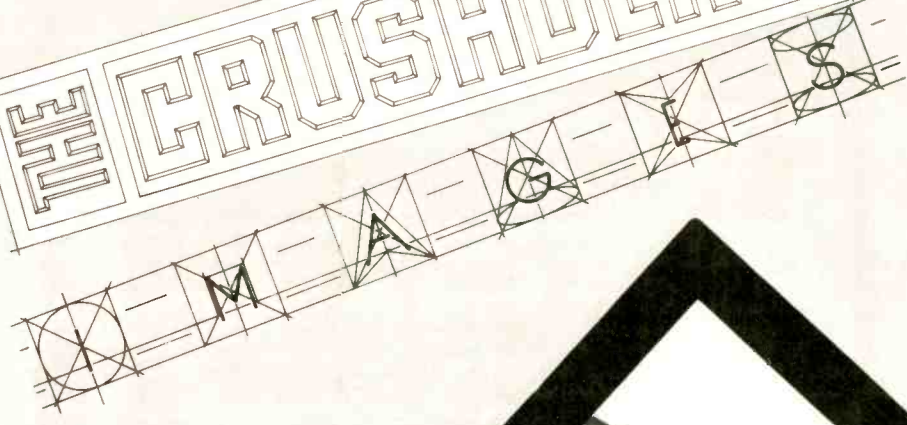
His duties will include the monitoring of record company affairs and the processing and coordinating of artist affairs.

Molloy was formerly with MCA Records in Los Angeles.



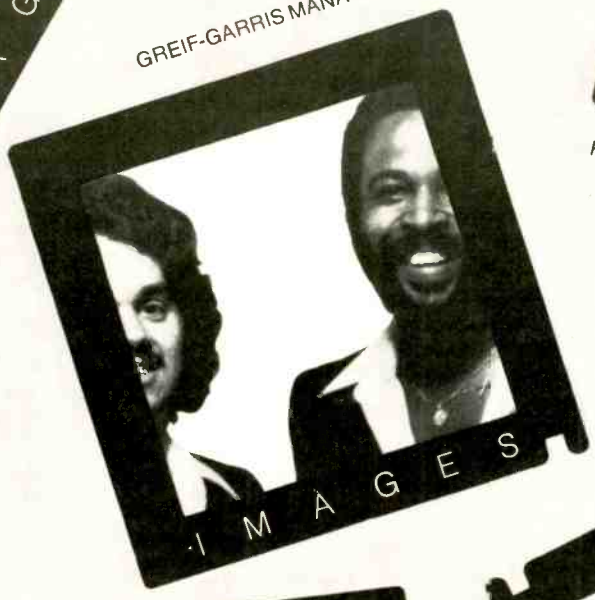
THEIR NEW ALBUM

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RECORD WORLD CHART ANALYSIS

Stones Oust 'Fever' From No. 1 Position; 'Grease' Soundtrack, Foreigner Hit Top 10

By BARRY TAYLOR

■ With the top ten albums selling in massive quantities and album sales in general picking up, "Saturday Night Fever" (RSO) has relinquished the number one position it has held onto since January. While the racks still show the album to be a strong number, retail sales have fallen off slightly, enough for five albums, each coincidentally with a current hit single, to overtake it. In only a month since it was released, The Rolling Stones' "Some Girls" (Rolling Stones) has captured the top spot. With a hit single at #6 bullet (their biggest hit in years), a tour that has given them visibility and a sell through pattern that has penetrated to a larger audience, the group is currently enjoying its biggest suc-

cess in many years.

Andy Gibb

Holding onto the #2 position, Andy Gibb's "Shadow Dancing" (RSO) continues to be a major seller at the rack and retail levels. With the title song still the number one single in the country, the follow-up, "An Everlasting Love" is also this week's Chartmaker. Taking a leap to #3 bullet from #12, the soundtrack to "Grease" (RSO) exploded this past week at the racks with heavy retail sales coming from coast to coast and the title song still gaining momentum on The Singles Chart. At #4, the Commodores (Motown) are holding with strength coming from the racks and retail and a crossover hit single adding to their impressive credentials. Also holding, at #5, Gerry Rafferty's "City To City" (UA) is still selling on the strength of the "Baker Street" single.

The only other bullet in the top 10 belongs to Foreigner's "Double Vision" at #10. Last week's Chartmaker took a healthy jump from its #19 position with immediate acceptance at the racks based on the group's track record of a strong debut lp of last year and a single that continues to bullet. The top 10 is rounded out by Bob Seger (Capitol) at #7, Chuck Mangione (A&M) at #8 and Bruce Springsteen (Columbia) at #9.

Dylan Bulleting

Bob Dylan's "Street-Legal" (Columbia) is the only other bullet in the top 20 at #19. The racks have been coming around, but with no single, his strength is still retail. Also bulleting in the top 40 are Teddy Pendergrass' "Life Is A Song Worth Singing" (Phila. Intl.) at #21, the Moody Blues' "Octave" (London) at #26, Pablo Cruise's "World's Away" (A&M) at #27, Quincy Jones' "Sounds and Stuff Like That" (A&M) (the #1 jazz lp) at #28, the Alan Parsons Project's "Pyramid" (Arista) at #31.

The Chartmaker Of the Week is Natalie Cole's "Natalie... Live" (Capitol) which bows at #79 with immediate r&b and pop sales. Also new is the Crusader's "Images" (ABC) at #86, Michael Henderson's "In the Night-Time" (Buddah) at #93 bullet, Evelyn "Campagne" King's "Smooth Talk" (RCA) at #98 bullet and Herbie Hancock's "Sunlight" (Columbia) at #100.

Other Bullets

Also bulleted are LTD's "Togetherness" (A&M) at #43, Dave Mason's "Mariposa De Oro" (Columbia) at #51, Tom Petty's "You're Gonna Get It" (Shelter/ABC) at #56, A Taste Of Honey (Capitol) at #57, Rick James Stone City Band's "Come Get It" (Gordy) with crossover action helping to boost it to #60, Linda Clifford's "If My Friends Could See Me Now" (Curtom) at #61, Rita Coolidge's "Love Me Again" at #62, David Gilmour (Columbia) at #70, Little River Band's "Sleeper Catcher" (Harvest) at #73, and Con Funk Shun's "Love-shine" (Mercury) at #76.

Gibb Garners No. 1, Chartmaker Slots; Seger, Stones and Summer Also Strong

By PAT BAIRD

■ Andy Gibb (RSO) continued his strong chart presence this week by holding on to the #1 spot on the RW Singles Chart with "Shadow Dancing" and emerging as Chartmaker as well with "An Everlasting Love" at #69 bullet.

The top four records, Gibb, Gerry Rafferty (UA), O'Jays (Phila. Intl.) and John Travolta & Olivia Newton-John (RSO), all held their position, while Bob Seger (Capitol), with an add at WLS, took the highest bullet at #5. The Rolling Stones (Rolling Stones), who took over the #1 bullet spot on the RW Album Chart, moved here to #6 bullet, and Donna Summer (Casablanca), #8 bullet on the R&B Singles Chart, moved to #8 bullet with a good jump on sales.

Rounding Out Top 10

Also in the Top 10 this week are Meatloaf (Epic/Cleve. Intl.) #7; ABBA (Atlantic) #9 and Heatwave (Epic) #10.

The area just below the top of

the chart is crowded with bulleting records. Michael Johnson (EMI America) got big New York City adds for #12 bullet and Barry Manilow (Arista) continued strength in sales and airplay for #13 bullet. Frankie Valli (RSO), with his cut from the #3 bullet album, took the #1 spot in several markets for #14 bullet here, and the Commodores (Motown), #7 bullet on the r&b side, moved to #15 bullet here. Jefferson Starship (Grunt) also filled in holes for #16 bullet and Pablo Cruise (A&M), also #1 in several markets, moved to #17 bullet. Joe Walsh (Asylum) continued his airplay surge for #20 bullet.

Also moving well this week are: Toby Beau (RCA) #26 bullet; Steve Martin (WB), regaining a bullet at #27 on good sales and top 10 moves; Jackson Browne (Asylum) #28 bullet; Evelyn "Champagne" King (RCA), #3 bullet r&b and last week's Powerhouse Pick, #29 bullet; Walter Egan (Col) #30 bullet; Atlanta Rhythm Section (Polydor), getting good adds and jumps for #31 bullet; Foreigner (Atlantic), with the album bulleting at #10,

moving to #32 bullet here; Wings (Capitol) #35 bullet; Quincy Jones (A&M), #4 bullet r&b and the album at #1 on the Jazz Album Chart, #36 bullet; A Taste of Honey (Capitol), #6 bullet r&b, #39 bullet here; Bar-

bra Streisand (Col) #41 bullet; and Bob Welch (Capitol) #43 bullet.

Rita Coolidge (A&M) got good adult action this week for #45 bullet and ELO (Jet) continued to (Continued on page 48)

REGIONAL BREAKOUTS

Singles

East:

Walter Egan (Columbia)
Foreigner (Atlantic)
Wings (Capitol)
Rita Coolidge (A&M)

South:

Steve Martin (Warner Bros.)
Evelyn "Champagne" King (RCA)
Foxy (Dash)

Midwest:

Evelyn "Champagne" King (RCA)
Walter Egan (Columbia)
ELO (Jet)
Foxy (Dash)

West:

Evelyn "Champagne" King (RCA)
Teddy Pendergrass (Phila. Intl.)
Rick James Stone City Band (Gordy)

Albums

East:

Natalie Cole (Capitol)
Crusaders (ABC)
Thin Lizzy (Warner Bros.)
Kenny Loggins (Columbia)
Millie Jackson (Spring)
Michael Johnson (EMI-America)

South:

Natalie Cole (Capitol)
Crusaders (ABC)
Kenny Loggins (Columbia)
Millie Jackson (Spring)
Sweet Thunder (Fantasy)

Midwest:

Natalie Cole (Capitol)
Crusaders (ABC)
Michael Henderson (Buddah)
Thin Lizzy (Warner Bros.)
Kenny Loggins (Columbia)

West:

Natalie Cole (Capitol)
Crusaders (ABC)
Evelyn "Champagne" King (RCA)
Thin Lizzy (Warner Bros.)
Sweet Thunder (Fantasy)

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BEHIND BARRY GIBB'S
HOT STREAK
BY GREG MITCHELL

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WHY IS THE U.S.
NAVY BOMBING
PUERTO RICO?



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*Erdos & Morgan, 1978

ABC Institutes Second TV Blitz for Steely Dan's 'Aja'

By SAM SUTHERLAND

■ LOS ANGELES—The past holiday weekend was the kickoff for ABC Records' most extensive television advertising campaign to date, a two-week push in 18 major markets on behalf of Steely Dan's "Aja" album. And while video buys of this scale are becoming more common as labels broaden their marketing approach, the new Dan campaign is actually the second complete TV blitz to be set in support of their multi-platinum seller.

According to Herb Wood, label creative services chief, the second campaign — tagged at \$275,000 in total time bought—arose from "Aja's" sustained sales and two hit singles. "As you know, Steely Dan's had two hits so far from the album, 'Peg' and 'Deacon Blues,'" said Wood. "'Deacon Blues' had just peaked, and we felt that, because of the singles success and the album's continued strength, it was time to hit television again."

The earlier "Aja" campaign had used a filmed spot plugging the lp through an audio excerpt from the title song and a visual play on the cover. With the current push, it was decided to link the album with its two recent single hits. "The previous spot was an album-oriented concept, but now we wanted to include 'Peg' and 'Deacon Blues' as well," explained Woods, who noted that the new spot follows a plotline culled from both by depicting a movie star and her forgotten lover.

The spot was shot by Jerry Shanks Productions in 35 mm film, with Stewart Kasha and Richard Germinaro acting as art directors and Shanks as producer/director.

Some advance buys were made prior to the July 1 campaign start, with most of the spots then concentrated during the July 1-15 period. According to Wood, the old album-themed spot hasn't been retired, though; buys call for alternation between the original commercial and the new singles-tagged spot. "The buy is so extensive, we don't want to tire viewers," Wood explained, "although we'll probably run about two new spots to each of the old."

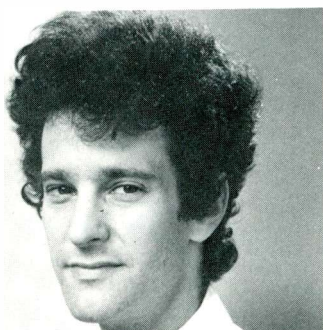
Wood, no newcomer to TV ads for records, has been vocal in his support of video campaigns since his initial experiences with the medium at Motown, where he was involved with television buys for Stevie Wonder, Diana Ross and other label acts. Like most label advertising execs, he relies on independent commercial time buys to help implement video

campaigns. "We're using a buyer in New York now who handles an enormous amount of time for clients like Coca-Cola and Chevrolet," he said of the new Dan push. "They have quite a bit of leverage in making the buys, and can also piggyback our spots behind those of other clients to help us get time we might not otherwise obtain."

The biggest problem for a buy like this isn't really that faced by the buyer, but by the entire marketing and sales arm of the label. We have to insure

Epic Names Smith Writing Services Mgr.

■ NEW YORK—Susan Blond, national director, press and public information, Epic / Portrait / Associated Labels, has announced the appointment of Robert Smith to the newly established position of manager, writing services, Epic/Portrait/Associated Labels.



Robert Smith

Smith comes to E/P/A from Circus Magazine, where he has been senior editor since 1976. Prior to that he ran his own graphic arts company, Graphic Traffic. From 1974 through 1975 he was managing editor of Crawdad Magazine.

Dirt Band in L.A.



On the heels of their new UA release, The Dirt Band made a return to L.A. with a special engagement at the Roxy recently. Pictured from left backstage: Larry Cohen, VP of merchandising and marketing services, UA; Mark Lindsay, VP of a&r, UA; Iris Zurawin, director of creative services, UA; Jerry Rubinstein, co-chairman of the label; Jeff Hanna of the Dirt Band; Bill McEuen, Aspen Artists Management; Ken Suddleson, Loeb & Loeb; Artie Mogull, co-chairman of the label; and John McEuen of the Dirt Band.

that stock gets into all the right accounts, and that we're tagging all the right retailers in each market." This push will see multiple retailer tags, Wood concluded, noting that five different chains would be tagged for the Los Angeles market alone. "Every major retailer in every major city will be tagged."

Markets include New York, Chicago, Cleveland, Los Angeles, Denver, Houston, Seattle, San Francisco and Detroit.

Peters Intl. Acquires 'Dona Flor' Soundtrack

■ NEW YORK — Peters International, Inc. has announced the forthcoming release of the original soundtrack recording from the Brazilian film, "Dona Flor and Her Two Husbands."

Peters International will issue the recording on its own label under license from Carnaval Films, inc., the film's distributor. The recording is being prepared for U.S. release by Stephen F. Johnson for August 3rd Productions.

The album cover will be adapted from the full-color poster now being used to promote the film. Release is planned for mid-July.

Moby Disc Pacts With Senoff Ent.

■ LOS ANGELES—Mark Ferjulian and Bruce Thomas, owners of Moby Disc Records, have announced the appointment of Pete Senoff Enterprises for exclusive marketing, advertising and public relations representation for the Sherman Oaks company.

Anthony Inks Farina



Sandy Farina, who will be making her film debut as Strawberry Fields in the film version of "Sgt. Pepper's Lonely Hearts Club Band," has been signed for worldwide representation by Dee Anthony, chairman of the Dee Anthony Organization. Shown in his office are Anthony and Farina.

Barbara Paley Dies

■ NEW YORK — Barbara Cushing Paley, wife of William S. Paley, died of cancer at their apartment in New York City July 6. She was 63 years old.

The youngest of the three daughters of the late Dr. Harvey W. Cushing, the noted neurosurgeon, and the late Mrs. Cushing, Mrs. Paley was born in Brookline, Massachusetts, and was educated at the Westover School in Middlebury Connecticut. She later worked as a fashion editor on Vogue magazine.

Mrs. Paley was an honorary life trustee of the North Shore University Hospital of Manhasset, Long Island, where she and her husband have made their home for many years. She was also a trustee of The Museum of Broadcasting, William S. Paley Foundation, Greenpark Foundation (which owns and operates Paley Park) and a member of the board of governors of the Human Resources Center, a rehabilitation and educational facility for the handicapped, in Albertson, Long Island.

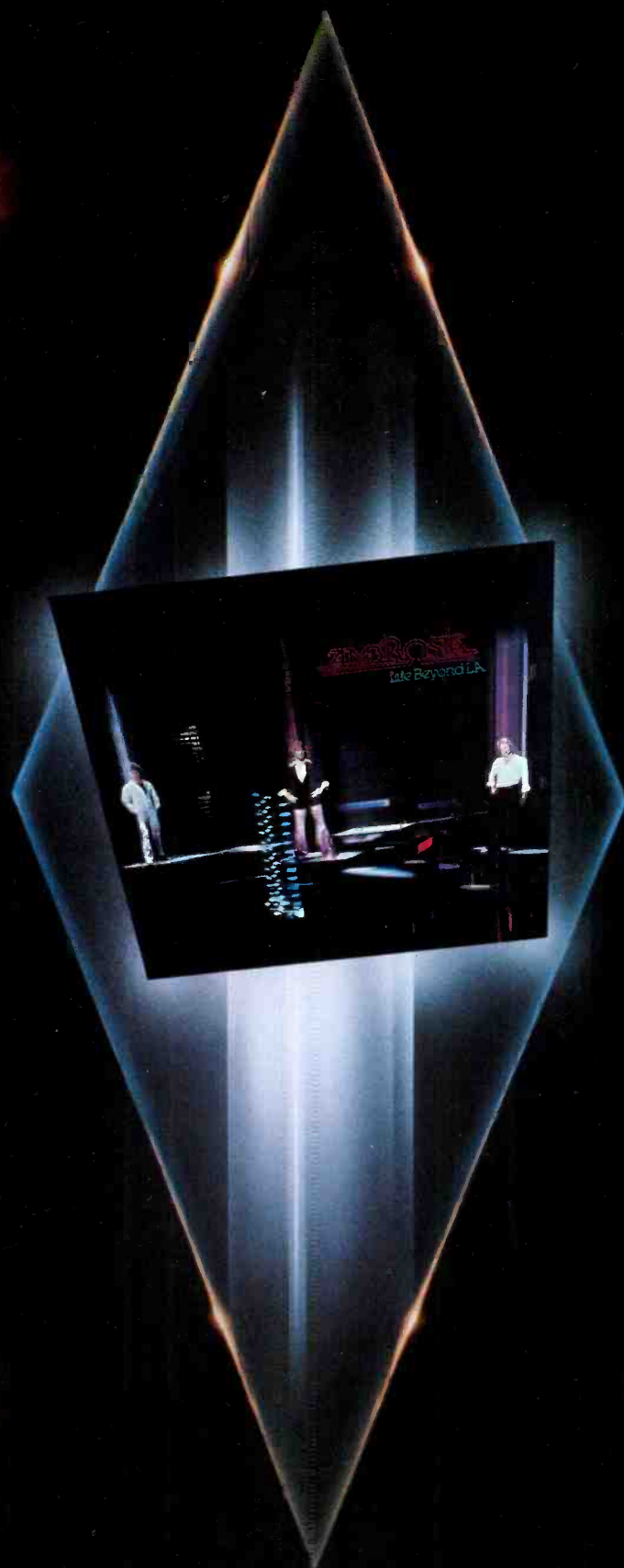
Married in 1947, she and her husband had two children: William Cushing Paley and Kate Cushing Paley. By a former marriage to Stanley G. Mortimer, Jr., from whom she was divorced in 1946, she had a son, Stanley G. Mortimer, III, and a daughter, Mrs. Amanda Mortimer Burden. She also leaves a stepson, Jeffrey Paley, and a stepdaughter, Mrs. J. Frederic Byers, III, children of Mr. Paley by a previous marriage.

In addition, Mrs. Paley is survived by four grandchildren; two sisters, Mrs. James W. Fosburgh and Mrs. John Hay Whitney; and a brother, Henry K. Cushing of Boston.

A memorial service was held at Christ Episcopal Church, 1355 Northern Boulevard, Manhasset, Long Island, at 12 noon on Saturday, July 8. The family has requested that flowers be omitted.

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On Warner Bros. records & tapes



Crystal Gayle: Maintaining Crossover Appeal

By SAMUEL GRAHAM

■ LOS ANGELES—1978 will be an important year, the most important yet, for Crystal Gayle. Her performance this week (10) at the Roxy in Los Angeles is a major step in solidifying her appeal outside of the country arena. Her new album, "When I Dream" (UA), is another major step, coming as it does on the heels of her platinum "We Must Believe in Magic" and its Grammy-winning single, "Don't It Make My Brown Eyes Blue." Clearly, the diminutive, auburn-haired singer's career is gathering momentum; now it must be maintained.

Crystal herself relishes the chance to follow the success of "Brown Eyes," and she is convinced that "When I Dream" is her strongest work yet. "I've had more a part of this one than any of the others, not just singing or choosing songs, but in all of the production. If something didn't sound right, I'd say, 'Well, we'll do it over.' We recorded several of the songs more than one way—there was the freedom to bring an uptempo song down, just to see where the best groove was. So now I'm saying that this album was more a part of me. I'm finally being able to be myself."

Allen Reynolds, who has produced all five of Crystal's UA albums—as well as writing some of her best songs, including the lovely "Somebody Loves You" and "Ready For the Times to Get Better," the follow-up to "Brown Eyes" — agrees with Crystal's own assessment of her growth. "I had more input from her along the way," says Reynolds. "On the cut 'Too Good to Throw Away,' for instance, had Crystal not asserted herself early, it might have turned out to be a larger record, with more instrumentation. I think her input there kept it in a nicer place."

It wasn't always so, as Crystal freely admits; early in her career she was "still inside myself, not saying anything, just doing what everyone else said." Reynolds adds that "my main problem in the early stages was getting her to say anything, she was so shy. I would be seeking reactions, but getting them was like pulling teeth sometimes. I'm glad to see her coming out. Her ideas are good — I solicit them. And now I have enough confidence in her talent to know that if it's feeling good to her, then we've gotta be getting close."

United Artists president Artie Mogull says that only two things

convinced him of Crystal's potential: "her voice and her looks." And while she was clearly pegged as a country singer early in her career, Mogull contends that he planned for her to be a crossover success as soon as he came to UA in 1976. "I decided that she could be, say, an Olivia Newton-John, that she could be the country crossover," he says. However, he was also aware of the need to maintain Crystal's ties with Nashville: "We make sure we don't get too pop—she has to do material that will get played on the country stations, because in Crystal's case a lot of the crossover was based on the country success."

The successor to any artist's first platinum album is often an accurate gauge of his or her staying power; there are countless examples of artists who've been unable to follow their own acts. Both Crystal and United Artists are well aware that "When I Dream" is the last album she owes the label under her present contract, and Mogull admits that since Crystal and Reynolds have come up with a fine product, the burden is now with UA. "We want to prove to her that we can do it for her," says Mogull, who adds that the company has embarked on "an enormous marketing campaign" to support "When I Dream" (RW, June 17). As for Crystal herself, she frankly admits that "I don't feel the pressure. It's their label, and they've got to make it—it's their pressure. But of course I want to do well, and it all seems to be coming together there." At this point, there are no indications that

she will be leaving United Artists.

The first single from "When I Dream" is "Talking in Your Sleep," an expressive ballad featuring a remarkably tasteful string arrangement. "In the beginning, I wanted to have an uptempo number for the first single," she confesses, "but the label loved this song especially, and I really like it a lot, too. They were so sold on it that I just said, 'Ok. If that's what you want, fine.'"

It was Mogull who felt most strongly about the choice of "Talking in Your Sleep," and for reasons beyond the simple "I thought it was the best song on the album." He also thought it was "a more important song than some of the others on the album. Tough to break, because it's a ballad, and radio doesn't get into ballads as heavily as uptempo songs. But I felt that if it did break it was going to be more important. If she could have a hit with that, she'd be home."

There are those who have suggested that audiences who know Crystal only for "Brown Eyes" and are now hearing "Talking in Your Sleep" will not be aware that she is a singer of considerable versatility, able to handle ballads and all other material with equal confidence. Mogull was nevertheless a staunch supporter of "Talking in Your Sleep," for the simple reason that "I'm a big believer that the importance of the artist bears a direct relativity to the importance of the song they have a hit with. If Gerry Rafferty had had a hit with a bubblegum song, he

(Continued on page 62)

Gold for CKLW



Arista Records recently presented radio station CKLW in Detroit with a gold record for Raydio's "Jack & Jill," in appreciation of the role played by the station in breaking the single. CKLW was one of the first top 40 stations in the country to go on the record, which went on to become a debut gold single for the Ray Parker Jr.-led group. Presenting CKLW program director Dick Bozzi (center) with the plaque are Sam Karamanos (left), Arista's national promotion administrator, and Michael LaBean, Detroit promotion representative for the label.

Cohan Tribute



Stanley Adams (center), president of the American Society of Composers, Authors and Publishers (ASCAP), is joined by Cy Coleman (right), composer of "I Love My Wife" and "On the Twentieth Century," and Charles Strouse, composer of "Annie," to pay tribute to the late George M. Cohan, marking the issue of a commemorative stamp on July 3. The 15¢ stamp honors the famous composer, author and producer on his 100th birthday. Cohan was a charter member of ASCAP.

Phon. Ups Werchen

■ CHICAGO — Irwin H. Steinberg, president of Phonogram, Inc./Mercury Records, has announced the appointment of David Werchen to the position of director of law for the label. He has been associate counsel/business affairs for both Phonogram and Polydor since October, 1977.

Werchen will be involved in contract negotiations for artists and all future labels acquired for marketing by Phonogram, and was most recently involved in the Lone Star Records acquisition.

Before joining the company, Werchen was associated with the New York City law firm Lynton, Klein, Opton and Saslow. He will be based out of Phonogram's New York office.

Begor Exits Janus, Bows Mktng. Company

■ LOS ANGELES — Steve Begor, director of marketing and advertising for Janus Records, has announced his departure from the label to form an independent marketing firm, Sea Breeze Marketing, which will service the southeast United States.

Begor leaves Janus after a three year stint in L.A., and will base his firm out of Atlanta, Georgia.

British Lions Tour

■ LOS ANGELES — RSO recording artists British Lions will embark on their first major nationwide U.S. concert tour in July, it was announced by Colin Johnson, manager of the group.

“MR. BLUE SKY” ON THE AIR.

Among the stations already on the new ELO single: WTIK, WNOE, WHB, KEYN, WZUU, WZZP, WSAI, WCOL, KFI, KRIZ, KING, KTLK, WCAO, KSLQ, WFOM, KPAM, WZZD, WPEZ, WBZ-FM, WPRO-FM, WTRY, WNDR, WPGC, WRJZ, WBBQ, WHHY, WTMA, KNOW, KHFI, KAKC, KNUS, KXOK, KBEQ, CKLW, WKWK, 96.KX, Q.102, WKLO, K100, KRUX, KJOY, KYYX, KTAC, KVI-FM, KJRB, KIMN, KRSP, WERC, WIFE, 13.Q, and more coming in every day.

The new hit single “Mr. Blue Sky” from “Out of the Blue”
Electric Light Orchestra on Jet Records and Tapes. 



Radio Replay

By NEIL McINTYRE



■ This column has been in existence for over three months, and the response from the radio and music industry has been very encouraging. In an effort to give a more widespread account of radio market activities, I am instituting a collect line to give you the opportunity to keep us informed as events happen at your station. Call me collect on Tuesdays between 4 p.m. & 5 p.m. New York time with your changes in personal, promotions and special programming ideas. The number is (212) 765-5020. The *Record World* collect line

service shouldn't stop you from continuing to mail in suggestions for the column, pictures, and general releases about station happenings.

NO RATINGS: What about all those radio markets that are not tracked by a rating service, whose progress and success are determined by local merchants? Well one thing for sure: if the people who work at a station in a non-rated market do a good job, and are satisfied with staying in the market, they might stay there for the rest of their broadcast career. The atmosphere for trying new things on the radio, rather than worrying about how it will effect the outcome of ratings, is greater, but the local station can't always take advantage of the circumstances.

What stops the station is the thing that makes them successful, the local advertiser, whose patronage is the reason the radio station exists. When you don't have the ratings to show the sponsor, they sometimes like to help you program your station the way they think the people would like it, and the results can be incredible. I heard a top 40 station one time rocking its socks off in one of these markets, and all of a sudden out of nowhere came a one hour organ recital sponsored by a local shoe store, then back into rock around the clock. The advantages in the non-rated market outnumber the negative aspects, with the programmer really being involved with the community, where giving away a prize on the radio is a big deal, and being helpful to a listener is something that is remembered as well as talked about to others in town. The closeness the talent on the air feels to the listening audience promotes confidence on the air, because you'll hear about how good your show is when you walk down the street. I hope that small town radio stations will always be in business, helping to turn out talent for larger markets and showing the rest of the radio world that results of what you are doing in motivating audiences to respond to your station is the greatest proof of performance, rather than a sample of rating figures.

There is a large difference between those of you in office building towers looking over pieces of paper loaded with rating figures trying to analyze the listening habits of your audience, and that of the programmer in the non-rated market, finding out by asking his audience over a cup of coffee.

WHAT FORMATS ARE LEFT? Each radio station has a format of some sort; they're all something even if it's all everything. Have most of the formats been used up? Well, I don't think so. The larger the radio market the more combinations of formats that are heard, with some markets with as many as a half a dozen stations doing about the same thing. For those broadcasters who are looking for something new in the way of formats for '78, let me give you a few suggestions. All circus radio—that's right 24 hours a day of circus music, three rings of entertainment—joins the radio live wires as they play your favorite calliope music. How about commercial radio, some paid for, some you run free, no music just advertisements for those people who are tired of "more music" stations. When the audience has heard too many sets of music in a row, they can tune in and hear a commercial. Instead of all news, why not uninteresting items all day. A slogan could be "You're Never More Than 22 Minutes Away From Being Bored."

I believe the best of the bunch of new McIntyre formats is POR. First there was MOR, then AOR and now POR (pet oriented radio). With all the pets in this country, the audiences for them and their owners would be rather large. It includes special music for pets, like

(Continued on page 41)

Country Format Surges At Detroit's WDEE

By MARIE RATLIFF

■ NASHVILLE — In an Arbitron ratings period (April 16-May 3) where many major market country stations showed a drop in ratings points — notably New York, Chicago, Houston, Oakland—WDEE in Detroit showed a significant surge, from a 3.0 to a 4.2 in total persons 12+ 6 a.m. to midnight, bringing the station from 16th in the market to 9th.

Tom Allen, who came to Detroit from KBOX in Dallas and assumed the position of operations manager on April 13, credits the increase to several factors, including some substantial changes made immediately upon his arrival.

"One big change dealt mostly with the music," Allen said. "We now lean much more to contemporary country; in terms of oldies we lean more current; we shortened the playlist somewhat and went primarily to a major artist policy unless it is an unknown artist who is beginning to

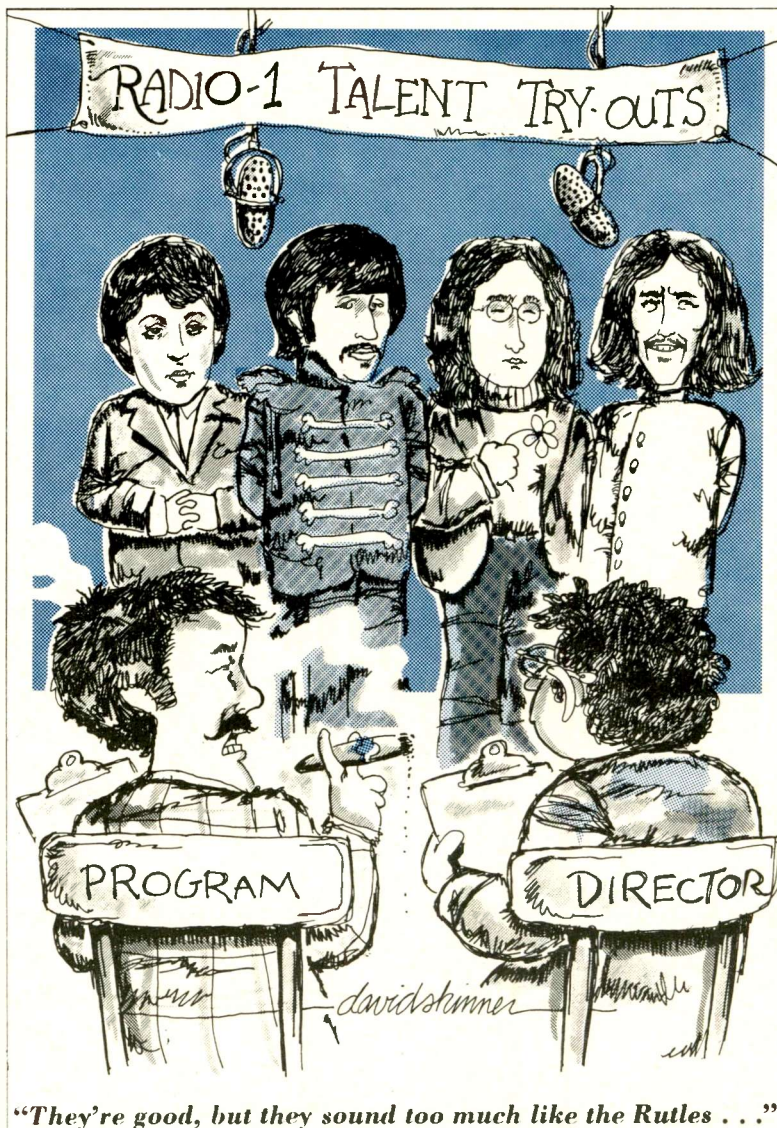
prove himself. We cut out abrasive records that could be a possible tune out and tried to broaden the station's appeal while maintaining a country identity.

Avoid Controversy

"We also cancelled a talk show called Fem-Forum," Allen continued, "on the premise that it was entirely too controversial. Tommy Dean, who did the show, did an excellent job but we just didn't care to make a commitment to that type of show. There also was a lot of talk created in the local newspapers about the management change, the Fem-Forum cancellation and the fact that Deano Day, our morning personality, was thinking of leaving. We got a lot of coverage about that, which had to help. Ultimately a contract was worked out and Deano stayed."

Allen went on to say that a Media Trend was taken shortly

(Continued on page 65)



"They're good, but they sound too much like the Rutles . . ."

Carlin, ACLU Blast 'Seven Dirty Words' Decision

By SAMUEL GRAHAM

■ LOS ANGELES—Reaction here to the United States Supreme Court's July 3 decision on the so-called "Seven Dirty Words" case was both immediate and explicit, as comedian George Carlin, representatives of the Pacifica Foundation and a spokeswoman for the southern California American Civil Liberties Union held a press conference within hours of the announcement of the decision.

The broadcast in question took place October 30, 1973 on WBAI in New York, one of the Pacifica Foundation's six non-commercial FM radio stations (See separate story for details of the case). Present at the July 3 press conference, held at the Los Angeles Press Club, where Joel Kugelmass, executive director of the Pacifica Foundation, and Jim Berland, general manager of KPFK, Pacifica's L.A. station.

In a prepared statement, Kugelmass said that "the decision of the U.S. Supreme Court to allow the Federal Communications Commission (FCC) to censor broadcasting is an intolerable attack on the First Amendment. It represents the continuing legacy of the Nixon administration and its assault on a free press.

"The decision itself sets no guidelines for broadcasters," the statement continued. "Rather, it encourages self-censorship with the threat of license revocation after the fact. This can only restrict the rights of the American public to full access to information and culture. It is a classic

chilling of First Amendment activity. Finally, it establishes a capricious and politically appointed FCC to decide what we may hear and not hear."

When asked what his response might be to those who are offended by the "seven dirty words" or similar broadcasts, Kugelmass replied, "We would simply ask people to exercise their freedom of choice and change the dial." He said the decision ushers in "a new standard of government censorship," whereby a broadcaster can avoid possible punitive action only by completely avoiding any material that is potentially offensive. Berland added that KPFK's "serious dramatic and documentary work is now subject to censorship."

Comedian Carlin, whose monologue "Filthy Words" formed the basis of the FCC complaint, said that he "kind of expected it (the decision)—this court has been undoing the work of the Warren court for some time. But it is never good news when the First Amendment has been chipped away at.

"The question is more philosophical than legal," Carlin continued. "Should these words have power over us? I feel they are not harmful or immoral. The point of my monologue was that the words themselves cannot hurt; only the intent to hurt is what matters." Carlin, who reiterated Kugelmass' contention that it is well within a listener's province to turn off the radio or at least change the station, added that the "seven dirty words" were not used simply for their own sake, but in the con-

text of "a philosophical discussion of how we use them. I was trying to find humor in our attitude towards them."

Ramona Ripston, director of the southern California ACLU, said that she is "extraordinarily alarmed, and you should be as well. The ACLU feels that the press enjoys a privileged place in our society. Our democracy would be in very grave danger

without a free press." Ms. Ripston added that the "seven dirty words" case is one of three recent decisions that represent a threat to the freedom of the press. The others include the "Stanford Daily case," wherein police were given the right to search newspaper offices, and "Houchins versus KQED," which limited the right of the press' access to prison facilities.

High Court Rules FCC May Censor

(Continued from page 3)

Justice George Sutherland, in 1926, had written that a "nuisance may be merely a right thing in the wrong place—like a pig in the parlor instead of the barnyard."

"We simply held," Stevens continued, "that when the commission finds that a pig has entered the parlor, the exercise of its regulatory power does not depend on proof that the pig is obscene."

Also important in the court's decision were several other variables, including the time of day of the broadcast and the number of potential children listeners.

The original broadcast was aired at 2 p.m. on October 30, 1973, as part of a series on society's attitudes toward language. There was a warning that suggested those who might find the language "sensitive" or "offensive" might want to tune to another station.

However, the broadcast was heard over a car radio by a father whose son was riding with him. The man, now identified as John Douglas, complained to the FCC.

The agency investigated, and, in 1975, contacted the station, owned by the Pacific Foundation, and told WBAI it could be the subject of "administrative sanctions." The FCC's first opinion termed the monologue's language "patently offensive."

In a later opinion, the FCC, responding to criticism about possible censorship, said it only wished to avoid the possibility of airing such language when there would be a possibility of children listening.

In early April, the Justice Department, in a surprising move, filed a written brief with the Supreme Court, terming the FCC ban "unconstitutional and violating First Amendment rights." (RW, April 8).

That brief helped to underscore the appeals court ruling that the

ban was "a classic case of burning the house to roast the pig," a homey turn of phrase which might explain the pig-in-the-parlor reference used by Justice Stevens in the majority opinion.

The new opinion will severely limit the scope of socially relevant and experimental programming, critics are already warning.

Harsh Blow

"This decision is a harsh blow to the freedom of expression of every person in this country," said WAB president Vincent T. Wasilewski in a statement issued after the decision. "Given the Supreme Court's authorization to censor, NAB fears that the FCC will not stop with the 'seven dirty words.' It is anyone's guess where it will stop."

FCC Chairman Charles D. Ferris, quoted in news reports, said that his agency feels a "a very strong reluctance" to involve itself in program content or to "get into any form of censorship."

The high court ruling will surely make it clear to broadcasters that an era of conservative self-censorship is evidently the best course of action (or perhaps inaction) for the years to come.

Musexpo Sets Radio Panel

■ NEW YORK—For the second consecutive year, Musexpo will feature a Radio Programming and Record Industry Workshop/Seminar (USA and Intl.) at this year's 4th Annual International Record and Music Industry Market, which will be held November 4-8, 1978 at the Konover (Hyatt) Hotel in Miami Beach.

Date

The Radio Programming Workshop/Seminar will be held on Sunday morning, November 5, 10 a.m.-12 noon at the Konover, Musexpo '78 headquarters hotel.

Laughs at WAAF



Proctor and Bergman entertained the WAAF/Worcester, Mass. listening audience, along with the staff, doing an hours worth of improvisational radio. Pictured from left: WAAF PD Lee Arnold; Mercury promotion rep Paul Power; Peter Bergman; Paul Lemieux, WAAF; Phil Proctor; John Duncan, WAAF MD.

RECORD WORLD DISCO

Disco File

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

■ **RECOMMENDED DISCO DISCS:** Although I'm a big fan of producers **Michael Lewis** and **Laurin Rinder**, it's always taken me some time to get into each **El Coco** record, but after weeks of great ambivalence nearly every one has won me over: certainly "Let's Get It Together" and "Cocomotion" and now "Dancing in Paradise" (just out on AVI). Perhaps this is because the Lewis & Rinder formula for their El Coco work is so effortlessly appealing that it feels almost flimsy at first—hard to believe there's actually something substantial under that slick, calculated pop veneer—but the records usually prove to have a remarkable durability ("Cocomotion" came out last July and lasted far into the fall). El Coco records tend to thrive in the discos where one quickly forgives them their trite lyrics or overused hooks because the sturdy, elegant simplicity of each song takes hold and sweeps you off again and again. On first impression, "Dancing in Paradise" struck me as being unnecessarily derivative of the group's earlier successes—that Latin/hustle, spun-sugar synthesizer style is beginning to sound a little dated—but, sure enough, three weeks later the song seems to be the perfect distillation of the El Coco sound. The vocals are sweeter, more seductive than ever (they end with an invitation to "Come with me to paradise/Come with me to sweet ecstasy"); the sound clean, cool, entrancing. Structurally, the track builds in layers of slowly increasing intensity, kicked up by breaks and several vocal chorus passages set deep into the record. One "handclap" break's been done better before (in "Cocomotion" where

it was a peak moment of the song; here it's almost a throwaway), but others are fresh or diverting (like the chorus of jungle cries) and the cumulative effect is irresistible. Very pretty, very summery—"Dancing" may not hit as big as "Cocomotion" did at this time last year, but it should come close. AVI has high hopes: a numbered limited-edition first pressing of the disco disc was released on yellow-gold vinyl in anticipation of an eventual "gold" record. (Note: the B side here is also of interest—a frothy, fast-paced cut called "Love in Your Life.")

Another elegantly-crafted record is **Tony Orlando's** "Don't Let Go" (Elektra), a nearly nine-minute, utterly engaging version of **Roy Hamilton's** 1958 hit that is Orlando's first serious move into the disco field (another convert, for the moment at least, from the pop side). Produced by **Jerry Wexler** and **Barry Beckett**, "Don't Let Go" starts out
(Continued on page 54)

Disco File Top 20

JULY 15, 1978

- 1. BOOGIE OOGIE OOGIE**
A TASTE OF HONEY—Capitol (disco disc)
- 2. HOT SHOT**
KAREN YOUNG—West End (disco disc)
- 3. AFTER DARK/LAST DANCE/TGIF/
TAKE IT TO THE ZOO/WITH
YOUR LOVE/DISCO QUEEN**
"TGIF" Soundtrack—Casablanca (disco discs)
- 4. I LOVE AMERICA/WHERE IS MY
WOMAN**
PATRICK JUVET—Casablanca (lp cuts)
- 5. YOU AND I**
RICK JAMES—Gordy (disco disc)
- 6. YOU MAKE ME FEEL (MIGHTY REAL)/
DANCE (DISCO HEAT)**
SYLVESTER—Fantasy (disco disc)
- 7. DO OR DIE**
GRACE JONES—Island (disco disc)
- 8. RUNAWAY LOVE/IF MY FRIENDS
COULD SEE ME NOW**
LINDA CLIFFORD—Curtom (disco discs)
- 9. GOT TO HAVE LOVING/STANDING
IN THE RAIN**
DON RAY—Polydor (lp cuts)
- 10. MISS YOU**
ROLLING STONES—Rolling Stones (disco disc)
- 11. ROUGH DIAMOND/TOUCH MY HEART**
MADLEEN KANE—Warner Bros. (disco disc)
- 12. AMERICAN GENERATION/I FEEL
DISCO GOOD/MUSIC MAN**
RITCHIE FAMILY—Marlin (lp cuts)
- 13. WHISTLE BUMP**
DEODATO—Warner Bros. (disco disc)
- 14. WAR DANCE**
KEBEKELEKTRIK—Salsoul (lp cut)
- 15. GARDEN OF LOVE/BODY AND SOUL**
DON RAY—Polydor (lp cuts)
- 16. MELLOW LOVIN'**
JUDY CHEEKS—Salsoul (disco disc)
- 17. BEYOND THE CLOUDS**
QUARTZ—Vogue (import lp cut)
- 18. COME ON DANCE, DANCE**
SATURDAY NIGHT BAND—Prelude (lp cut)
- 19. LADY AMERICA**
VOYAGE—TK (disco disc)
- 20. SPEND THE NIGHT WITH ME/
MISSION TO VENUS**
SILVER CONVENTION—Midsong (disco disc)

DISCOTHEQUE HIT PARADE

(Listings are in alphabetical order, by title)

VAMP'S/NEW ORLEANS

DJ: Tom Quinn
BEYOND THE CLOUDS/CHAOS—Qcartz—Vogue (import lp cuts)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
BOOGIE TO THE TOP—Idris Muhammad—Kudu (lp cut)
DANCING IN PARADISE—El Coco—AVI (disco disc)
DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (disco disc)
HOT SHOT—Karen Young—West End (disco disc)
I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (lp cuts)
LAST DANCE/TGIF/AFTER DARK/TAKE IT TO THE ZOO/YOU'RE THE MOST PRECIOUS THING IN MY LIFE—"TGIF" Soundtrack—Casablanca (disco discs)
MELLOW LOVIN'—Judy Cheeks—Salsoul (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester—Fantasy (disco disc)

FUTURE/BOSTON

DJ: Joe Carvello
AMERICAN GENERATION/I FEEL DISCO GOOD—Ritchie Family—Marlin (lp cuts)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
DANCING IN PARADISE—El Coco—AVI (disco disc)
DO OR DIE/FAME—Grace Jones—Island (disco disc/lp cut)
HOT SHOT—Karen Young—West End (disco disc)
I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (disco disc)
I LOVE AMERICA—Patrick Juvet—Casablanca (lp cut)
PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (lp cuts)
TGIF/LAST DANCE/DISCO QUEEN—"TGIF" Soundtrack—Casablanca (disco discs)
WHISTLE BUMP—Deodato—Warner Bros. (disco disc)

ALFIE'S/SAN FRANCISCO

DJ: Marty Blecman
AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—Ritchie Family—Marlin (lp cuts)
BEYOND THE CLOUDS/QUARTZ—Quartz—Vogue (import lp cuts)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
DANCE (DISCO HEAT)/ YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester—Fantasy (disco disc)
HOT SHOT—Karen Young—West End (disco disc)
I LOVE AMERICA/GOT A FEELING—Patrick Juvet—Casablanca (lp cuts)
IN THE BUSH—Musique—Prelude (lp cut, not yet available)
SANDSTORM—La Bionda—Baby (import lp cut)
WAR DANCE—Kebekelektrik—Salsoul (lp cut)
YOU AND I—Rick James—Gordy (disco disc)

INFINITY/NEW YORK

DJ: Jim Burgess
AFTER DARK/LAST DANCE/THANK GOD IT'S FRIDAY/DO YOU WANT THE REAL THING—"TGIF" Soundtrack—Casablanca (disco discs)
AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—Ritchie Family—Marlin (lp cuts)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
DO OR DIE—Grace Jones—Island (disco disc)
GOT TO HAVE LOVING/STANDING IN THE RAIN/GARDEN OF LOVE—Don Ray—Polydor (lp cuts)
HOT SHOT—Karen Young—West End (disco disc)
IN THE BUSH/ SUMMERTIME LOVE—Musique—Prelude (lp cuts, not yet available)
RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (disco discs)
YOU AND I—Rick James—Gordy (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

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THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **STRANGE BEDFELLOWS**—That's what we found in Santa Cruz at the July 1 benefit for the late **Will Geer's** Theatricum Botanicum actor's workshop—but it worked. The benefit, held at the Catalyst Club in that northern California town, was arranged by the **Doobie Brothers**, a band whose generosity and constant participation in charitable events like this is commendable. They often manage to bring seemingly disparate elements together with ease (remember **Dinah Shore** helping out on "Listen to the Music" last year?) and this was no exception, as celebs like **Ralph Waite**, **Michael Learned** and **Ellen Corby** of "The Waltons" and **Shirley Hatfield** of "What's Happening" mingled with the usual crowd of dope-smoking hell raisers.

David Soul opened the night with a set that managed to overcome the atrocious feedback problems that plagued nearly every performance to some degree. Soul's band is an impressive one, with the likes of **Richard Green** on fiddle, **Andy Kulberg** (late of **Sea Train** and the gone-but-not-forgotten **Blues Project**) on flutes and bass, **Jim Hodder** (ex-Steely Dan) on drums and the inimitable **Norton Buffalo** on harp. Soul's gig was followed by perhaps the oddest set of the night: **Jon Walmsley** (someone described his as "the guy with the ears," and that about covers it), who plays Jason on "The Waltons," came out with a young singer named **Lisa Harrison**; and as Walmsley wailed away on his Les Paul—that's right, the Waltons can play scalding licks with the best of 'em—backing was provided by none other than the Doobies. And as if that weren't unusual enough, then the **Captain and Tennille** strolled out for a few numbers, with the Doobs again providing instrumental support—it was weird, but definitely rocking. When the Doobies themselves took over, they ran through an exhilarating show that nearly exploded the little night club. It's rare indeed to hear a major band in such an intimate setting, and this one was a treat.

Speaking of the Doobie Brothers, their fine keyboardist/singer, **Michael McDonald**, is enjoying a lot of cover versions of his songs these days. Not only did he co-write **Carly Simon's** hit "You Belong to Me," he also has tunes on new or soon-to-be-released records by **Quincy Jones**, **Kenny Loggins**, **Pablo Cruise**, **Lani Hall**, the **Pointer Sisters** and others. Takin' it to the streets indeed (and by the way, word has it that McDonald is now being managed by Irving Azoff).

THE LAST POGO—Every movement has its heroes, unsung and otherwise, who must fall in battle to win the day, which may explain why Lotusland's tiny White Noise label and the staff at Rhino Records, the West L. A. retailer, threw the first and probably last Rhino Salute and Farewell to **Vom** Party two weeks ago.

Vom had managed to do the **Pistols** one better by cutting just a few single sides before cashing in their food stamps, but in that short time they captured the imagination of some of Southern California's most jaded vinyl-eaters. The Rhino fete predictably drew its share of torn-tee celebs, boasting not only all of Vom (making this a virtual reunion for the new wave loons), but members of **The Dictators** and **The Motels**, rockabilly's own **Tony "I'll Do Anything" Conn**, and staffers from such illustrious outfits as Warner Bros., Columbia, Epic and Dangerhouse.

Seen above, and not exactly holding back the tears (although other fluids were involved), are, from left, Dictator **Adny Shernoff**,

R. "Mr. Vom" **Meltzer**, the 'Tators' **Top Ten**, **Greg "Alan Ginsberg, Jr." Turner** of Vom, and Vom producer and White Noise exec **Jim Bickhart**, trying to find the other half of his face. (Photo credit. **Elvis Bostella**)

MISCELLANY: **Ron Wilson**, newly named director of the French Market Place, has some interesting ideas about how to cater a party. Not only can he supply the standard assortment of tiny hot dogs, cheese puffs and water chestnuts wrapped in bacon—he has also handled such affairs as a "circus party" with a baby elephant, lions, tigers and a petting zoo for children. He can be reached at 654-6194, with parties arranged on twenty-four hours notice . . . **Leif Garrett** will be appearing on at least two episodes of "Family" this fall; he

(Continued on page 55)

Warner/Curb Inks Tommy Roe



Tommy Roe (left) is greeted by Mike Curb, president of Warner/Curb Records, following Roe's signing to the label as a performer and composer. Roe has begun recording his first Warner/Curb album, produced by Steve Barri. International Creative Management is now booking a 25-city fall tour for Roe.

Who In The World:

Pablo Cruise Earns Place in the Sun

■ "Which one's Pablo?" Dinah Shore asked when the 4-man band appeared on her show last year.

"He's the one in the middle," quipped keyboard ace, Cory Lerios.

Notable Sojourn

In fact the band selected the name Pablo Cruise to express and attitude and feeling about their music and lifestyle: 'Pablo' could be Anyman; 'Cruise' suggests the seemingly effortless manner in which he maneuvers through life. Yet there's nothing at all elusive about the music of Pablo Cruise.

Last summer the band enjoyed a long sojourn in the Top 5 with their smash single, "Whatcha Gonna Do" from their gold "A Place in the Sun" album. Summer '78 is shaping up for a repeat performance as the first single from their new gold "Worlds Away"

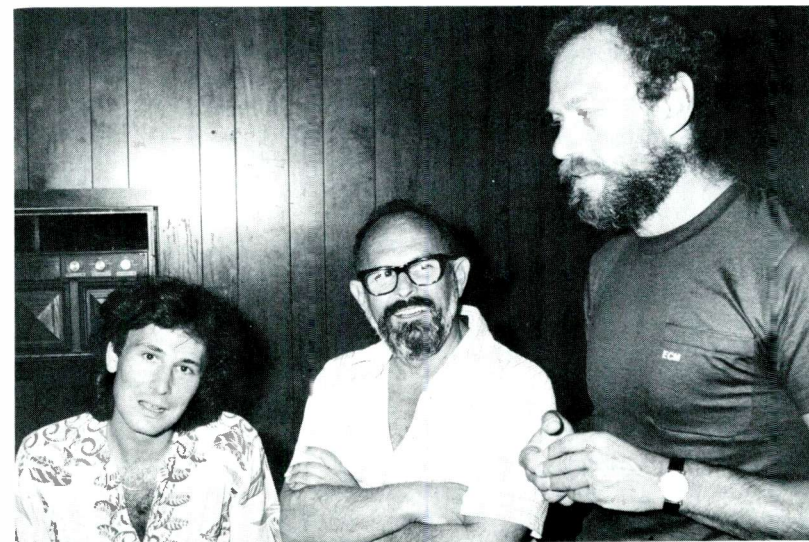
album, "Love Will Find A Way" has already charted at #17.

Pablo Cruise emerged from two Bay Area bands in 1973. Cory Lerios, guitarist Dave Jenkins, and drummer Steve Price, all of whom had played with Stoneground, linked up with Bud Cockrell, bass player for It's A Beautiful Day. Working primarily with material penned by Lerios and Jenkins, Pablo Cruise began establishing its place in the rock sun with a refreshingly vigorous, richly melodic sound that—along with their familiar palm tree logo—became the band's trademark.

Through three albums, "Pablo Cruise," "Lifeline," and "A Place In The Sun," and intensive touring their characteristically brisk, feel-good, outdoors- and sports-oriented music established Pablo Cruise as a potent contender for

(Continued on page 55)

Marc Jordan at The Roxy



Marc Jordan, whose debut Warner Bros. album "Survival" is the subject of a major promotional campaign, played L.A. last week and drew nods of approval from Warner brass. Together with Toronto's gift to the world of music backstage were (center) **Mo Ostin**, Warner Bros. board chairman and president and **Ed Rosenblatt**, vice president and director of sales and promotion.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ BOOK NEWS, OR THE LAST WORD IS THE BEST WORD: Although it's in a decidedly inferior form and at a less frenzied plateau, Beatlemania is very much with us. **Beatles** albums sell briskly, and Beatles conventions regularly draw thousands of memorabilia seekers. A full year after its Broadway opening "Beatlemania" is playing to packed houses and road companies are taking the production to different parts of the country. The fellows from **Monty Python**, in the guise of the **Rutles**, saw fit earlier this year to send up the entire Beatles phenomenon in a clever but poorly-received television special. And director **Robert Zemeckis**, in a warm, loving, human look at Beatlemania in his film "I Wanna Hold Your Hand," grasped the essential truth informing the hysteria—that the group was the last great product of America's (indeed, the world's) age of innocence—while at the same time hinting at the ugly possibilities inherent in that truth.

Writer **Mark Shipper** has the final word. His first novel (or "work of semifiction," as he terms it), "Paperback Writer" (Sunridge Press), is a devastatingly funny satire of the Beatles themselves and the madness their music and personal obsessions helped create. In the manner of a rock and roll "Ragtime," fact and fiction comingle in this book to the point where one is indiscernible from the other. Shipper's humor is so sharp, his style so authoritative, that one wonders, for instance, if **John Lennon** didn't really write "I Wanna Be Your Man" for the **Rolling Stones** in order to steal away **Mick Jagger's** girlfriend, "a mature-looking Oriental woman" who is, of course, **Yoko Ono**. And did **Del Shannon** really stand in for an ailing **George Harrison** during rehearsals for the Beatles' first appearance on the Ed Sullivan Show in 1964? Did Shannon narrowly escape death by strangulation at the hands of a raging Harrison after identifying the latter's "pop song about the Lord, Jesus Christ" as "He's So Fine" ("Sounds just like it. Same changes.")? Was the mysterious **Colin Owen** paid 20,000 pounds English currency to come up with a title for a Beatles concert film ("The Beatles At Shea Stadium")? Was **Brian Epstein** merely a plumber at heart?

These are pressing questions posed by "Paperback Writer."

All is not hilarity, though. Shipper obviously loves the Beatles and, moreover, has a clear understanding of and empathy for their plight as cultural heroes unable to ever again live normal lives. In the latter chapters of the book, the ones dealing with the Beatles reunion and subsequent tour and album, Shipper's humor becomes almost unrelentingly dark as he moves beyond parody into the realm of divine revelation, if you will. Plenty of laughs are left, but they're nervous laughs: you know the scenes so carefully drawn here could very well become horrifying reality were this band to play again. What if the Beatles' reunion album was awful? What if Beatles concert tickets sold so poorly that **Peter Frampton** was added to the bill as a headliner in order to save the tour?

These too are pressing questions posed by "Paperback Writer," and the answers should put an end to all the idle chatter about the Beatles ever getting back together. "Let them be" is the message here.

The author's breezy, acerbic and unpretentious style owes much to **S. J. Perelman** and not a little bit to **John Burke**, whose fine novelization of the "A Hard Day's Night" screenplay (one of the forgotten classics of rock and roll literature) may well have been major source material for Shipper. And despite a few moments when the humor flags, "Paperback Writer" remains a funny and fulfilling read and, if we may echo the words of **Greil Marcus**, the finest novel ever written about rock and roll.

SEZ WE: **Russ Ballard**, the former guitarist and lead singer for **Argent** has reportedly had over 10 million copies of his songs sold worldwide. Since leaving Argent in 1974 he has recorded three solo albums, the last one, "Winning," having been responsible for eight cover songs alone. As a producer he has worked with **Leo Sayer**, **Frankie Miller**, **Roger Daltrey** and **Colin Blunstone**; yet Ballard himself is not widely recognized as an artist who sells records.

His new Epic lp, "At the Third Stroke," could be the record to change that. It is the first album that Ballard has recorded in the U.S., and along with producer **Keith Olsen** (who previously worked with **Fleetwood Mac** and the **Grateful Dead** and most recently **Foreigner**), he is enjoying a fuller sound and exhibiting greater consistency and maturity as an artist. As opposed to his previous records, where Ballard was content to overdub most of the instruments himself, on "At the Third Stroke" he is joined by members of the **Section** as well

(Continued on page 12)

Syntonic Research:

Pursuing Nature's Infinite Sounds

By SOPHIA MIDAS

■ NEW YORK — Irving Teibel, president of Syntonic Research Records, has a unique interest in nature's sounds: he professionally records them with a sophistication and authenticity that has brought him impressive public notice during the last nine years. With 13 lps on the market, Teibel continues to pursue nature's infinite sounds with a professional ear.

Teibel's recordings have been referred to as an environmental series because they represent subject matter such as the ocean, thunderstorms, the human heartbeat, winds, insects and the like. A different concept in sound, the lps bear situational titles, such as "Summer Cornfield," "Dawn At New Hope, Penn.," "Gentle Rain In a Pine Forest," "Woodmastered Sailboat" and "A Country Stream."

The purpose of these environmental recordings, according to Teibel, is to create pleasant backgrounds and meditational calms to combat the sound pollution of modern technology. "Sounds we have little control over," stated Teibel, "can produce tremendous stress. The music of the future will have to be a calming influence if we are to survive." Teibel, in fact, views his recordings as "the new sound of tomorrow."

One of the most distinctive characteristics of the environmental lps is their realism. "The Ultimate Thunderstorm," for example, is not a theatrical exaggeration of one thrashing bolt of lightning after another, but

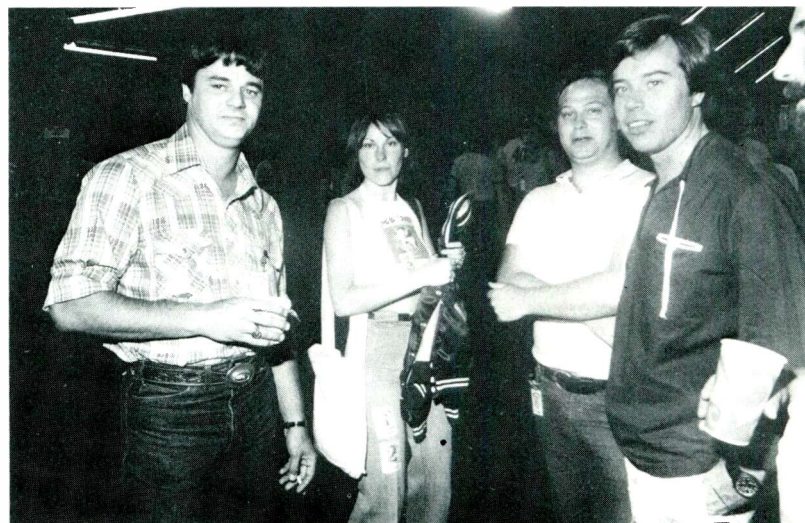
rather a recording of what one might actually hear during a summer thunderstorm. The subtlety, the soft rumbling and pelting rain all produce a feeling of the real thing.

The thunderstorm is one of Teibel's two best selling lps (the other is a recording of the ocean), and it took over a year to produce. "For a year I had been making thunderstorm recordings," noted Teibel, "but the fact that it took about a half hour to set up the mikes became problematic—either the thunderstorm would pass before everything was set up, or the mike would get soaking wet. I must have ruined about 12 mikes during the making of the thunderstorm recording, and these were expensive, custom-made mikes. Finally, I got the idea of keeping a loaded recorder in my bathroom window and in my office window all summer. The right storm eventually came; I recorded it from my bathroom window."

Because Teibel is a perfectionist, all of his recordings have been heavily modified with electronics. "You usually cannot make a recording, said Teibel, "without picking up some nuisance sound—a dog, an airplane, a group of boy scouts, whatever. And there's no way of avoiding it. We remove the sounds by means of splicing, and we insert synthetic sounds to mask the splicings." The procedure of producing one of his lps is so painstaking, that it

(Continued on page 62)

Miller at the Meadowlands



Capitol recording artist Steve Miller is seen backstage before his performance at the first concert in the New Jersey Meadowlands Giant's Stadium. Miller's segment of the show was broadcast by five radio stations on the east coast. WNEW-FM hosted the station hook-up with WBCN (Boston), WCCC (Hartford), WYSP (Philadelphia) and WWDC (Washington, D.C.) to an estimated listening audience of one million people (64,000 at stadium). Pictured from left: Miller; Maureen O'Connor, east coast press & artist relations manager, Capitol Records; John Scher, Monarch Entertainment (co-promoter of the show); Pat Dawson, WNEW-FM air personality; and Irwin Sirota, east coast AOR promotion manager, Capitol Records.

“What’s so special about Record World?”

Hal Jackson
V.P., Operations Manager,
Programmer, WBLS-FM

“Record World is different from most publications because it offers a wide range of topics. It delivers information necessary to function on many levels, from the disc jockey to the promotion and merchandising person to the executive. It isolates issues like ratings, record breakouts, world market reports and future industry trends.

“As Vice President, Operations Manager and Programmer of the number one station in the world, WBLS-FM, I cannot function without my Record World.”

Record World
The Marketing Source



RECORD WORLD SINGLE PICKS

RINGO STARR—Portrait 6-70018 (CBS)



HEART ON MY SLEEVE (prod. by Vini Poncia) (writers: Gallagher & Lyle) (Rondor/Almo, ASCAP) (3:07)

Since the beginning of his solo career, Starr has been known for covering somewhat established hits and adding a slight busking rhythm to give them his own identity. This new single, already recorded by Gallagher & Lyle and Brian Ferry, is the latest example. It should do well pop and adult.

WAYNE HENDERSON—Polydor PD 14485



HOT STUFF (prod. by W. Henderson) (writer: same) (Relaxed, BMI) (4:23)

Buoyed by the recent success of Chuck Mangione and other jazz artists Henderson's instrumental offering (a bit faster than its predecessors) could easily get the same chart action. It's a jazz/rock recording heavy on the splendid trombone work Henderson made famous with the Crusaders.

BONNIE BRAMLETT—Capricorn CPS-0306



I'VE JUST SEEN A FACE (prod. by Deke Richards) (writers: Lennon & McCartney) (Maclen, BMI) (3:11)

As a member of Delaney & Bonnie, Bramlett was one of the premiere woman rockers of the '60s and early '70s. This new single, a speeded up and somewhat re-vamped cover of the Lennon/McCartney composition, shows that she still has all the right vocal moves and energy to put her back on the pop charts.

LENNY WILLIAMS—ABC AB 12387



YOU GOT ME RUNNING (prod. by Frank E. Wilson) (writers: C. Drayton-J. Weider) (Traco, BMI) (3:48)

As a vocalist, Williams' talents were the cornerstone of Tower of Power and he easily made the transition to soloist with his recent hit recording "Choosing You." This new disc, a slick dancing tune from his second ABC album, should make him an r&b chart staple with strong pop access.

FRESH—Prodigal P 0642 (Motown)

SUMMERTIME (prod. by John Ryan) (writer: B. Pratt) (Stone Diamond/Albacore, BMI) (2:30)

Sounding just a bit like "Dance to the Music," this cut from the "Almost Summer" soundtrack is a dynamic r&b and pop entry with outstanding vocals.

MICHAEL MURPHEY—Epic 8-50572

PARADISE TONIGHT (prod. by John Boylan) (writer: Murphey) (Timberwolf, BMI) (3:45)

Murphey's easy country rock style is particularly effective on this cut from his "Lonewolf" lp. It should get fast action on the pop and adult levels.

D.C. LaRUE—Casablanca NB 934

LET THEM DANCE (prod. by Bob Esty) (writer: LaRue) (Planetary, ASCAP) (3:05)

LaRue's reputation as one of the most articulate artists in disco can only be enhanced by this new record showing lots of cross-over appeal.

GRAND TOUR—Butterfly CM 1208

THE GRAND TOUR (prod. by W. Morrison-I. Guenther) (writer: Ley Morrison) (Ample Parking, ASCAP) (3:44)

The label's presense in the disco market can easily become as important in a/c with Grand Tour's airy new single with sweet female harmonies as the cornerstone.

THE POPPEES—Bomp 106

JEALOUSY (prod. by Cyril Jordan) (writers: Waxman-Lorenzo) (Cruisin'/Bug, BMI) (2:29)

One of New York's best known new rock groups comes up here with a Beatles sound-alike that should please their fans and find a home on pop playlists.

HENRY GROSS—Lifesong ZS8 1769 (CBS)

SHAKE DOWN YOUR LOVE (prod. by T. Cashman-T. West) (writer: Gross) (Blendingwell, ASCAP) (3:17)

Gross is a new master of pop rock and his vocals are some of the most distinctive around. This new single holds lots of potential for teens and adults alike.

PIA ZADORA—Warner Bros. WBS 8612

COME SHARE MY LOVE (prod. by M. Lloyd) (writer: Joe Brooks) (Big Hill, ASCAP) (3:10)

Already known for her Dubonnet commercials, Zadora's first record is a big romantic ballad by Joe Brooks. The strength of her soprano is impressive.

DELBERT McCLINTON—Capricorn CPS 0302

TAKE IT EASY (prod. by J. Sandlin) (writer: McClinton) (ABC/Dunhill, BMI) (3:20)

McClinton has been around as a studio musician and solo artist for some time. This bluesy disc has lots of country and r&b potential.

RICHARD SUPA—Polydor PD 1449

SUITCASE LIFE (prod. by B. Halverson) (writer: Supa) (Colgems-EMI/Glory, ASCAP) (3:55)

As a writer/performer Supa has to be one of the most recorded artists in his field. This light rocker has lots of top 40 appeal with just a touch of country.

BLACK OAK—Capricorn CPS 0305

RIDE WITH ME (prod. by Deke Richards) (writers: J. Mangrum-G. Reding-D. Richards) (Far-Fetched, ASCAP) (2:49)

Black Oak's celebrity as hard rockers is solidified once again with this new disc highlighted by a nifty sing-a-long bridge and ominous guitar work.

FACTS OF LIFE—Kayvette 5136 (T.K.)

WE CAN'T HIDE IT ANYMORE (prod. by Millie Jackson) (writer: Barry Murphy) (Groovesville, BMI) (3:38)

The group's r&b uptempo ballad is a lush interpretation with the now common male-female vocal interplay. It could be their biggest pop effort to date.

CHESTER & LESTER—RCA JB 11330

I'M YOUR GREATEST FAN (prod. by B. Ferguson) (writers: Ferguson-Atkins) (Combine, BMI) (3:45)

Any disc coupling by these two guitar masters deserves attention and this talk-sing novelty record is just right for country and adult airplay.

ANGEL—Casablanca NB 933

DON'T LEAVE ME LONELY (prod. by Eddie Leonetti) (writers: Brandt-DiMoni) (White Angel/Hudson Bay, BMI) (3:39)

One of the hardest rock groups around, Angels' newest single won't disappoint their fans. It's a heavy outing with full high harmonies and strong lead.

CARTER ROBERTSON—ABC AB 12371

SOMETHING'S UP (LOVE ME LIKE THE FIRST TIME) (prod. by K. Mansfield) (writer: G. Benson) (Midsong, BMI) (3:08)

Waylon Jennings' back-up singer dances out of country and into disco with this easy hustle tune with big strings arrangements. Good for a/c as well.

GARY TOMS EMPIRE—Mercury 74012

1-2-3-4 (LET'S DO IT AGAIN) (prod. by B. Stahl-P. Richards) (writer: Gary Toms) (Happy Endings/Sight & Sound, ASCAP) (3:21)

Gary Toms Empire comes through once again with a slick partyin' record, heavy on the vocals, just primed for the r&b and disco markets.

D.J. ROGERS—Columbia 3-10754

LOVE BROUGHT ME BACK (prod. by D. J. Rogers) (writer: same) (Circle R, ASCAP) (3:50)

Rogers strength on the r&b charts could easily move to the pop side with this easy dance tune sparked by Rogers' outstanding vocal delivery.

WENDY WALDMAN—Warner Bros. WBS 8617

LONG HOT SUMMER NIGHTS (prod. by M. Flicker) (writer: Waldman) (Irving/Moon & Stars, BMI) (3:29)

Waldman has many fans among women recording artists and here the writer emerges as a fine entry on her own. It's a strong rocker with easily memorable lyrics.

MANHATTAN TRANSFER—Atlantic 3491

IT'S NOT THE SPOTLIGHT (prod. by T. Hauser) (writers: Goffin-Goldberg) (Screen Gems-EMI, BMI) (3:36)

The classic Goffin-Goldberg composition gets a country pop feel here by the Transfer. It could be their biggest pop recording in some time.

COOPER BROTHERS—Capricorn CPS 0303

ROCK AND ROLL COWBOYS (prod. by G. Cape) (writer: R. Cooper) (Welbeck) (3:08)

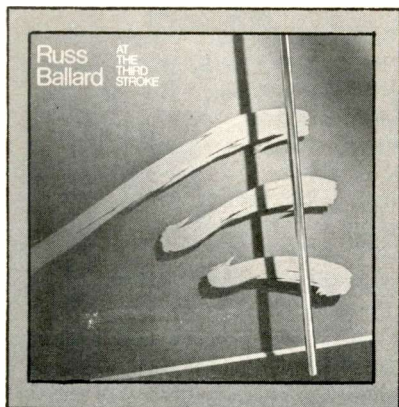
The AOR audience should find much to enjoy in this hard rock outing with Southern overtones. The Canadian group is one to watch.

100% WHOLE WHEAT—AVI 216

ICE, FIRE AND DESIRE (prod. by Ed Cobb) (writers: Anderson-Kranzendorf-Morphis-Seamons) (Equinox, BMI/Forsythe, ASCAP) (3:45)

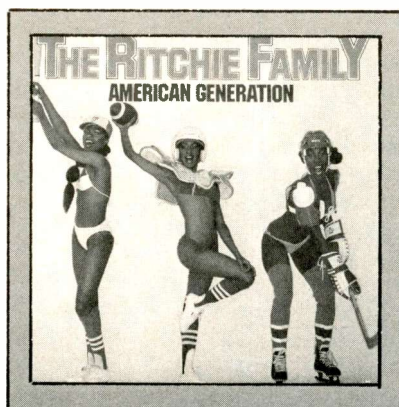
This first single from the group's upcoming album is a light rocker with country-pop vocals. It should find quick cross format acceptance.

RECORD WORLD ALBUM PICKS



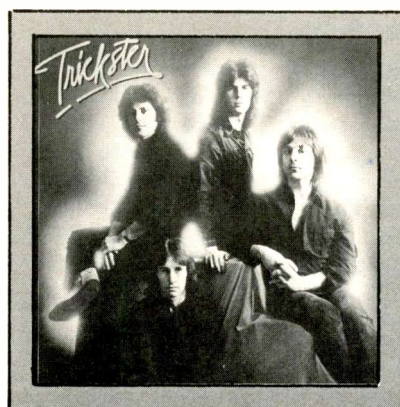
AT THE THIRD STROKE
RUSS BALLARD—Epic JE 35035
 (7.98)

Ballard's third lp and the first recorded with producer Keith Olsen in L.A. accounts for a fuller sound to ornament his typically melodic compositions. It is easy to hear why Ballard is such a covered songwriter with attractive tunes like "Treat Her Right" and "Helpless."



AMERICAN GENERATION
THE RITCHIE FAMILY—Marlin 2215 (TK)
 (7.98)

A new line-up of three female singers who are uncredited while their hair stylist and makeup man gets a name check marks the group's third lp. Once again producer Jacques Morali is the real artist here as his songs and percolating arrangements are the group's calling card.



TRICKSTER
Jet JZ 35478 (CBS) (7.98)
 The U.K. group was a Record World pick to click in '78 for this album finally released here after a long delay. The group mixes strains of the Raspberries and strong vocally oriented material with imaginative arrangements which take hold on "Listen To My Music" and "Louise."



EASY
GRANT GREEN—Versatile MSG 6002
 (7.98)

The young label has come up with another exceptional jazz lp. Green's guitar work is surrounded by the outstanding musicianship of people like Hank Crawford and Jorge Dalto on interpretations of the Commodores' "Easy" and Billy Joel's "Just the Way You Are."

ARC
Lifelong JZ 35413 (CBS) (7.98)



The group, veterans of the Long Island bar circuit make an easy transition onto vinyl with original material penned by the band and former Crack the Sky member John Palumbo. "I Feel Beautiful" and "Life Of The Party" show that it is still possible to dance to good rock music.

PLEASURE SIGNALS
WILDING/BONUS
Visa IMP 7003 (Jem) (7.98)



Danny Wilding and Pete Bonus are veterans of the U.K. jazz scene and make their debut with an lp that reunites players such as Phil Collins, Michael Shrieve and members of Brand X. "G. Storm" is an example of their melodic approach to a jazz/rock fusion.

JADED VIRGIN
MARSHALL CHAPMAN
Epic JE 35341 (7.98)



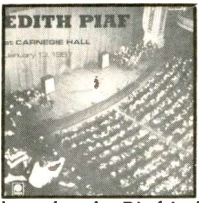
The second album from this southern lady was produced by Al Kooper and gives a clearer indication of her crossover potential from a country base. Bob Seger's "Turn the Page" and Johnny Cash's "I Walk the Line" show that she knows how to rock.

HOUSE OF LOVE
CANDI STATON
Warner Bros. BSK 3207 (7.98)



The songstress reemerged last year from the Muscle Shoals scene with a solid lp but she stands to top that outing with a diverse set produced by Dave Crawford. "Victim" and "Honest I Do Love You" are standouts among the seven tracks.

EDITH PIAF AT CARNEGIE HALL
Peters Intl. PLC 2014/15 (9.98)



Recorded on January 13, 1957 at her only U.S. concert hall appearance, five years before her death, Piaf is in excellent voice on some material divided between French and English. The concert was originally intended for radio, but has finally been made available here.

KING-FEDERAL ROCKABILLYS
VARIOUS ARTISTS
King 5016X (Gusto) (6.98)



A truly worthwhile collection of rockabilly from the vaults of the King and Federal labels. A couple of rare Charlie Feathers sides are among the 14 songs which also include an unreleased Mac Curtis tune and Hank Mizell's "Jungle Rock."

RADIO ACTIVE
ROGER C. REALE & RUE MORGUE
Big Sound BSLP 028 (6.98)



Reale is a rocker with a voice that is at times reminiscent of Arthur Brown. Save for Chuck Berry's "Dear Dad" and the Troggs' "I Can't Control Myself," the material is all original with "High Society" the standout track.

SALSOUL SATURDAY NIGHT DISCO PARTY
VARIOUS ARTISTS—Salsoul-SA-8505
 (7.98)



There is something here for everyone who can't wait 'til Friday night to party. There is a perfect blending of old and new with material ranging from the Bee Gees, to Loleatta Holloway.

IMPORTS

SPITBALLS
VARIOUS ARTISTS
Beserkley 530057 (U.K.)



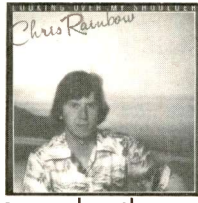
Greg Kihn, Sean Tyla, the Rubinoos, Jonathan Richman and other label mates combined to record these 15 favorites that include "Bad Moon Rising," "Boris the Spider" and "Batman."

THE ONLY ONES
CBS 82830 (U.K.)



Songwriter Peter Perrett is the focus of this group. His idiosyncratic vocal style belies an intriguing and intelligent talent at work with songs hammered out by a solid musical line-up that includes former Spooky Tooth drummer Mike Kellie. The emotions hit home consistently.

LOOKING OVER MY SHOULDER
CHRIS RAINBOW
Polydor 2383 467 (U.K.)



Rainbow is a better than average keyboardist/singer who paints a nostalgic musical picture of sunny beaches, sand, surf and Beach Boys music coming over the transistor radio. His second lp is exceptionally well played but his romanticism is devoid of hope as his open letter to Brian Wilson, "Dear Brian" attests.

MICKEY JUPP'S LEGEND
Stiff Get 2 (U.K.)



Jupp led a band called Legend in the early '70s that recorded three relatively obscure lps. Their similarity to the English r&b waxings of Dr. Feelgood and the Pirates has accounted for this compilation of some of the best tracks.
 (Continued on page 31)

Software Technology

By LEONARD FELDMAN

■ The long awaited "laser" disc demonstrated over the last year or two by such prestigious Japanese manufacturing firms as Teac, Mitsubishi and others may have to take a back seat to a new type of video/audio disc recently unveiled by Matsushita Electric at the June Consumer Electronic Show in Chicago. Actually, four different disc formats were demonstrated, all of them bearing the trade name VISC. But all four had one very important thing in common. They are the same size as ordinary records and, even more important, they are pressed from ordinary poly-vinyl chloride (the same material used in pressing conventional audio discs) and can be mass-produced in any quantity using existing audio record production and stamping facilities.

In the 1-hour version, dubbed Visc I, 30 minutes of color signals can be recorded on each side, along with two channels of stereo sound. The VISC II doubles the playing time, with only slight degradation of picture quality. Previously shown video disc players and records have generally used optical, electro-capacitance or mechanical compression techniques which necessitated highly specialized components for associated video players. In the VISC system, a fast, direct-cutting method has been developed for the master disc and, in playback, a unique twist-stylus type of pickup physically tracks the grooves and converts mechanical vibration directly into electrical signal voltages.

The disc player unit shown for use with the VISC system is light in weight and easy to handle, with simple two-knob operation. Projected retail price of the video player was said to be in the range from \$480.00 to \$600.00 in Japan.

Perhaps of even greater interest to the existing record industry was yet a third version of the VISC system, dubbed VISC-AD. This disc is an audio-only version of the VISC idea and, because it rotates at the high speed of 450 rpm, the audio signals can be encoded in digital or PCM (Pulse Code Modulation) form. Playing time is 30 minutes per side and this disc too looks very much like an ordinary 12" lp. Distance between grooves, however, is an incredibly small 4.6 microns and, because of the digital record/play techniques used, available dynamic range claimed for the disc is 85 dB, a good 25 dB greater than is achievable even with some of the more carefully produced and pressed direct-to-disc recordings that have been appearing in greater numbers in the audiophile disc market. Equally impressive is the claimed frequency response of the new VISC AD record which extends from 20 Hz to 20,000 Hz within plus or minus 1 db. Distortion of reproduced sound claimed for the system is less than 0.1 percent and, since the system is all digital, there is no measureable wow-and-flutter during playback.

To round out the VISC picture, Panasonic (the name used by Matsushita Electric in this country to identify its products) also demonstrated what they call a VISC-S record. This one is the size of a 45 rpm audio disc and even has the familiar large hole at the center. It's intended for playback of shorter programs (7 minutes per side) and also includes two stereo channels of audio in addition to its high-resolution color picture capability. Panasonic accomplishes this near-miracle on such a small disc by increasing the turntable speed during playback of the VISC-S disc to 720 rpm, from the 450 rpm used for the larger video and digital audio disc versions. It would appear that if the VISC system catches on, the industry could once more look forward to a two-speed VISC player in much the same way that we have been living with 33-1/3 and 45 rpm discs to these many years.

While the industry has long been talking about possible marriage between the audio and video industries (what with the proliferation of home video cassette recorders, many of which have the capability to mix in home-made audio tracks besides recording the audio that accompanies the TV programs), not much has happened to encourage that blending of the two industries. The introduction of the Panasonic VISC system might well signal the beginning of the sort of home entertainment audio-video format that visionaries have predicted.

As with all such revolutionary technological breakthroughs there remains one big question in the minds of its developers. While the new development in video/audio discs should insure strong consumer acceptance because of its high video and audio quality, success as a mass consumer item will depend upon easy availability of a wide range of quality software or program material. Matsushita is prepared now to mass produce all the versions of the VISC system (there was even talk of a universal player mechanism that could handle both of

(Continued on page 36)

DJM Pacts with Phonogram

(Continued from page 3)

the association, said, "I see our alliance with Phonogram as being a logical and exciting step in the development of the DJM label and artists in the United States. It offers us the strength of uniting a major record operation with the abilities we believe we have, namely, those of finding and developing recording talent. I am extremely pleased to be back with Phonogram as DJM experienced many successes while associated with them in the sixties with the Troggs."

Carmen LaRosa, U.S. general

manager of DJM, will work in close association with Jules Abramson, newly appointed senior vice president/associated labels for Phonogram/Mercury. According to LaRosa, highlighting the initial release will be the newly completed Johnny "Guitar" Watson album, entitled "Giant." Also included in the upcoming release is the debut album of The Rockspurs, "Inphasion," by Papa John Creach, and a double album of material recorded by Paul Kossoff, titled "Koss." Kossoff is the late guitarist for Free and Backstreet Crawler.



Seen at the dinner to celebrate the new marketing and distribution pact between DJM and Phonogram, Inc./Mercury Records are, from left: Steve Katz, east coast a&r director, Phonogram/Mercury; Bob Epstein, attorney for DJM; Nick Hampton, director of business affairs of DJM's record division; Irwin Steinberg, president of Phonogram/Mercury; Stephen James, managing director of DJM worldwide; Lou Simon, senior vice president/marketing, Phonogram/Mercury; Carmen LaRosa, general manager of DJM in the U.S., and Jules Abramson, senior vice president/associated labels, Phonogram/Mercury.

Covitt To Produce 'Rock Wars'

■ NEW YORK — Michael Covitt will be resigning his post as president of International Talent Consultants and director of Hologram Records to take on the job of executive producer of "Rock Wars," a multi-media rock show

slated for a fall debut on Broadway, it was announced by Abe Silverstein, chairman of the board of Hologram Records.

Covitt is relocating his offices to 445 Park Avenue, Suite 1602; phone: (212) 688-8040.

CBS Sponsors Cuban Group's Performance

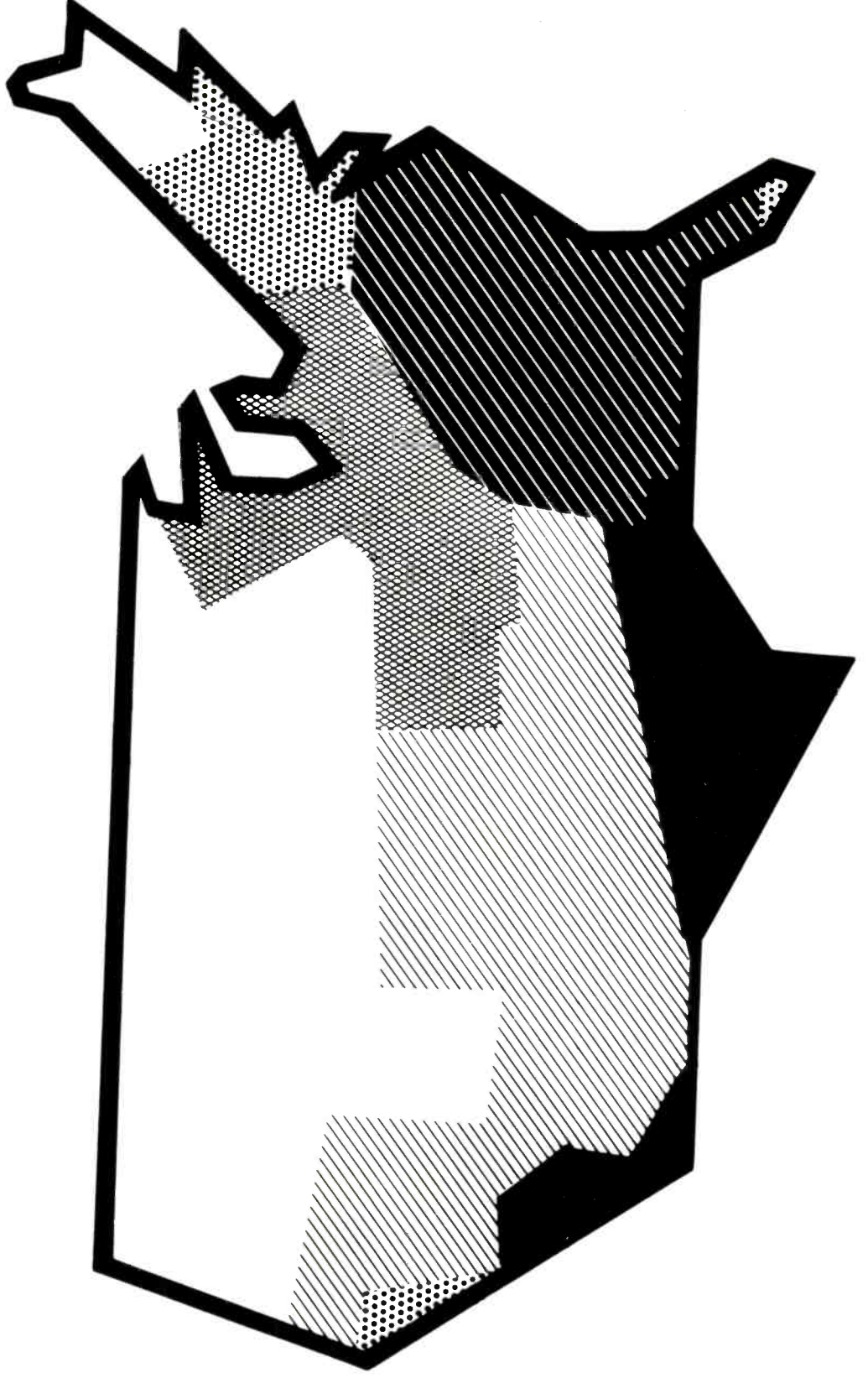


CBS Records recently sponsored the first U.S. performance of the 11-piece Cuban group Irakere as part of this year's Newport Jazz Festival. Bruce Lundvall, president of the CBS Records Division, and a group of CBS executives including Don Ellis and Jay Chattaway and drummer Billy Cobham, first heard Irakere during a five-day stay on the island. The group met with Cuba's minister of culture and representatives of Egrem, the government-run company, and were introduced to a number of Cuban artists. While in this country, Irakere also performed at a CBS sponsored showcase at the 30th Street Studios. Pictured are Cuban group Irakere surrounded by from left standing: Dr. George Butler, VP, progressive and jazz music, a&r, Columbia Records; Dave Amram; Bert DeCoteaux; Dizzy Gillespie; Maynard Ferguson; Stan Getz; Bruce Lundvall president, CBS Records Division; Jerry Masucci; and Cuban State Officials.

July 15, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Mark

Based on airplay and sales in similar behavioral area

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 P & B and Country records.

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

Last Week: This Week:

1	1	Gerry Rafferty
2	2	Andy Gibb
15	3	Commodores
4	4	Meatloaf
3	5	O'Jays
7	6	Bob Seger
9	7	Donna Summer
10	8	Rolling Stones
8	9	Barry Manilow (Copacabana)
12	10	Frankie Valli
5	11	ABBA
13	12	Michael Johnson
6	13	Heatwave
16	14	Jefferson Starship
20	15	Pablo Cruise
17	16	Steve Martin
19	17	Eric Clapton
28	18	Village People
22	19	Evelyn "Champagne" King
27	20	Joe Walsh
25	21	Walter Egan
26	22	Toby Beau
18	23	Seals & Crofts
24	24	Eruption
Ex	25	A Taste of Honey
Ex	26	Wings
Add	27	Rita Coolidge

Adds: Olivia Newton-John
Andy Gibb
Atlanta Rhythm Section
Foreigner

Extras: ELO
Jackson Browne
Genesis
Bruce Springsteen
Teddy Pendergrass

LPCuts: Meatloaf (Paradise)
John Travolta (Sandy)

Also Possible: Teri De Sario
Chris Rea
Anne Murray
Barbra Streisand
Roberta Flack
Cars
Kenny Rogers
Todd Rundgren
Quincy Jones

Last Week: This Week:

1	1	Andy Gibb
5	2	Bob Seger
3	3	O'Jays
2	4	Heatwave
20	5	Commodores
9	6	Walter Egan
7	7	Donna Summer
11	8	Rolling Stones
18	9	Frankie Valli
10	10	Michael Johnson
12	11	Pablo Cruise
4	12	Gerry Rafferty
6	13	Meatloaf
15	14	Jefferson Starship
14	15	Billy Joel (Only)
8	16	ABBA
21	17	Barry Manilow (Copacabana)
23	18	Joe Walsh
26	19	Toby Beau
22	20	Atlanta Rhythm Section
16	21	Peter Brown
27	22	Rita Coolidge
25	23	Todd Rundgren
28	24	Wings
29	25	Steely Dan (FM)
Add	26	Foreigner
Ex	27	A Taste of Honey
AP	28	Eddie Money

Adds: Andy Gibb
Chris Rea
Evelyn "Champagne" King
Olivia Newton-John

Extras: Barbra Streisand
Jackson Browne
Teddy Pendergrass
Dave Mason
Quincy Jones
ELO

LPCuts: O'Jays (Brandy)

Also Possible: Village People
Kenny Rogers
Nantucket
Bob Welch
Boney M
Roberta Flack
Tarney Spencer
Exile

Last Week: This Week:

2	1	Gerry Rafferty
1	2	Andy Gibb
3	3	Bob Seger
12	4	Rolling Stones
4	5	ABBA
14	6	Michael Johnson
8	7	Steve Martin
5	8	O'Jays
11	9	Donna Summer
7	10	Heatwave
23	11	Commodores
17	12	Joe Walsh
10	13	Meatloaf
13	14	Genesis
21	15	Jefferson Starship
16	16	Steely Dan (FM)
19	17	Barry Manilow (Copacabana)
24	18	Pablo Cruise
18	19	Barry Manilow (Even)
Add	20	Frankie Valli
22	21	Jackson Browne
AP	22	Walter Egan
25	23	Eric Clapton

Adds: Wings
Andy Gibb

Extras: ELO
Eddie Money
Evelyn "Champagne" King
Foreigner
REO Speedwagon
Rick James Stone City Band

LPCuts: None

Also Possible: Bruce Springsteen
Toby Beau
Barbra Streisand
John Paul Young

Hottest:

Rock:

Eddie Money

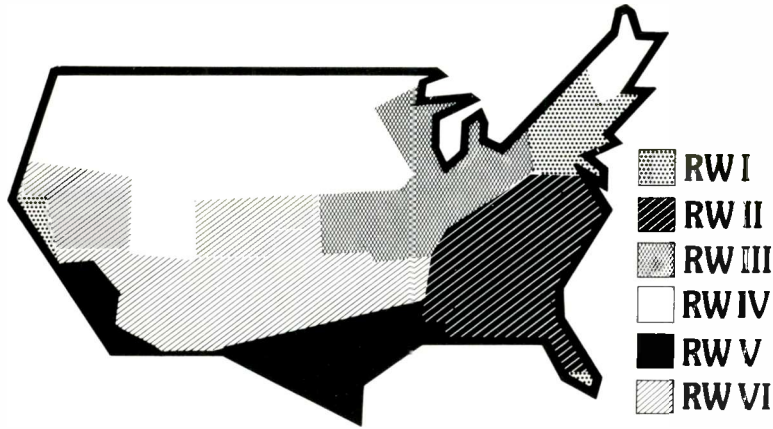
Adult:

Barbra Streisand

R&B Crossovers:

Teddy Pendergrass
Rick James Stone City Band

PLACE et Playlists



AS.

Stations:

□ RW IV

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

■ RW V

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

□ RW VI

KAAY KAKC KIMN KLIF KLUE KOFM
KRIZ KNUS KTFX KTLK Z97

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Chris Rea
Rita Coolidge

Extras: Foreigner
Kenny Rogers
Wings

LPCuts: None

Also Possible: Steve Martin
Exile
Andy Gibb
Eddie Money
Crystal Gayle
Andrew Gold

Last Week: This Week:

1	1	Andy Gibb
2	2	Gerry Rafferty
3	3	O'Jays
6	4	Bob Seger
8	5	Heatwave
4	6	Carly Simon
7	7	Peter Brown
5	8	ABBA
9	9	Meatloaf
13	10	Rolling Stones
14	11	Donna Summer
12	12	Michael Johnson
15	13	Jefferson Starship
16	14	Frankie Valli
17	15	Barry Manilow (Copacabana)
26	16	Commodores
22	17	Joe Walsh
23	18	Pablo Cruise
20	19	Eric Clapton
24	20	Toby Beau
21	21	Barry Manilow (Even)
19	22	Billy Joel (Only)
25	23	Walter Egan
Add	24	Foreigner
27	25	Wings
28	26	Jackson Browne
18	27	Genesis
Add	28	Eddie Money

Adds: Olivia Newton-John
Rita Coolidge
Chris Rea

Extras: Bruce Springsteen
Bob Welch
ELO
Quincy Jones
Exile
Evelyn "Champagne" King

LPCuts: None

Also Possible: Kenny Rogers
Barbra Streisand
Atlanta Rhythm Section
Village People
Tom Petty
A Taste of Honey

Last Week: This Week:

1	1	Gerry Rafferty
2	2	Andy Gibb
4	3	Michael Johnson
5	4	Bob Seger
3	5	Meatloaf
10	6	O'Jays
6	7	ABBA
11	8	Rolling Stones
7	9	Carly Simon
8	10	Bonnie Tyler
13	11	Heatwave
15	12	Pablo Cruise
12	13	Barry Manilow (Even)
16	14	Frankie Valli
18	15	Toby Beau
19	16	Walter Egan
20	17	Jefferson Starship
21	18	Barry Manilow (Copacabana)
17	19	Billy Joel (Only)
23	20	Atlanta Rhythm Section
26	21	Joe Walsh
25	22	Commodores
22	23	Genesis
27	24	Wings
28	25	Eric Clapton
Add	26	ELO

Adds: Rita Coolidge

Extras: Jackson Browne
Foreigner
Nick Gilder
Todd Rundgren
Tom Petty
Chris Rea

LPCuts: None

Also Possible: Steve Martin
Bob Welch
Eddie Money
Rita Coolidge
Trooper
Olivia Newton-John

Hottest:

Country Crossovers:

None

Teen:

None

LP Cuts:

Meatloaf (Paradise)
O'Jays (Brandy)

101 THE SINGLES CHART 150

JULY 15, 1978

JULY 15	JULY 8	
101	104	IT'S REALLY YOU TARNEY SPENCER BAND/A&M 2049 (ATV/Braintree, BMI)
102	106	LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360 (Alvert, BMI)
103	103	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC 12346 (Tree, BMI)
104	108	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214 (Roger Cook/Chriswood, BMI)
105	105	SHAKER SONG SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)
106	120	HE'S SO FINE KRISTY & JIMMY McNICHO/RCA 11271 (Bright Tunes, BMI)
107	107	GOD KNOWS DEBBY BOONE/Warner/Curb 8554 (Irving/Braintree/Golde's/Peter Noone, BMI)
108	102	MUSIC IN MY LIFE MAC DAVIS/Columbia 3 10745 (Songpainter, BMI)
109	109	THIS NIGHT WON'T LAST FOREVER BILL LaBOUNTY/Warner/Curb 8529 (Captain Crystal, BMI)
110	110	REELIN' GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)
111	111	TAKE IT OFF THE TOP DIXIE DREGS/Capricorn 0291 (No Exit/Dregs, BMI)
112	113	STAND BY ME POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda/ADT, BMI)
113	116	SATURDAY NORMA JEAN/Bearsville 0326 (Chic, BMI)
114	119	BREAK IT TO THEM GENTLY BURTON CUMMINGS/Portrait 6 70016 (Shillelagh, BMI)
115	121	5.7.0.5 CITY BOY/Mercury 73999 (Zamba/City Boy, Chappell)
116	122	SURRENDER CHEAP TRICK/Epic 8 6434 (Screen Gems-EMI/Adult, BMI)
117	144	STOP YOUR WEEPING DRAMATICS/ABC 12372 (Groovesville, BMI)
118	—	SHE LOVES TO BE IN LOVE CHARLIE/Janus 276 (Heavy, BMI)
119	117	CA PLANE POUR MOI PLASTIC BERTRAND/Sire 1020 (WB) (Bleu Disque, ASCAP)
120	114	JUST ONE MINUTE MORE MIKE FINNIGAN/Columbia 3 10741 (Joans Bones, BMI/Colgems-EMI/Glory, ASCAP)
121	126	I GOT WHAT I NEED BUNNY SIGLER/Gold Mind 4010 (Salsoul) (Lucky Three/Henry Seumay, BMI)
122	—	FOR A FEW DOLLARS MORE SMOKEY/RSO 900 (Chinnichap, BMI)
123	124	MIDTOWN AMERICAN MAIN STREET GANG DION/Lifesong 8 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP)
124	125	I CAN'T ASK FOR ANYMORE THAN YOU RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP)
125	—	RAISE A LITTLE HELL TROOPER/MCA 40924 (Survivor/Top Soil, BMI)
126	127	HEARTBREAKER NANTUCKET/Epic 8 50556 (Nantucket, ASCAP)
127	128	HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529 (Antista, ASCAP)
128	130	NIGHT TIME MAGIC LARRY GATLIN/Monument 45249 (First Generation, BMI)
129	132	1 2 3 KIND OF LOVE WILD CHERRY/Epic/Sweet City 8 50551 (Bema/RWP, ASCAP)
130	131	BY WAY OF LOVE'S EXPRESS ASHFORD & SIMPSON/Warner Bros. 8571 (Nick-O-Val, ASCAP)
131	135	VICTIM CANDI STATON/Warner Bros. 8582 (Doan, ASCAP)
132	136	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 2371 (Stallion, BMI)
133	133	GET TO ME LUTHER INGRAM/Koko 731 (Klondike, BMI)
134	137	OUT OF THE BLUE THE BAND/Warner Bros. (Medicine Hat, ASCAP)
135	138	AUTOMATIC LOVER SYLVIA/Vibration 576 (All Platinum) (Martin-Coulter, ASCAP)
136	139	BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826 (WMOT, BMI)
137	147	I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor) (Clita, BMI)
138	143	CAN'T GIVE UP A GOOD THING SOUL CHILDREN/Stax 3206 (Fantasy) (Groovesville, BMI)
139	142	GOOD, BAD AND FUNKY SHOTGUN/ABC 12363 (Goblet/ Funk Rock/ABC/Dunhill, BMI)
140	145	LOVE STOP AIRWAVES/A&M 2056 (Almo, ASCAP)
141	—	DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox 2370 (Van McCoy/Warner-Tamerlane, BMI)
142	—	SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 7 4008 (Valle-Joe, BMI)
143	148	YOU KNOW YOU WANNA BE LOVED KEITH BARROW/Columbia 3 10722 (Willow Girl, BMI)
144	—	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista) (Electrocord, ASCAP)
145	—	THE SPANK JAMES BROWN/Polydor 14487 (Dynatone/Belinda/Unichappell, BMI)
146	—	GROOVE WITH YOU ISLEY BROS./T-Neck 2277 (CBS) (Bovina, ASCAP)
147	—	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 (Nineteen Eighty Foe, BMI)
148	118	HOLD ON TO THE NIGHT STARZ/Capitol 4566 (Rock Steady/Starzongo, ASCAP)
149	115	I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103 (Veedome/Trumar, BMI)
150	123	HOLLYWOOD SQUARES BOOTSY'S RUBBER BAND/Warner Bros. 8575 (Rubber Band, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NOTHING GONNA KEEP ME FROM YOU Barry Gibb, Karl Richardson & Alby Galuten (Stigwood, BMI)	83
ALMOST SUMMER Ron Altbach (Stone Diamond/Duchess/New Executive/Challove, BMI)	99
AN EVERLASTING LOVE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	69
ANNIE MAE Charles Jackson & Marvin Yancy (Cole-arama, BMI)	97
ANYTIME Roy Thomas Baker (Weed High Nightmare, BMI)	91
BAKER STREET Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	2
BECAUSE THE NIGHT Jimmy Iovine (Ramrod, ASCAP)	60
BLUER THAN BLUE Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP)	12
BOOGIE, OOGIE OOGIE Fonce & Larry Mizell (Conductive/On Time, BV)	39
CAN WE STILL BE FRIENDS Todd Rundgren (Earmark, BMI)	52
CHATTANOOGA CHOO CHOO W. Michael Lewis & Laurin Rinder (Leon Feist, ASCAP)	76
CHEESEBURGER IN PARADISE Norbert Putman (Coral Reefer/Outer Banks, BMI)	90
CLOSE THE DOOR Kenneth Gamble & Leon Huff (Mighty Three, BMI)	51
COPACABANA (AT THE COPA) Ron Dante & Barry Manilow (Kamakazee/ Appoggiatura Camp Songs, BMI)	13
DANCE WITH ME Cory Wade (Sherlyn/Decible, BMI)	18
DAYLIGHT & DARKNESS William Robinson (Bertram, ASCAP)	87
DREAM LOVER Stewart Levine (Marshall Tucker/No Exit, BMI)	80
EVEN NOW Ron Dante, Barry Manilow (Kamakazee, BMI)	42
EVERY KINDA PEOPLE Robert Palmer (Island/Restless, BMI)	49
FEELS SO GOOD Chuck Mangione (Gates, BMI)	23
FM (NO STATIC AT ALL) Prod. not listed (Freckless/Jump Tunes/Duchess, BMI)	33
FOLLOW YOU, FOLLOW ME David Hentschel & group (Gelring/Run It, BMI)	34
FOOL (IF YOU THINK IT'S OVER) Gus Dudgeon (Magnet/Sole Selling Agent/Interworld, No license listed)	74
GET OFF Cory Wade (Sherlyn, BMI)	73
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	14
HEARTLESS Mike Flicker (Andorra, ASCAP)	98
HE'S SO FINE Jason Darrow (Bright Tunes, ASCAP)	88
HOT BLOODED K. Olsen, M. Jones, I. McDonald (Somerset/Evansongs/WB, ASCAP)	32
HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood/John Farrar/Ensign, BMI)	59
HOT CHILD IN A CITY Mike Chapman (Beechwood, BMI)	57
HOT LOVE, COLD WORLD Carter (Glenwood/Cigar, ASCAP)	43
I CAN'T STAND THE RAIN Frank Farian (Burlington, BMI)	54
I DON'T WANNA GO John Davis (Fedora/Unichappell/Begonia Melodies, BMI)	61
IF EVER I SEE YOU AGAIN Joe Brooks (Big Hill, ASCAP)	38
IF YOU'RE READY (HERE IT COMES) Michael Stokes (Desert Moon, BMI/Desert Rain, ASCAP)	96
I NEED TO KNOW Denny Cordell, Noah Shark & Tom Petty (Skyhill, BMI)	70
I WAS ONLY JOKING Tom Dowd (Riva, ASCAP)	84
I'M NOT GONNA LET IT BOTHER ME TONIGHT Buldy Buie (Low-Sal, BMI)	31
IT'S A HEARTACHE David Mackay/Scott & Wolfe (Pi-Gem, BMI)	11
IT'S THE SAME OLD SONG Casey & Finch (Jobete, ASCAP)	65
I'VE HAD ENOUGH Paul McCartney (MPL/ATV, BMI)	35
JUST WHAT I NEED Roy Thomas Baker (Lido, BMI)	86
KING TUT William E. McEuen (Colorado, ASCAP)	27
KISS YOU ALL OVER Mike Chapman (Chinnichap, BMI)	77
LAST DANCE Giorgio Moroder (Primus Arista/Olga, BMI)	8
LIFE'S BEEN GOOD Bob Szymczyk (Wow & Flutter, ASCAP)	20
LOVE IS IN THE AIR Vanda & Young (Edward B. Marks, BMI)	79
LOVE IS LIKE OXYGEN Prod. by group (Sweet/WB, ASCAP)	24
LOVE OR SOMETHING LIKE IT Larry Butler (M-3/Cherry Lane, ASCAP)	47
LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI)	17
MACHO MAN Jacques Morali (Can't Stop, BMI)	58
MAGNET AND STEEL Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP)	30
MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP)	6
MR. BLUE SKY Jeff Lynne (Unart/Jet, BMI)	46
MY ANGEL BABY Sean Delancy, Texongs/BoMass, BMI)	26
NEW ORLEANS LADIES Leon S. Medica (Break of Dawn, BMI)	78
NEVER LET HER SLIP AWAY Andrew Gold (Lucky/Special, BMI)	68
OH WHAT A NIGHT FOR DANCING Barry White (Sa-Vette, BMI)	64
ON BROADWAY Tommy LiPuma (Screen Gems-EMI, BMI)	82
ON THE WRONG TRACK Gary Lyons (Rocket, ASCAP)	81
ONLY ONE LOVE IN MY LIFE Tom Collins & Ronnie Milsap (WB/Sweet Harmony, ASCAP)	94
ONLY THE GOOD DIE YOUNG Phil Ramone (Joelsongs, BMI)	40
PORTRAIT (HE KNEW) Jeff Glixman (Don Kirshner, BMI)	56
PROVE IT ALL NIGHT Jon Landau & Bruce Springsteen (Bruce Springsteen, ASCAP)	48
READY OR NOT Nick DeCaro (United Artists, ASCAP)	95
RIVERS OF BABYLON Frank Farian (Al Gallico/Ackee, BMI/ASCAP)	72
ROLL WITH THE CHANGES Kevin Cronin & Gary Richrath (Fate, ASCAP)	66
RUNAWAY Larry Cox & group (Diamondback, BMI)	16
RUNAWAY LOVE Gil Askey (Andrask/Gemingo, BMI)	71
SHADOW DANCING Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	1
SHAME Warren R. Schatz (Dynatone/Belinda/Unichappell, BMI)	29
SOMEONE TO LAY DOWN BESIDE ME Kenny Edwards (Sky Harbor, BMI)	100
SONGBIRD Gary Klein (Manhattan Island/Diana, BMI/Intersong U.S.A., ASCAP)	41
STAY Jackson Browne (Cherio, BMI)	28
STILL THE SAME Bob Seger & Punch (Gear, ASCAP)	5
STONE BLUE Not listed (Riff Bros., ASCAP)	55
STUFF LIKE THAT Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP)	36
TAKE A CHANCE ON ME Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP)	9
THANK GOD IT'S FRIDAY Alec R. Costandinos (Cafe Americana/C.P. Fefee, ASCAP)	37
THE GROOVE LINE Barry Blue (Almo/Tincabell, ASCAP)	10
THREE TIMES A LADY J. Carmichael/Commodores (Jobete/Commodores, ASCAP)	15
TIME FOR ME TO FLY Kevin Cronin, Gary Richrath & Paul Grupp (Fate, ASCAP)	93
TOO MUCH, TOO LITTLE, TOO LATE Jack Gold (Homewood House, BMI)	53
TRANS-EUROPE EXPRESS Ralf Hutter & Florian Schneider (Famous, ASCAP)	92
TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neverland Peg, BMI)	7
TWO TICKETS TO PARADISE Bruce Botnick (Graionca, BMI)	50
USE TA BE MY GIRL Kenneth Gamble & Leon Huff (Mighty Three, BMI)	3
WILL YOU LOVE ME TOMORROW Dave Mason & Ron Nevison (Screen Gems-EMI, BMI)	44
WITH A LITTLE LUCK Paul McCartney (MPL/ATV, BMI)	21
WONDERFUL TONIGHT Glyn Johns (Stigwood/Unichappell, BMI)	25
YOU David Anderle (Beechwood/Snow, BMI)	45
YOU Trevor Howard (Island, BMI)	89
YOU AND I Rick James & Art Stewart (Stone Diamond, BMI)	67
YOU BELONG TO ME Arif Mardin (Snug/C'set, ASCAP)	19
YOU CAN'T DANCE Kyle Lehnig (April, ASCAP)	63
YOU DON'T LOVE ME ANYMORE David Malloy (Briarpatch/Debdave, BMI)	75
YOU NEEDED ME Jim Ed Norman (Chappel/Ironside, ASCAP)	85
YOU'RE A PART OF ME Steve Gibson (Brown Shoes/Chappell, ASCAP)	62
YOU'RE THE LOVE Louie Shelton (David Bateau, ASCAP/Dawnbreaker/Oaktree, BMI)	22
YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign, BMI)	4

OUR BULLETS MEAN BUSINESS!

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

Our Bullets mean business!

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

You can count on us because we count on facts.

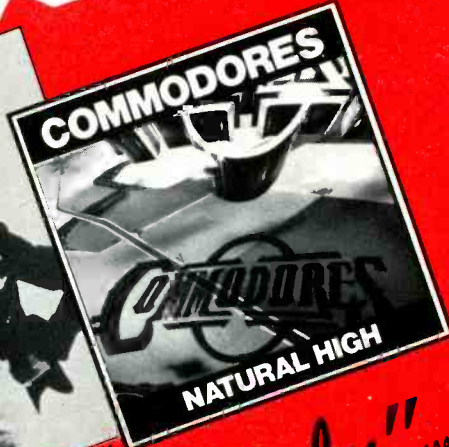
RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS



From the Double Platinum album "Natural High"

COMMODORES



SUMMER MAGIC
MOTOWN!

"Three Times A Lady" M-1443F

POP

★ 21
BB

● 14
CB

■ 15
RW

R&B

★ 7
BB

● 8
CB

■ 7
RW

"You And I" G-7156F POP

★ 66
BB

● 71
CB

■ 67
RW

R&B

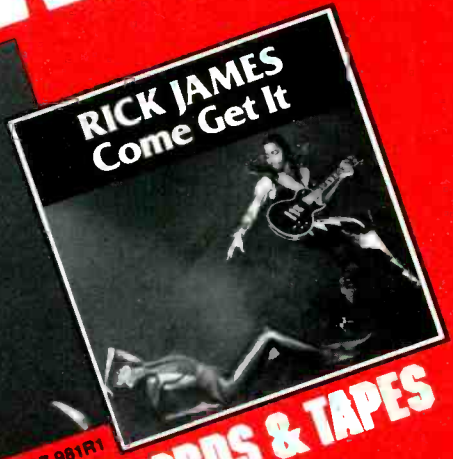
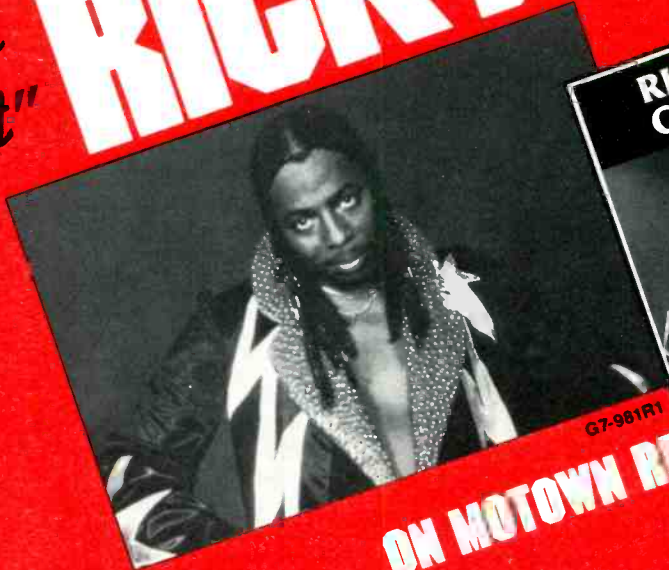
★ 3
BB

● 4
CB

■ 5
RW

RICK JAMES

From the Gold album "Come Get It"



ON MOTOWN RECORDS & TAPES



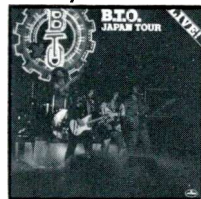
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Album Picks

(Continued from page 23)

B.T.O. JAPAN TOUR

Mercury SRM-1-3703 (Canada)

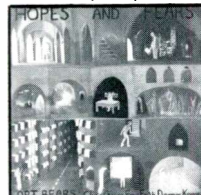


Formerly a Japanese import, now available through Canada, the group's first live album, recorded with Randy Bachman covers some familiar material. The program includes "Hold Back the Water," "Takin' Care Of Business" and "Four Wheel Drive."

HOPES AND FEARS

ART BEARS

Re 2188 (U.K.)

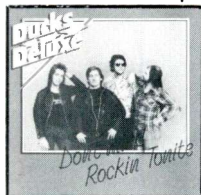


Not an album for MOR taste-buds, but like Henry Cow (whose members are responsible for this lp) an esoteric and sometimes adventurous work that attempts to be obtuse and profound simultaneously. The reunion of Dagmar, Fred Frith and Chris Cutler should spark some interest.

DON'T MIND ROCKIN' TONIGHT

DUCKS DELUXE

RCA PL25132 (U.K.)

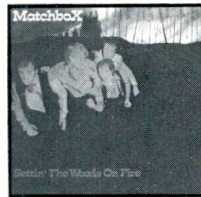


The group was at the core of the pub movement but its members have gone on to the Motors, the Rumour and the Tyla Gang. This lp contains the best tracks from their two deleted albums plus some previously unavailable numbers.

SETTIN' THE WOODS ON FIRE

MATCHBOX

Chiswick WIK 10 (U.K.)

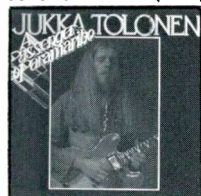


The band has been playing authentic sounding rockabilly since the early '70s. Here, with their first lp for the label, they recreate the sound with the help of slapping basses, mandolin and a dozen well written songs.

A PASSENGER TO PARAMARIBO

JUKKA TOLONEN

Sonet SNTE 768 (U.K.)



The guitarist for Norway's Tasavallan Presidenti is a highly regarded musician in his own right but has only now made the album that hints at the lyrical side of his talent. The music is primarily jazz/rock but acoustic textures and melodic lines add distinction.

Cheryl Ladd Feted



"Cheryl Ladd," the Capitol recording artist's debut lp, was the primary topic under discussion at the Capitol Records party held in her honor at West Hollywood's exclusive club, The London Club. Pictured here discussing the album are, left photo, from left: Bhaskar Menon; chief executive, EMI Group Music Operations Worldwide; Cheryl Ladd; and Gary Klein, who produced the debut lp; right picture, from left: Rupert Perry, Capitol's vice president, a&r; Bruce Wendell, Capitol's vice president, promotion; Cheryl Ladd; Steve Meyer, Capitol's national promotion manager; Gary Klein; and Bruce E. Garfield, Capitol's director, press & artist relations.

CONCERT REVIEW

Seger Returns Triumphant To UCLA

■ LOS ANGELES — Bob Seger's (Capitol) recent Forum gig was a night that people won't stop talking about for a long time. Last year, in his introduction to Los Angeles at UCLA's Pauley Pavilion, he surpassed all expectations. This year, already an established star, he continued in the same vein by giving people more than they could ask for.

Seger's attitude had as much to do with the concert's greatness as the songs, musicianship and audience adoration did. From the opening song, "Ain't Got No Money" (from the new album, "Stranger In Town"), Seger attacked each number with forceful singing and dramatic stances. There were energetic renditions of "Rock and Roll Never Forgets," and "Travelin' Man" segueing into "Beautiful Loser" as on "Live Bullet."

"Turn the Page" featured Alto Reed on sax, presenting a flashy, elegant visual to complement the mournful march. With "Old Time Rock & Roll," Seger and Reed got the audience back on their feet, as they had been when the band walked on. Still, there was plenty of musical interaction among all the band members; without competition they played for each other as well as for the spectators.

A striking version of "Still the Same" brought the two female background singers into the band's unit, with Seger on one of two amplified acoustic guitars. He used a grand piano on the ballad "We've Got Tonight," in contrast to his raspy vocals on the preceding, hard-rocking "Feel Like a Number." Concluding "Katmandu," Reed posed on top of the piano, then the band took their curtain calls in a theatrical row.

The set seemed very short, but Seger made the audience beg for quite a while before he came

back to do "Night Moves." The interminable clapping, calling and stomping was repeated before "Hollywood Nights"—which Seger's spectacular performance made even more dear to the hearts of Angelenos. By this time, the crowd had learned its part—five minutes of applause—and performed it adequately before the final encore of "Let it Rock." Old-fashioned rock and roll was the best way to end the concert.

To give the crowd credit, it

gave show opener Toby Beau (RCA) a chance by not ignoring them or exhibiting impatience. Everyone liked their real Texas rock, but the favorite part seemed to be the swift-fingered traditional banjo music. Toby Beau showed they could be as country-essque or as modern as the Eagles, while including their own melting bass arrangements on some songs. They did their best to make the most of this exposure.

Becky Sue Epstein

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RECORD WORLD SINGLES CHART

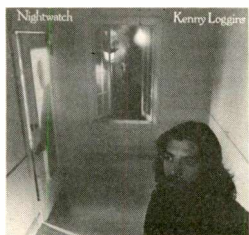
TITLE, ARTIST, Label, Number, (Distributing Label)

JULY 15	JULY 8			WKS. ON CHART
1	1	SHADOW DANCING ANDY GIBB RSO 893 (7th Week)		14
2	2	BAKER STREET GERRY RAFFERTY/United Artists 1192		14
3	3	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS)		13
4	4	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891		16
5	6	STILL THE SAME BOB SEGER & THE SILVER BULLET BAND/Capitol 4581		10
6	10	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)		8
7	8	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/Cleveland Intl. 8 50513		18
8	12	LAST DANCE DONNA SUMMER/Casablanca 926		9
9	9	TAKE A CHANCE ON ME ABBA/Atlantic 3457		13
10	7	THE GROOVE LINE HEATWAVE/Epic 8 50524		12
11	5	IT'S A HEARTACHE BONNIE TYLER/RCA 11249		17
12	14	BLUER THAN BLUE MICHAEL JOHNSON/EMI-America 8001		11
13	16	COPACABANA (AT THE COPA) BARRY MANILOW/Arista 0339		6
14	18	GREASE FRANKIE VALLI/RSO 897		7
15	21	THREE TIMES A LADY COMMODORES/Motown 1443		4
16	19	RUNAWAY JEFFERSON STARSHIP/Grunt 11274 (RCA)		8
17	20	LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048		7
18	13	DANCE WITH ME PETER BROWN/Drive 6269 (TK)		20
19	11	YOU BELONG TO ME CARLY SIMON/Elektra 45477		13
20	23	LIFE'S BEEN GOOD JOE WALSH/Asylum 45493		6
21	15	WITH A LITTLE LUCK WINGS/Capitol 4559		16
22	22	YOU'RE THE LOVE SEALS & CROFTS/Warner Bros. 8551		7
23	17	FEELS SO GOOD CHUCK MANGIONE/A&M 2001		25
24	25	LOVE IS LIKE OXYGEN SWEET/Capitol 4549		21
25	26	WONDERFUL TONIGHT ERIC CLAPTON/RSO 895		10
26	29	MY ANGEL BABY TOBY BEAU/RCA 11250		10
27	30	KING TUT STEVE MARTIN/Warner Bros. 8577		9
28	32	STAY/LOADOUT JACKSON BROWNE/Asylum 45485		7
29	38	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122		7
30	34	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719		7
31	35	I'M NOT GONNA LET IT BOTHER ME TONIGHT ATLANTA RHYTHM SECTION/Polydor 14484		6
32	36	HOT BLOODED FOREIGNER/Atlantic 3488		3
33	33	FM (NO STATIC AT ALL) STEELY DAN/MCA 40894		7
34	27	FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474		12
35	42	I'VE HAD ENOUGH WINGS/Capitol 4594		4
36	43	STUFF LIKE THAT QUINCY JONES/A&M 2043		6
37	40	THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925		9
38	39	IF EVER I SEE YOU AGAIN ROBERTA FLACK/Atlantic 3483		7
39	44	BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 4565		5
40	28	ONLY THE GOOD DIE YOUNG BILLY JOEL/Columbia 3 10750		9
41	47	SONGBIRD BARBRA STREISAND/Columbia 3 10756		6
42	24	EVEN NOW BARRY MANILOW/Arista 0330		11
43	48	HOT LOVE, COLD WORLD BOB WELCH/Capitol 4588		6
44	45	WILL YOU LOVE ME TOMORROW DAVE MASON/Columbia 3 10749		7
45	55	YOU RITA COOLIDGE/A&M 2058		3
46	53	MR. BLUE SKY ELO/Jet 5050 (CBS)		4
47	51	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists 1210		7
48	50	PROVE IT ALL NIGHT BRUCE SPRINGSTEEN/Columbia 3 10763		5
49	46	EVERY KINDA PEOPLE ROBERT PALMER/Island 100		16
50	60	TWO TICKETS TO PARADISE EDDIE MONEY/Columbia 3 10765		3
51	59	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)		5
52	54	CAN WE STILL BE FRIENDS TODD RUNDGREN/Bearsville 0324 (WB)		6
53	37	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693		18
54	31	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686		18
55	41	STONE BLUE FOGHAT/Bearsville 0325 (WB)		9
56	57	PORTRAIT (HE KNEW) KANSAS/Kirshner 4276 (CBS)		7
57	66	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226		4
58	65	MACHO MAN VILLAGE PEOPLE/Casablanca 922		4
59	72	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/RSO 903		2
60	49	BECAUSE THE NIGHT THE PATTI SMITH GROUP/Arista 0318		15
61	63	I DON'T WANNA GO JOEY TRAVOLTA/Millennium 615 (Casablanca)		6
62	67	YOU'RE A PART OF ME GENE COTTON/Ariola 7704		4
63	52	YOU CAN'T DANCE ENGLAND DAN & JOHN FORD COLEY/Big Tree 16117 (Atl)		7
64	58	OH WHAT A NIGHT FOR DANCING BARRY WHITE/20th Century Fox 2365		13
65	61	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/TK 1028		10
66	62	ROLL WITH THE CHANGES REO SPEEDWAGON/Epic 8 50545		10
67	78	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)		4
68	71	NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum 45489		5
CHARTMAKER OF THE WEEK				
69	—	AN EVERLASTING LOVE ANDY GIBB RSO 904		1
70	79	I NEED TO KNOW TOM PETTY AND THE HEARTBREAKERS/Shelter 62010 (ABC)		3
71	73	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0318 (WB)		7
72	74	RIVERS OF BABYLON BONEY M/Sire/Hansa 1027 (WB)		5
73	80	GET OFF FOXY/Dash 5046 (TK)		3
74	86	FOOL (IF YOU THINK IT'S OVER) CHRIS REA/United Artists 1198		2
75	77	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488		5
76	76	CHATTANOOGA CHOO CHOO TUXEDO JUNCTION/Butterfly 1205		5
77	87	KISS YOU ALL OVER EXILE/Warner/Curb 8589		2
78	81	NEW ORLEANS LADIES LOUISIANA'S LE ROUX/Capitol 4586		5
79	—	LOVE IS IN THE AIR JOHN PAUL YOUNG/SCOTTI BROTHERS 402 (Atl)		1
80	84	DREAM LOVER MARSHALL TUCKER BAND/Capricorn 0300		4
81	83	ON THE WRONG TRACK KEVIN LAMB/Arista 0316		4
82	56	ON BROADWAY GEORGE BENSON/Warner Bros. 3542		19
83	92	AIN'T NOTHIN' GONNA KEEP ME FROM YOU TERI DE SARIO/Casablanca 929		2
84	64	I WAS ONLY JOKING ROD STEWART/Warner Bros. 8568		12
85	96	YOU NEEDED ME ANNE MURRAY/Capitol 4574		2
86	91	JUST WHAT I NEEDED CARS/Elektra 45491		2
87	70	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Motown)		7
88	89	HE'S SO FINE JANE OLIVOR/Columbia 3 10724		7
89	—	YOU McCRARYS/Portrait 6 70014		1
90	82	CHEESEBURGER IN PARADISE JIMMY BUFFETT/ABC 12359		13
91	75	ANYTIME JOURNEY Columbia 3 10757		6
92	69	TRANS-EUROPE EXPRESS KRAFTWERK/Capitol 4460		7
93	—	TIME FOR ME TO FLY REO SPEEDWAGON/Epic 8 50582		1
94	98	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA 11270		2
95	—	READY OR NOT HELEN REDDY/Capitol 4582		1
96	—	IF YOU'RE READY (HERE IT COMES) ENCHANTMENT/Roadshow 1212 (UA)		1
97	93	ANNIE MAE NATALIE COLE/Capitol 4572		4
98	85	HEARTLESS HEART Mushroom 7031		15
99	68	ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE/MCA 30891		13
100	100	SOMEONE TO LAY DOWN BESIDE ME KARLA BONOFF/Columbia 3 10751		7

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



NIGHTWATCH
KENNY LOGGINS
Col

MOST ADDED:

- NIGHTWATCH—Kenny Loggins—Col
- CALIFORNIA JAM 2—Col
- PETER GABRIEL—Atlantic
- AT THE THIRD STROKE—Russ Ballard—Epic
- IMAGES—The Crusaders—ABC
- THICK AS THIEVES—Trooper—MCA
- LIVE FROM PARIS—Go—Island
- NESTED—Laura Nyro—Col
- SEE FOREVER EYES—Prism—Ariola
- SET THE WORLD ON FIRE—Liar—Bearsville
- STONEBOLT—Parachute

WBCN-FM/BOSTON

- ADDS:**
- BACK IN MY ARMS AGAIN (single)—Genya Ravan—20th Century
 - CARLENE CARTER—WB
 - FOR YOU—Prince—WB
 - IMAGES—The Crusaders—ABC
 - JOANNE MACKELL—UA
 - LETTING GO—Lori Lieberman—Millennium
 - NIGHTWATCH—Kenny Loggins—Col
 - SET THE WORLD ON FIRE—Liar—Bearsville
 - SINGLE—Bill Champlin—Full Moon
 - YACHTLESS—Tyla Gang—Beserkley (import)
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - THE CARS—Elektra
 - STRANGER IN TOWN—Bob Seger—Capitol
 - STREET-LEGAL—Bob Dylan—Col
 - HEAVEN TONIGHT—Cheap Trick—Epic
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
 - RETURN TO MAGENTA—Mink DeVille—Capitol
 - DOUBLE VISION—Foreigner—Atlantic
 - WORLDS AWAY—Pablo Cruise—A&M
- WLIR-FM/LONG ISLAND**
- ADDS:**
- ARC—Lifesong—
 - CABIN FEVER—Michael Stanley Band—Arista

- CARLENE CARTER—WB
 - JESSE BARRISH—RCA
 - LAKE II—Col
 - LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
 - MIDNIGHT PROWL—Angelo—Fantasy
 - NIGHTWATCH—Kenny Loggins—Col
 - SANER DAYS—Key Largo—Mercury
 - SEE FOREVER EYES—Prism—Ariola
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - PURE POP FOR NOW PEOPLE—Nick Lowe—Col
 - PETER GABRIEL—Atlantic
 - STRANGER IN TOWN—Bob Seger—Capitol
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
 - DOUBLE VISION—Foreigner—Atlantic
 - HEAVEN TONIGHT—Cheap Trick—Epic
 - RINGS AROUND THE MOON—Carillo—Atlantic
 - CASINO—Al DiMeola—Col
 - WORLDS AWAY—Pablo Cruise—A&M

WBAB-FM/LONG ISLAND

- ADDS:**
- IMAGES—The Crusaders—ABC
 - JESSE BARRISH—RCA
 - LETTING GO—Lori Lieberman—Millennium
 - NIGHTWATCH—Kenny Loggins—Col
 - POWERAGE—AC/DC—Atlantic
 - SANER DAYS—Key Largo—Mercury
 - SET THE WORLD ON FIRE—Liar—Bearsville
- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - OCTAVE—Moody Blues—London
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
 - PETER GABRIEL—Atlantic
 - STREET-LEGAL—Bob Dylan—Col
 - STRANGER IN TOWN—Bob Seger—Capitol
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
 - DOUBLE VISION—Foreigner—Atlantic
 - SLOWHAND—Eric Clapton—RSO

WAAF-FM/WORCESTER

- ADDS:**
- LAST KISS—Fandango—RCA
 - LIVE & DANGEROUS—Thin Lizzy—WB
 - LOVE ME AGAIN—Rita Coolidge—A&M
 - POWERAGE—AC/DC—Atlantic
 - THAT'S NOT FUNNY—National Lampoon—National Lampoon
 - THREE'S A CROWD—Torney/Spencer Band—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
 - THE CARS—Elektra
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - DOUBLE VISION—Foreigner—Atlantic
 - STRANGER IN TOWN—Bob Seger—Capitol
 - OCTAVE—Moody Blues—London
 - STREET-LEGAL—Bob Dylan—Col

- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- DOUBLE FUN—Robert Palmer—Island

WPLR-FM/NEW HAVEN

- ADDS:**
- AT THE THIRD STROKE—Russ Ballard—Epic
 - CALIFORNIA JAM 2—Col
 - NESTED—Laura Nyro—Col
 - NIGHTWATCH—Kenny Loggins—Col
 - PORTRAIT OF A YOUNG ARTIST—Ram Jam—Epic
 - THE MICHAEL JOHNSON ALBUM—EMI—America
 - THICK AS THIEVES—Trooper—MCA
 - WE'RE IN THIS TOGETHER—Eyes—Quiet Cannon
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN—Bob Seger—Capitol
 - DOUBLE VISION—Foreigner—Atlantic
 - STONE BLUE—Foghat—Bearsville
 - EARTH—Jefferson Starship—Grunt
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - WAITING FOR COLUMBUS—Little Feat—WB
 - CITY TO CITY—Gerry Rafferty—UA
 - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
 - LINES—Charlie—Janus

WBLM-FM/MAINE

- ADDS:**
- APPROVED BY THE MOTORS—The Motors—Virgin
 - CALIFORNIA JAM 2—Col
 - CARLENE CARTER—WB
 - LIVE FROM PARIS—Go—Island
 - NIGHTWATCH—Kenny Loggins—Col
 - WILD & RECLUSE—Bonnie Koloc—Epic
- HEAVY ACTION (airplay in descending order):**
- WORLDS AWAY—Pablo Cruise—A&M
 - SLEEPER CATCHER—Little River Band—Harvest
 - THE CARS—Elektra
 - STRANGE COMPANY—Wendy Waldman—WB
 - OCTAVE—Moody Blues—London
 - LOUISIANA'S LeROUX—Capitol
 - COOPER BROTHERS—Capricorn
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN—Bob Seger—Capitol

WCMF-FM/ROCHESTER

- ADDS:**
- CALIFORNIA JAM 2—Col
 - LIVE & DANGEROUS—Thin Lizzy—WB
 - NIGHTWATCH—Kenny Loggins—Col
 - PETER GABRIEL—Atlantic
 - SET THE WORLD ON FIRE—Liar—Bearsville
 - WEREWOLVES—RCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - DOUBLE VISION—Foreigner—Atlantic

- PETER GABRIEL—Atlantic
- STREET-LEGAL—Bob Dylan—Col
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- THE CARS—Elektra
- WORLDS AWAY—Pablo Cruise—A&M
- STRANGER IN TOWN—Bob Seger—Capitol
- HEAVEN TONIGHT—Cheap Trick—Epic
- OCTAVE—Moody Blues—London

WOUR-FM/UTICA

- ADDS:**
- ADOLESCENT SEX—Japan—Ariola
 - CALIFORNIA JAM 2—Col
 - ELIZABETH BARRACLOUGH—WB
 - JOANNE MACKELL—UA
 - LIVE FROM PARIS—Go—Island
 - NESTED—Laura Nyro—Col
 - NIGHTWATCH—Kenny Loggins—Col
 - STONEBOLT—Parachute
 - WHITE MANSIONS—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - STREET-LEGAL—Bob Dylan—Col
 - THE CARS—Elektra
 - SEE FOREVER EYES—Prism—Ariola
 - STRANGER IN TOWN—Bob Seger—Capitol
 - HEAVEN TONIGHT—Cheap Trick—Epic
 - THIS YEARS MODEL—Elvis Costello—Col
 - RETURN TO MAGENTA—Mink DeVille—Capitol
 - RINGS AROUND THE MOON—Carillo—Atlantic

WIOQ-FM/PHILADELPHIA

- ADDS:**
- AT THE THIRD STROKE—Russ Ballard—Epic
 - CALIFORNIA JAM 2—Col
 - NIGHTWATCH—Kenny Loggins—Col
 - PETER GABRIEL—Atlantic
 - SEE FOREVER EYES—Prism—Ariola
 - STONEBOLT—Parachute
 - TRICKSTER—Jet
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DOUBLE VISION—Foreigner—Atlantic
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - DAVID GILMOUR—Col
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - THE CARS—Elektra
 - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
 - CITY TO CITY—Gerry Rafferty—UA
 - NEW DAY—Airwaves—A&M
 - PYRAMID—Alan Parsons Project—Arista
 - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

WYDD-FM/PITTSBURGH

- ADDS:**
- AT THE THIRD STROKE—Russ Ballard—Epic
 - CALIFORNIA JAM 2—Col
 - 5.7.0.5. (single)—City Boy—Mercury
 - NIGHTWATCH—Kenny Loggins—Col

- RINGS AROUND THE MOON—Carillo—Atlantic
- SPELLBOUND—EMI—America
- THREE'S A CROWD—Torney/Spencer Band—A&M

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - STRANGER IN TOWN—Bob Seger—Capitol
 - DOUBLE VISION—Foreigner—Atlantic
 - STREET-LEGAL—Bob Dylan—Col
 - MISFITS—The Kinks—Arista
 - BOYS IN THE TREES—Carly Simon—Elektra
 - TOGETHER FOREVER—Marshall Tucker Band—Capricorn
 - DOUBLE FUN—Robert Palmer—Island
 - WORLDS AWAY—Pablo Cruise—A&M

WHFS-FM/WASHINGTON

- ADDS:**
- COLLISION COURSE—Asleep At The Wheel—Capitol
 - FRESH FISH—Mason Williams—Flying Fish
 - IMAGES—The Crusaders—ABC
 - NIGHTWATCH—Kenny Loggins—Col
 - ORCHESTRA OF THE CLOUDS—Tim Duffy—Music Is Medicine
 - PETER GABRIEL—Atlantic
 - THE SECOND GENERATION—Eddie & Martha Adcock—CMH
 - THICK AS THIEVES—Trooper—MCA
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - STREET-LEGAL—Bob Dylan—Col
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - STRANGER IN TOWN—Bob Seger—Capitol
 - BRUISED ORANGE—John Prine—Asylum
 - LIVE FROM PARIS—Go—Island
 - WHITE MANSIONS—A&M
 - CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
 - NOW—Flamin' Groovies—Sire
 - DOWN IN THE BUNKER—Steve Gibbons Band—Polydor

WQDR-FM/RALEIGH

- ADDS:**
- NIGHTWATCH—Kenny Loggins—Col
 - PETER GABRIEL—Atlantic
 - SET THE WORLD ON FIRE—Liar—Bearsville
 - WAR OF THE WORLDS—Col
 - WHITE MANSIONS—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - WORLDS AWAY—Pablo Cruise—A&M
 - MARIPOSA DE ORO—Dave Mason—Col
 - OCTAVE—Moody Blues—London
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
 - SLEEPER CATCHER—Little River Band—Harvest
 - DOUBLE VISION—Foreigner—Atlantic
 - BOYS IN THE TREES—Carly Simon—Elektra
 - AND THEN THERE WERE THREE—Genesis—Atlantic

RECORD WORLD FM AIRPLAY REPORT

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

TOP AIRPLAY



SOME GIRLS
ROLLING STONES
Rolling Stones

MOST AIRPLAY:

- SOME GIRLS**—Rolling Stones—Rolling Stones
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- STRANGER IN TOWN**—Bob Seger—Capitol
- STREET-LEGAL**—Bob Dylan—Col
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DOUBLE VISION**—Foreigner—Atlantic
- OCTAVE**—Moody Blues—London
- WORLDS AWAY**—Pablo Cruise—A&M
- CITY TO CITY**—Gerry Rafferty—UA
- THE CARS**—Elektra

ZETA 4-FM/MIAMI

- ADDS:**
- AT THE THIRD STROKE**—Russ Ballard—Epic
 - LIVE FROM PARIS**—Go—Island
 - NESTED**—Laura Nyro—Col
 - NIGHTWATCH**—Kenny Loggins—Col
 - PYRAMID**—Alan Parsons Project—Arista
 - SIGNS OF LIFE**—Lost Gonzo Band—Capitol
 - STONEBOLT**—Parachute
 - STREET-LEGAL**—Bob Dylan—Col
 - THICK AS THIEVES**—Trooper—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - INFINITY**—Journey—Col
 - CITY TO CITY**—Gerry Rafferty—UA
 - THE STRANGER**—Billy Joel—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - WORLDS AWAY**—Pablo Cruise—A&M
 - STREET-LEGAL**—Bob Dylan—Col
 - EARTH**—Jefferson Starship—Grunt
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SLEEPER CATCHER**—Little River Band—Harvest
 - MARIPOSA DE ORO**—Dave Mason—Col
 - CITY TO CITY**—Gerry Rafferty—UA

WQSR-FM/TAMPA

- ADDS:**
- CALIFORNIA JAM 2**—Col
 - COMMON GROUND**—Paul Winter—A&M
 - IMAGES**—The Crusaders—ABC
 - LIVE & DANGEROUS**—Thin Lizzy—WB

- LIVING ROOM SUITE**—Harry Chapin—Elektra
 - MULTIPLE FLASH**—Pete Carr—Big Tree
 - NIGHT (single)**—John Hall—Asylum
 - NIGHTWATCH**—Kenny Loggins—Col
 - SEE FOREVER EYES**—Prism—Ariola
 - WAR OF THE WORLDS**—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STREET-LEGAL**—Bob Dylan—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - PYRAMID**—Alan Parsons Project—Arista
 - OCTAVE**—Moody Blues—London
 - NIGHTWATCH**—Kenny Loggins—Col
 - DAVID GILMOUR**—Col
 - CITY TO CITY**—Gerry Rafferty—UA
 - BRUISED ORANGE**—John Prine—Asylum

WMMS-FM/CLEVELAND

- ADDS:**
- BACK IN MY ARMS AGAIN (single)**—Genya Ravan—20th Century
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic
 - CABIN FEVER**—Michael Stanley Band—Arista
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - NOT SHY**—Walter Egan—Col
 - NIGHTWATCH**—Kenny Loggins—Col
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - CITY TO CITY**—Gerry Rafferty—UA

WWW-FM/DETROIT

- ADDS:**
- NIGHTWATCH**—Kenny Loggins—Col
 - NOT SHY**—Walter Egan—Col
 - STREET-LEGAL**—Bob Dylan—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - INFINITY**—Journey—Col
 - CITY TO CITY**—Gerry Rafferty—UA
 - THE STRANGER**—Billy Joel—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - WORLDS AWAY**—Pablo Cruise—A&M
 - STREET-LEGAL**—Bob Dylan—Col
 - EARTH**—Jefferson Starship—Grunt
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col

WXRT-FM/CHICAGO

- ADDS:**
- ALIVEMUTHERFORA**—Various Artists—Col
 - AT THE THIRD STROKE**—Russ Ballard—Epic
 - COMMON GROUND**—Paul Winter—A&M
 - LOOK AWAY**—Doc & Merle Watson—UA
 - NIGHTWATCH**—Kenny Loggins—Col
 - PETER GABRIEL**—Atlantic
 - SEE FOREVER EYES**—Prism—Ariola

- WILD & RECLUSE**—Bonnie Koloc—Epic
 - WISE AFTER THE EVENT**—Anthony Phillips—Passport
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - STREET-LEGAL**—Bob Dylan—Col
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - OCTAVE**—Moody Blues—London
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - AND THEN THERE WERE THREE**—Genesis—Atlantic

WZMF-FM/MILWAUKEE

- ADDS:**
- AT THE THIRD STROKE**—Russ Ballard—Epic
 - IMAGES**—The Crusaders—ABC
 - LIVE FROM PARIS**—Go—Island
 - NIGHTWATCH**—Kenny Loggins—Col
 - PETER GABRIEL**—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - PYRAMID**—Alan Parsons Project—Arista
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - DAVID GILMOUR**—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - OCTAVE**—Moody Blues—London
 - STREET-LEGAL**—Bob Dylan—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - MARIPOSA DE ORO**—Dave Mason—Col
 - HEAVEN TONIGHT**—Cheap Trick—Epic

CHUM-FM/TORONTO

- ADDS:**
- CABIN FEVER**—Michael Stanley Band—Arista
 - DAVID GILMOUR**—Col
 - LAKE II**—Col
 - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
 - NIGHTWATCH**—Kenny Loggins—Col
 - RANDY MEISNER**—Asylum
 - SOUNDS**—Quincy Jones—A&M
 - THE CARS**—Elektra
 - THICK AS THIEVES**—Trooper—MCA
 - U.K.**—Polydor
- HEAVY ACTION (airplay in descending order):**
- DOUBLE VISION**—Foreigner—Atlantic
 - STREET-LEGAL**—Bob Dylan—Col
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - WORLDS AWAY**—Pablo Cruise—A&M
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - CITY TO CITY**—Gerry Rafferty—UA
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - SEE FOREVER EYES**—Prism—Ariola
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

KQRS-FM/MINNEAPOLIS

- ADDS:**
- CABIN FEVER**—Michael Stanley Band—Arista
 - DAVID GILMOUR**—Col
 - LIVE & DANGEROUS**—Thin Lizzy—WB
 - NIGHTWATCH**—Kenny Loggins—Col

- SEE FOREVER EYES**—Prism—Ariola
 - STREET-LEGAL**—Bob Dylan—Col
- HEAVY ACTION (airplay):**
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - OCTAVE**—Moody Blues—London
 - PYRAMID**—Alan Parsons Project—Arista
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - STREET-LEGAL**—Bob Dylan—Col
 - VAN HALEN**—WB

KZEW-FM/DALLAS

- ADDS:**
- JESSE BARRISH**—RCA
 - THICK AS THIEVES**—Trooper—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN**—Bob Seger—Capitol
 - CITY TO CITY**—Gerry Rafferty—UA
 - EDDIE MONEY**—Col
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SHOWDOWN**—Isley Brothers—T-Neck
 - FM (soundtrack)**—MCA
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - LONDON TOWN**—Wings—Capitol
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - THE MICHAEL JOHNSON ALBUM**—EMI-America

KLOL-FM/HOUSTON

- ADDS:**
- NESTED**—Laura Nyro—Col
 - NIGHTWATCH**—Kenny Loggins—Col
 - SET THE WORLD ON FIRE**—Liar—Bearsville
 - SIGNS OF LIFE**—Lost Gonzo Band—Capitol
 - STONEBOLT**—Parachute
 - THE DIRT BAND**—UA
 - THREE'S A CROWD**—Tarney/Spencer Band—A&M
- HEAVY ACTION (airplay in descending order):**
- SONGS ON THE RADIO**—Shake Russell—Cherry
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - WORLDS AWAY**—Pablo Cruise—A&M
 - OCTAVE**—Moody Blues—London
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - MARIPOSA DE ORO**—Dave Mason—Col
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - NIGHTWATCH**—Kenny Loggins—Col
 - LOVE ME AGAIN**—Rita Coolidge—A&M
 - SOME GIRLS**—Rolling Stones—Rolling Stones

KPFT-FM/HOUSTON

- ADDS:**
- BUCKACRE**—MCA
 - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
 - NESTED**—Laura Nyro—Col
 - STREET-LEGAL**—Bob Dylan—Col
 - THE JOURNEY**—Dollar Brand—Chiroscura
 - THICK AS THIEVES**—Trooper—MCA
 - WAR OF THE WORLDS**—Col
- HEAVY ACTION (airplay in descending order):**
- DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor
 - WISER AFTER THE EVENT**—Anthony Phillips—Passport
 - DAVID GILMOUR**—Col

- MULTIPLE FLASH**—Pete Carr—Big Tree
- MISFITS**—The Kinks—Arista
- BANDIT IN A BATHING SUIT**—David Bromberg Band—Fantasy
- BRUISED ORANGE**—John Prine—Asylum
- WE ARE LIKE THE OCEAN**—Barry Melton—Music Is Medicine
- BEFORE & AFTER SCIENCE**—Brian Eno—Island
- EARTH SHAKER**—KoKo Taylor—Alligator

KOME-FM/SAN JOSE

- ADDS:**
- CALIFORNIA JAM 2**—Col
 - CONTRARY TO ORDINARY**—Jerrv Jeff Walker—MCA
 - LIVE FROM PARIS**—Go—Island
 - NIGHTWATCH**—Kenny Loggins—Col
 - RANDY MEISNER**—Asylum
 - THE CAPTAIN'S JOURNEY**—Lee Ritenour—Elektra
- HEAVY ACTION (airplay, sales):**
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - CITY TO CITY**—Gerry Rafferty—UA
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - EARTH**—Jefferson Starship—Grunt
 - MISFITS**—The Kinks—Arista
 - OCTAVE**—Moody Blues—London
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

KSAN-FM/SAN FRANCISCO

- ADDS:**
- CARLENE CARTER**—WB
 - DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor
- HEAVY ACTION (airplay):**
- APPROVED BY THE MOTORS**—The Motors—Virgin
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - DAVID GILMOUR**—Col
 - DAVID JOHANSEN**—Blue Sky
 - LIVE & DANGEROUS**—Thin Lizzy—WB
 - MISFITS**—The Kinks—Arista
 - PETER GABRIEL**—Atlantic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STREET-LEGAL**—Bob Dylan—Col
 - THE CARS**—Elektra

KZEL-FM/EUGENE

- ADDS:**
- IMAGES**—The Crusaders—ABC
 - JOANNE MACKELL**—UA
 - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
 - NEW BEGINNINGS**—Cockrell Santos—A&M
 - ORCHESTRA OF THE CLOUDS**—Tim Duffy—Music Is Medicine
 - PETER GABRIEL**—Atlantic
 - ROGER C. REALE**—Big Sound
 - SANER DAYS**—Key Largo—Mercury
 - SINGLE**—Bill Champlin—Full Moon
 - STONEBOLT**—Parachute
- HEAVY ACTION (airplay, sales, phones):**
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - LIVE & DANGEROUS**—Thin Lizzy—WB
 - NANTUCKET**—Epic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STREET-LEGAL**—Bob Dylan—Col
 - VAN HALEN**—WB
 - WORLDS AWAY**—Pablo Cruise—A&M

Lynda in Las Vegas



Epic recording artist, Lynda Carter made her debut appearance at Caesar's Palace in Las Vegas last weekend. Lynda's show featured songs from her first lp, "Portrait," and was highlighted by special laser effects. The show was produced by Ron Samuels, Lynda's husband/manager. Friends and relatives met with Lynda at a reception following the first night's show. Pictured from left: Del Costello, CBS regional vice president; Alan Ostroff, Epic product manager; Ron Samuels, manager; Lynda Carter; Don Dempsey, senior vice president & general mgr., E/P/A; Mike Atkinson, director west coast Epic a&r.

Casablanca Taps Fein

■ LOS ANGELES—Art Fein has joined Casablanca Record and FilmWorks as writer/publicist and trade liaison, it was announced by Bobbi Cowan, Casablanca vice president/artist & public relations.

Fein was recently editorial services manager for Elektra/Asylum Records, and previously worked in publicity and editorial positions at ABC Records, Capitol Records, and Daily Variety.

Scottis Name Musso

(Continued from page 4)

ager of Kapp Records in 1970 and, following the merger of Kapp, Uni and Decca into MCA Records, he joined the latter firm as vice president of a&r.

Scotti Brothers Records' debut artist, John Paul Young, has already established a track record in Australia, where he has released four lps, two of them platinum, two others gold. In addition, he has toured extensively through Europe, where his first Scotti Brothers Records single, "Love Is In The Air," has already enjoyed top ten status in England, France and Germany.

Atlantic Taps Tanner

■ NEW YORK — Lisa Tanner has been named to the joint position of staff photographer/tour publicist for Atlantic Records, based at the company's New York headquarters. The announcement was made this week by national publicity director Stu Ginsburg.

As staff photographer, Ms. Tanner handles a number of duties as required by the publicity department, with primary focus on trade, general publicity and live concert photography. In the position of tour publicist, Ms. Tanner's primary function is in the day-to-day coordination of advance and follow-up press coverage for Atlantic's touring artists in the United States, while serving as liaison between the company and press outlets across the country.

As a freelance photographer with concentration in popular music, Lisa Tanner has been employed by a number of major record companies (including Atlantic, MCA, A&M, Capitol, Polydor, Mercury and others); and her work has appeared in a number of trade and consumer publications in the U.S. and abroad.

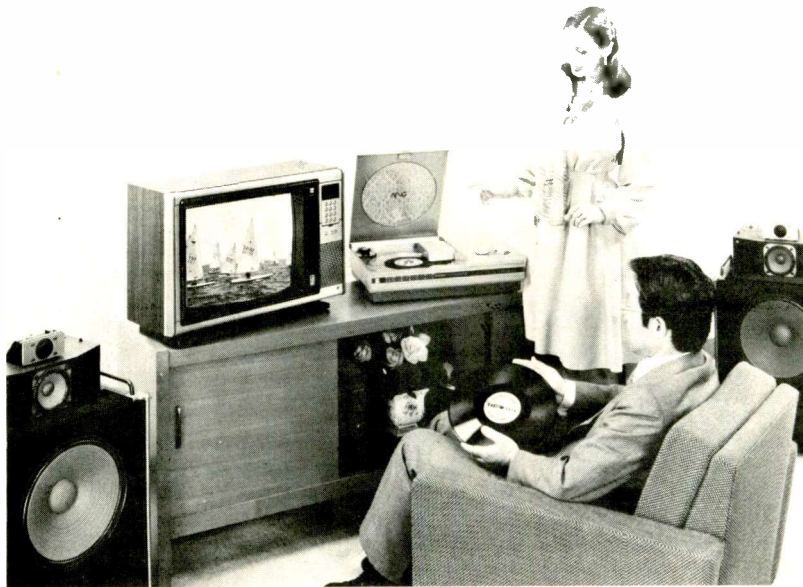
Software Technology

(Continued from page 24)

the VISC color-picture types as well as the digital-audio VISC-AD disc) but will only proceed after they receive support of software companies throughout the world in the fields of music, publishing, sports, education and entertainment, as well as the movie industry. Though representatives of the company admitted that they have been actively talking to such software manufacturers, there was no indication as to whether any major companies are ready to get behind the VISC system in a big way. Principal patents have been applied for or are pending both in Japan and in the United States, but the company did not indicate whether it plans to offer the VISC system in a licensing arrangement.

Based upon our own evaluation of both the video and audio VISC discs, it would be unfortunate if this excellent system dies aborning because of the old "which comes first, the chicken-or-the-egg" question of software versus playback hardware.

In the next column of this series (which will appear monthly in *Record World*) we will examine the merits (and the implications) of a new kind of recording tape which could signal the obsolescence of just about every cassette recorder now in the hands of the public.



Stereo sound plus color pictures, all from Panasonic's new VISC system discs which look like ordinary 12" lps.

CBS Names Two Senior VPs

(Continued from page 4)

directly to Lundvall.

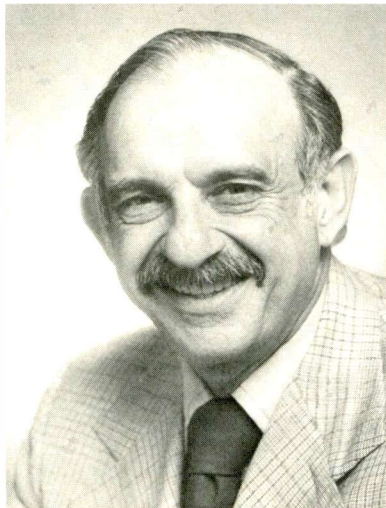
Roberts began his career with CBS Records in 1954 as a salesman, subsequently becoming national sales manager, Columbia Record Productions in 1961. He was appointed vice president and general manager, Columbia

Record Productions in 1964, and assumed responsibility for directing the activities of record operations in 1970. Most recently Roberts has been serving as vice president and general manager, CBS Records operations marketing.

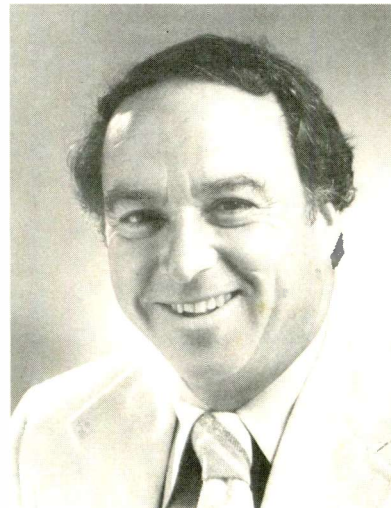
IS THERE
LIFE AFTER
DISCO?



T-LIFE
HAS THE
ANSWER.



Samuel Burger



Calvin Roberts

CLASSICAL RETAIL REPORT

JULY 15, 1978

CLASSIC OF THE WEEK



RAVEL
BOLERO
BERNSTEIN
Columbia

BEST SELLERS OF THE WEEK

RAVEL: BOLERO—Bernstein—Columbia
NYIREGYHAZI PLAYS LISZT—Desmar
MAHLER: SYMPHONY NO. 1—Ozawa—DG
RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia

KORVETTES/EAST COAST

BIZET: PEARL FISHERS—Cotrubas, Vanzo, Pretre—Angel
FALLA: EL AMOR BRUJO—Horne, Bernstein—Columbia
IMPRESSIONS FOR FLUTE—Wilson—Angel
HAYDN: LORD NELSON MASS—Blegen, Bernstein—Columbia
LEHAR: THE MERRY WIDOW—Sills, Titus, Rudel—Angel
ELENA OBRAZTSOVA SINGS FRENCH AND ITALIAN OPERA ARIAS—Angel
LEONTYNE PRICE: PRIMA DONNA VOL. IV—RCA
RAMPAL ENCORES—Columbia
RAVEL: BOLERO—Columbia
WAGNER: ORCHESTRAL EXCERPTS—Solti—London

RECORD & TAPE COLLECTORS/ BALTIMORE

BEETHOVEN: SYMPHONY NO. 3—Scherchen—Westminster Gold
HOLST: PLANETS—Marriner—Philips
NYIREGYHAZI PLAYS LISZT—Desmar
LISZT: TONE POEMS, VOL. II—Solti—London
BERNSTEIN PLAYS AND CONDUCTS MOZART—Columbia
MOZART: QUARTETS NOS. 14, 15—Berg—Telefunken
RACHMANINOFF: PIANO CONCERTO NO. 2—Alexeyev, Fedoseyev—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RAVEL: BOLERO—Columbia
TCHAIKOVSKY SYMPHONY NO. 2—Muti—Angel

SPECS/MIAMI

BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
MARIA CALLAS: LA DIVINA—Angel
DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Bonyngé—London
LEONTYNE PRICE, PRIMA DONNA, VOL. IV—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
STAR WARS—Mehta—London
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
TOMITA: KOSMOS—RCA
VERDI: LA TRAVIATA—Cotrubas, Domingo, Milnes, Kleiber—DG

SOUND WAREHOUSE/DALLAS

BIZET: PEARL FISHERS—Cotrubas, Vanzo, Pretre—Angel
FALLA: EL AMOR BRUJO—Horne, Bernstein—Columbia
MAHLER: SYMPHONY NO. 1—DG
NIELSEN: MASKARADE—Blomsted—HNH
NYIREGYHAZI PLAYS LISZT—Desmar
RAMPAL AND LASKINE—Columbia
STRAVINSKY: RITE OF SPRING—Karajan—DG
VERDI: I DUE FOSCARI—Ricciarelli, Gardelli—Philips
WAGNER: ORCHESTRAL EXCERPTS—Solti—London

ODYSSEY RECORDS/ SAN FRANCISCO

FRENCH TOUCH—Gerhardt—RCA
HAYDN: SYMPHONIES "LONDON," "OXFORD"—Marriner—Philips
HOROWITZ ENCORES—RCA
MAHLER: SYMPHONY NO. 1—DG
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RAMPAL AND LASKINE—Columbia
RAVEL: BOLERO—Columbia
SCHUBERT: QUARTETS—Melos, Rostropovich—DG
RUDOLF SERKIN 75TH ANNIVERSARY CELEBRATION—Columbia
VAUGHAN-WILLIAMS: FANTASY ON A THEME OF THOMAS TALLIS—Ormandy—RCA

TOWER RECORDS/ SAN FRANCISCO

BORODIN: COMPLETE ORCHESTRAL MUSIC—Tjcknavorian—RCA
DVORAK: CELLO CONCERTO—Rostropovich, Giulini—Angel
NYIREGYHAZI PLAYS LISZT—Desmar
MAHLER: SYMPHONY NO. 1—DG
RAMPAL AND LASKINE—Columbia
RAVEL: BOLERO—Columbia
SCHUBERT: QUARTET—Quartetto Italiano—Philips
SHOSTAKOVICH: QUARTETS NOS. 4, 12—Fitzwilliam Quartet—L'Oiseau Lyre
STOKOWSKI CONDUCTS PROKOFIEV'S ROMEO AND JULIET—RCA
VIVALDI: CONCERTI, FOUR SEASONS—Harnoncourt—Telefunken

A Vocal Poll and Bernstein Hits

By SPEIGHT JENKINS

NEW YORK — Radio station WNCN is one of New York's two major classical music broadcasters. Though its audience, as determined by advertising, is less than that of WQXR, the radio station of the New York Times and the flagship "good" music station in America, it has a vociferous, dedicated clientele. WNCN also has an impressive monthly magazine called *Keynote*, which gives to subscribers its music schedule, plus a few related articles.

Recently, the magazine ran a poll on the popularity of vocal artists, and because there were more than 3000 readers who answered, the results are worth mentioning, not only to the curious but to the retailers around the country as a means of seeing what vocal artists have the greatest interest to the public. New York, as those of us who live here are well aware, in matter of taste can sometimes differ widely from the rest of America, but in the vocal area stores in the other op-

era centers—San Francisco, Dallas, Washington, Chicago, Boston, maybe even Los Angeles—might pick up some information.

As an opera conductor, Arturo Toscanini outpolled his competition, which certainly would surprise no one in the record business. His competition in order was Herbert von Karajan, Georg Solti, James Levine and Karl Boehm.

The biggest surprise came in the tenor area. Not Luciano Pavarotti but Jussi Bjoerling walked away with the honors. And this in a city where Pavarotti's name is dynamite at the box office. Bjoerling, RCA should note, beat another of its tenors of some repute, named Enrico Caruso, who came in third after Pavarotti. After Caruso the two in the race were Placido Domingo and Fritz Wunderlich, bringing up the interesting and typically operatic point that of the five most popular tenors in this poll three are dead.

(Continued on page 54)

Anton Kuerti Plays The Beethoven Sonatas The Choice of Budget Buyers Great Performances And Great Sounds



4-RECORD SET
Y4 34646



3-RECORD SET
Y3 34647



3-RECORD SET
Y3 34648



3-RECORD SET
Y3 34649

On Odyssey Records



KENNY ROGERS IS COMING YOUR WAY.

He's got a single climbing the charts. His new album is just shipping. He's on a 90 date tour and we're going to be behind every one of them.

And now July is Kenny Rogers Month. United Artists Records is proud to announce the biggest Kenny Rogers campaign ever launched to support the program on his new album and entire catalog.

In store there will

be stand-ups and cover blow-ups featuring the new album and catalog. There are "Here Nows" and easelbacks and Kenny will be part of an enormous merchandising display contest.

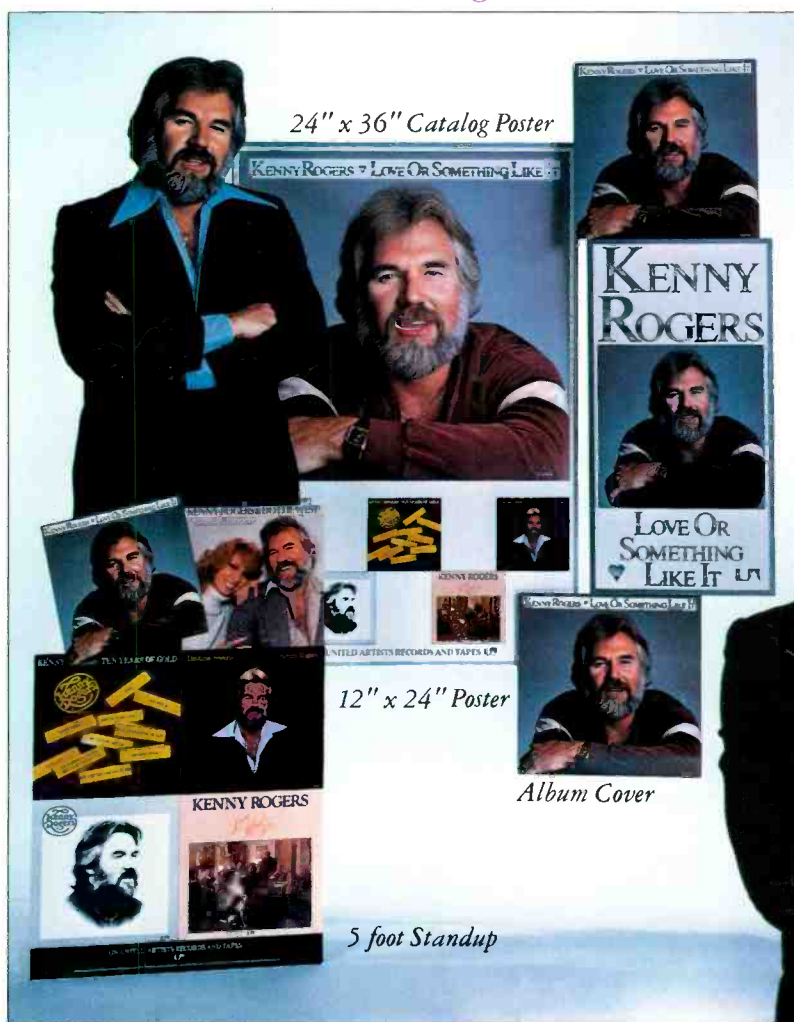
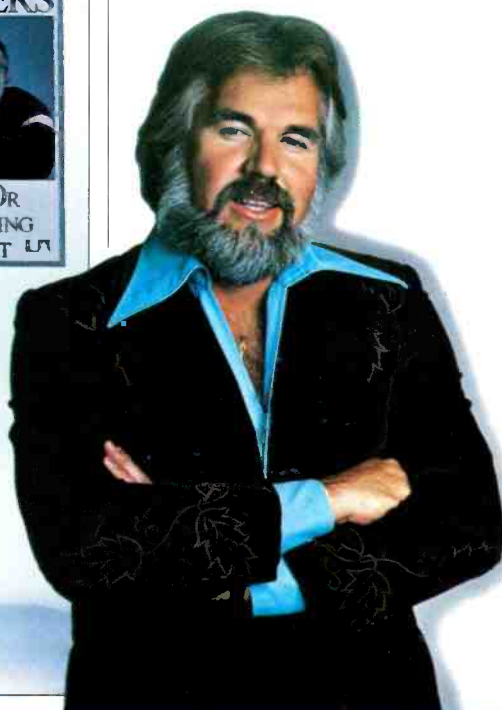
The national advertising plans for the new album and catalog feature one of the biggest radio buys we've ever made and consumer print that goes from the country magazines to almost

every appropriate national publication.

In the next four months, the Kenny Rogers show will hit 90 cities with an enormous tour support campaign of local print and local radio.



In fact, there isn't a major or secondary market that's going to be missed: Kenny Rogers is going to make this summer hotter than ever.



July

7/1	Daytona, Fla.
7/2	St. Petersburg, Fla.
7/3	Gainesville, Ga.
7/4	Fairview, Tenn.
7/14	Philadelphia, Miss.
7/15	Dallas, Texas
7/17	Portland, Ore.
7/18	Spokane, Wash.
7/19	Leftbridge, Can.
7/20	Winnipeg, Can.
7/21	Minot, N.D.
7/26	Goshen, Ind.
7/28 & 29	Cheyenne, Wyo.
7/30	Great Falls, Mont.

August

8/2	Clearfield, Pa.
8/3	Baltimore, Md.
8/4	Janesville, Wisc.
8/5	Chippewa Falls, Wisc.
8/7	Hopkinsville, Ky.
8/8	Jackson, Mich.
8/9	Sonix Falls, S.D.
8/10	Rapid City, S.D.
8/17	Milwaukee, Wisc.
8/18	Springfield, Ill.
8/19	LaPorte, Ind.
8/20	Sedalia, Mo.
8/23	Lewisburg, W.Va.
8/24	Columbus, Ohio
8/25	Wilmington, Ohio
8/26	Louisville, Ky.
8/27	Duquoin, Ill.
8/29	St. Paul, Minn.
8/30	Syracuse, N.Y.
8/31	E. Rutherford, N.J.

September

9/1	Bangor, Maine
9/2	Sugarbush, Vt.
9/4	Saratoga, N.Y.
9/5 & 6	Cleveland, Ohio
9/8	Lincoln, Neb.
9/9	Denver, Colo.
9/10	Salt Lake City, Utah
9/14	Albuquerque, N.M.
9/15	Hutchinson, Kan.
9/16	Cummings, Ga.
9/17	Macon, Ga.
9/28	Bloomsburg, Pa.
9/29 & 30	Hillsdale, Mich.

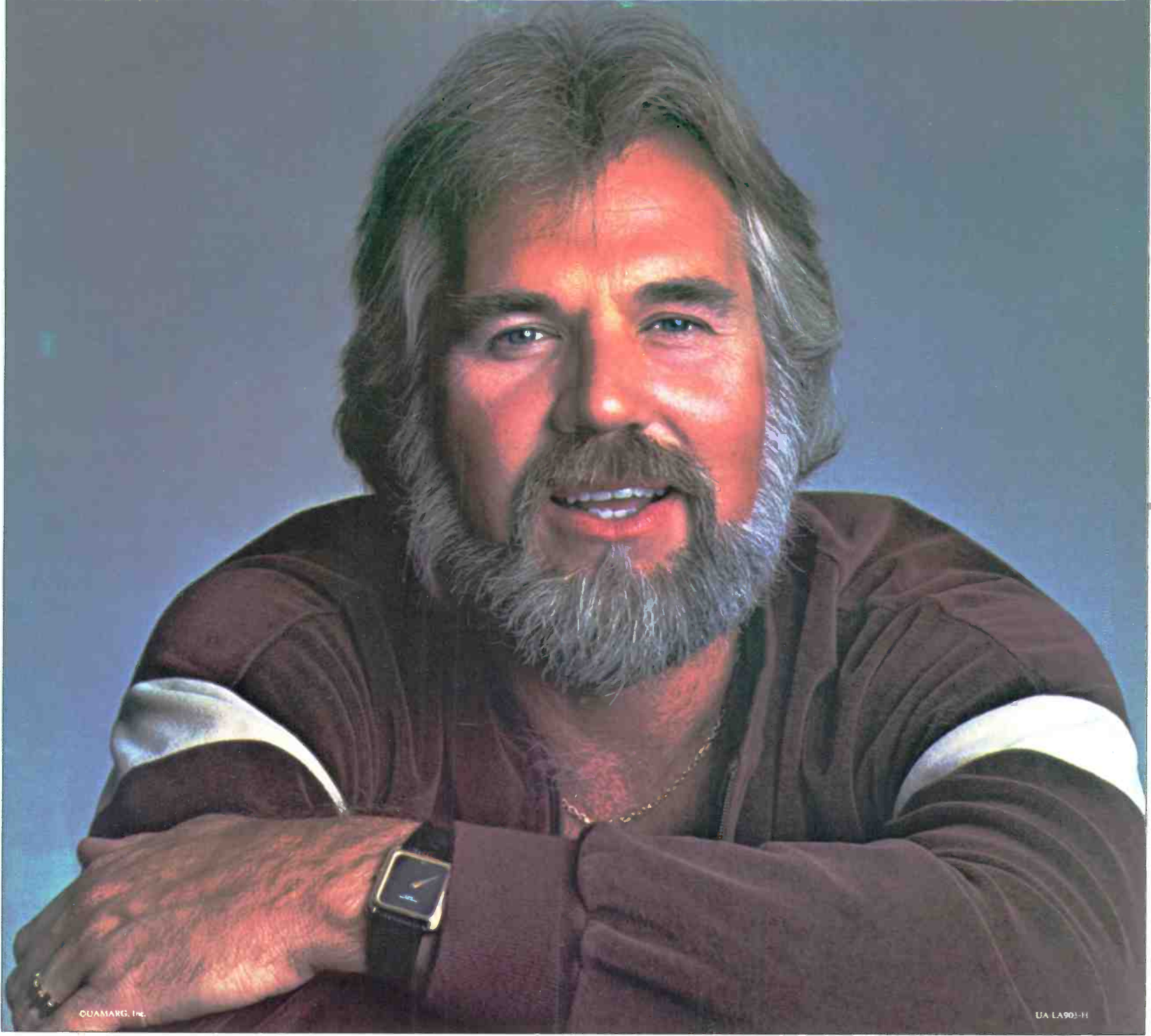
October

10/1	Waterloo, Iowa
10/12	Chattanooga, Tenn.
10/13	Greenville, S.C.
10/14	Huntsville, Ala.
10/15	Birmingham, Ala.
10/20	Columbia, Mo.
10/21	Memphis, Tenn.
10/22	Atlanta, Ga.
10/23	Houston, Texas
10/24	Phoenix, Ariz.
10/25 & 26	Shreveport, La.
10/27	Lake Charles, La.
10/28	Baton Rouge, La.
10/29	Boloxi, Miss.
10/30	Pensacola, Fla.
10/31	Sarasota, Fla.

A 90 CITY TOUR AND THE NEW KENNY ROGERS ALBUM, "LOVE OR SOMETHING LIKE IT" FEATURING THE HIT TITLE SONG.

UA-LA903-H

KENNY ROGERS ♥ LOVE OR SOMETHING LIKE IT

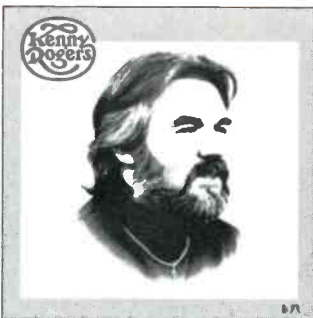


QUAMARS, Inc.

UA LA903-H



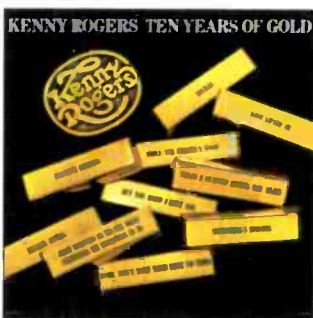
Love Lifted Me
UA-LA607-G



Lucille
UA-LA689-G



Daytime Friends
UA-LA754-G



Ten Year: Of Gold
UA-LA835-H



Kenny Rogers & Dottie West
Every Time Two Fools Collide
UA-LA864-H

JULY IS KENNY ROGERS MONTH ON UNITED ARTISTS RECORDS AND TAPES.  Produced by Larry Butler.
(Contact your local Capitol salesman for all details)

Cable 'Video DJ' Spins Country Hits

By MARGIE BARNETT

■ NEW YORK — The opportunities afforded by cable TV have led to the creation of new show formats and ideas which in turn have opened up avenues for the expansion of established media forms. Such a format is the video disc jockey employed by "Manhattan Nashville" on public access channel D of Teleprompter/Manhattan Cable TV.

The concept is radio with the added visual dimension of television, featuring a set similar to a radio station control room with turntables, album racks, a tape player and posters and album covers as the backdrop. "Manhattan Nashville" airs live every Friday from 10 to 11 p.m. EST in black and white. Producer/host Paul Corrigan programs a mixture of country music — new singles, golden oldies, odd cuts from albums, bluegrass, country/rock and western swing — often spotlighting certain musical styles or artists to vary the show from week to week.

During the hour, 17 to 20 songs are played plus various games to entice the viewing audience by giving them a chance to win records, cash and other assorted prizes. Corrigan receives 50 to 60 calls from viewers per show to request songs and play the games. Although there is no reliable rating service for cable as yet, Corrigan estimates an audience of about 5000. (Teleprompter/Manhattan serves approximately one half of Manhattan.)

With the visual aspect being the shows' only difference from radio, the need for interesting graphics is constant. Corrigan is investigating the possibilities of getting a grant for the show, desiring to use the supplemental money to build a more authentic set and improve the visuals. "Presently we're showing stills—album covers, artist photos, general pictures to typify a 'friendly country scene'—and move them every five seconds. We're working on getting some film clips to fit the mood of the music." Local talent has appeared on the show, and Corrigan hopes to get more widely known artists for guest appearances. He also plans to go on lo-

cation and do some tapes.

Corrigan's boss and station director, Jim Chladek, developed the video disc jockey idea, starting "Manhattan Nashville" in September of last year. Corrigan outlines their goals in this venture. "We eventually want the show to go two hours a day on the commercial station J which is in color. We also want to develop more video deejays and start a school for them."

One goal is starting to take shape as Vista Marketing, associated with Columbia House, is working out arrangements with Corrigan to sponsor an hour special on commercial channel J tentatively set for late August or early September. "The show will be placed back to back with my regular public access show," explains Corrigan, "making a two-hour country special. For the second hour we will advertise the Statler Brothers' broadcast package which did well in the rest of the country but not in New York. They want to experiment and try it out with me."

Janet Foster, program operations manager for Teleprompter/Manhattan Cable TV states that "Manhattan Nashville" is very popular, ranking in the top five out of more than 200 shows broadcast over the two public access channels.

According to Foster shows like "Manhattan Nashville" could never be originally financed over network television. "Public access is one of the neat things about cable—anyone can go on. The show can be produced for a minimal amount of money going on the air free, and some really stellar programs can come out of this. Without cable I don't think Corrigan's show would have gotten off the ground, but now he's got a foothold. If he can find advertisers, then he can move to the commercial channel on cable with the next step being one of inde-

Rock Radio Awards Nominees Announced

■ NEW YORK—The final nominees for the recipients of the second annual Rock Radio Awards have now been tabulated. The results (in alphabetical order) are:

Favorite Female Singer—Karla Bonoff, Joni Mitchell, Linda Ronstadt, Carly Simon, Patti Smith;

Favorite Group—The Bee Gees, Fleetwood Mac, Jefferson Starship, Kansas, Steely Dan;

Favorite Album — "Aja"/Steely Dan, "Excitable Boy"/Warren Zevon, "Running On Empty"/Jackson Browne, "Saturday Night Fever"/The Bee Gees, "The Stranger"/Billy Joel;

Favorite Single—"Baker Street" Gerry Rafferty, "Because The Night"/Patti Smith, "Just The Way You Are" / Billy Joel, "Stayin' Alive"/The Bee Gees, "Werewolves Of London"/Warren Zevon;

Favorite Male Singer—Jackson Browne, Eric Clapton, Elvis Costello, Billy Joel, Bob Seger, Rod Stewart;

Favorite Singer / Songwriter — Karla Bonoff, Jackson Browne, Jimmy Buffett, Billy Joel, Warren Zevon;

pendent UHF stations in the market. You can build a certain recognition factor with cable and work your way up to more traditional broadcast forms."

"Sales Time," a Costa Rican show build on a premise similar to "Manhattan Nashville", has built a comparable level of popularity in just two months.

As with any mass media outlet, there will be problems, and cable's biggest is copyright complications. But despite these problems, cable tv offers a testing ground for new and exciting exposure techniques highlighted by low cost and high accessibility that could be used to develop an expanded consumer awareness for more specialized music forms and create different music marketing schemes for the record industry.

Favorite Debut Album — "Bat Out Of Hell" / Meatloaf, "Eddie Money" / Eddie Money, "French Kiss"/Bob Welch, "Karla Bonoff"/Karla Bonoff, "My Aim Is True"/Elvis Costello;

Favorite All-Time Album—"Abbey Road" / The Beatles, "Dark Side Of The Moon" / Pink Floyd, "Rumours"/Fleetwood Mac, "Sgt. Pepper"/The Beatles, "The White Album"/The Beatles.

The nominees in each of the eight categories were selected by an open ballot sent to program directors of the more than 250 DIR member stations. These results, in turn, were tabulated by the accounting firm of Laventhol & Horwath. The above listed final nominees will appear on ballots placed in Rolling Stone, Circus and DIR's newsletter, BLAST! Winners in the eight categories will then be determined by popular vote, with the results tabulated by Laventhol & Horwath.

Chappell-International Taps Sandy Miller

■ NEW YORK — Sandy Miller has been named Chappell-International repertoire coordinator. The announcement was made by Nick Firth, vice president of Chappell-International, based in London.

Ms. Miller comes to Chappell from her position as international coordinator for the EMI Records and Publishing Group. For the past two years she has represented EMI in the United States acquiring record and publishing catalogue rights for the company. Over the past seven years she has worked with several major legal firms representing the music industry.

MCA Music Taps Lorraine Rebidas

■ NEW YORK—MCA Music has announced the appointment of Lorraine Rebidas to the position of associate director, east coast creative services.



Lorraine Rebidas

Rebidas will be responsible for the acquisition and signing of new writers to the company.

Stonebolt's L.A. Bow



Parachute Records showcased recording artists Stonebolt in Los Angeles recently. Pictured from left are: Danny Atchinson, Stonebolt; John Webster, Stonebolt; Steve McCormick, Parachute national promotion director; Russ Regan, president, Parachute Records; Brian Lousley and David Wills, Stonebolt; George Gosling, manager; Ray Roper, Stonebolt; and John Iuele, manager.

NEW RELEASE
"BLACK CHILD"
ON APACHE RECORDS
KURTIS SCOTT



Connie De Nave Bows New Management Firm

■ NEW YORK—Connie De Nave has announced the formation of her new company, Connie De Nave Management, Inc., located in a renovated carriage house at 418 East 75th Street. Formerly a press agent in the record industry, Ms. De Nave has opened her company representing Rhetta Hughes, about to open July 31 in an off Broadway production, "Street Corner Time;" a rock band out of Boston, called The Dots; and a New York band called Silver & Gold.

The company's New York number is (212) 861-0600.

20th To Launch Ravan Promo

■ NEW YORK—20th Century Fox Records is about to embark on an extensive marketing campaign for Genya Ravan's first 20th Century album, "Urban Desire."

Buses and Subway

In New York, 20th Century will utilize posters on 200 buses and at 130 subway stops. Twentieth will also saturate New York with 30 second TV spots. Two weeks after the commencement of the TV spots in New York, 20th Century will begin a campaign that utilizes TV spots in cities such as Cleveland and Atlanta.

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—RSO (7)
MY ANGEL BABY—Toby Beau—RCA (4)
SONGBIRD—Barbra Streisand—Col (4)
THREE TIMES A LADY—Commodores—Motown (4)
YOU—Rita Coolidge—A&M (4)
YOU'RE ALL I NEED TO GET BY—Mathis & Williams—Col (4)

WBZ/BOSTON

GREASE—Frankie Valli—RSO
MY ANGEL BABY—Toby Beau—RCA
RUNAWAY—Jefferson Starship—Grunt
THREE TIMES A LADY—Commodores—Motown
WSAR/FALL RIVER
MY ANGEL BABY—Toby Beau—RCA
RUNAWAY—Jefferson Starship—Grunt
YOU—Rita Coolidge—A&M
YOU CAN'T DANCE—England Dan & John Ford Coley—Big Tree

WNEW/NEW YORK

I WAS A FOOL—Barry Manilow—Arista (1p)
YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams—Col

WIP/PHILADELPHIA

HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—RSO

WBAL/BALTIMORE

A SONG BETWEEN US—Kenny Nolan—Polydor
BLUE SKIES—Willie Nelson—Col
EVERLASTING LOVE—Andy Gibb—RSO
HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—RSO
MAGNET AND STEEL—Walter Egan—Col

WMAL/

WASHINGTON, D.C.

BLUE SKIES—Willie Nelson—Col
HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—RSO
NEVER LET HER SLIP AWAY—Andrew Gold—Asylum
YOU—Rita Coolidge—A&M
YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams—Col

WKBC-FM/

WINSTON-SALEM

ARMS OF MARY—Chilliwack—Mushroom
DANCING IN THE DARK—Renee Armand—Windsong
HARLEM—Baron Longfellow—Epic
HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—RSO
WITHOUT YOU—Heart—Mushroom
WQUD-FM/MEMPHIS
LOVE WILL FIND A WAY—Pablo Cruise—A&M
NIGHT TIME MAGIC—Larry Gatlin—Monument
SONGBIRD—Barbra Streisand—Col

WFTL/FT. LAUDERDALE

MIDNIGHT LOVERS—Sergio Mendes—Elektra
MY ANGEL BABY—Toby Beau—RCA
TENNESSEE WALTZ—Silver Blue—Epic

THREE TIMES A LADY—

Commodores—Motown
WJBO/BATON ROUGE
YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams—Col
WGAR/CLEVELAND
GREASE—Frankie Valli—RSO
MAGNET AND STEEL—Walter Egan—Col
SONGBIRD—Barbra Streisand—Col
WONDERFUL TONIGHT—Eric Clapton—RSO
WTMJ/MILWAUKEE
DON'T LET GO—Tony Orlando—Elektra

THIS NIGHT WON'T LAST

FOREVER—Bill LaBounty—WB
WCCO-FM/MINNEAPOLIS
BREAK IT TO THEM GENTLY—Burton Cummings—Portrait
FOOL (IF YOU THINK IT'S OVER)—Chris Rea—UA
HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—RSO
LADY BLUE—George Benson—WB
LOVE WILL GROW—Pure Prairie League—RCA
MELODIES OF LOVE—Joe Sample—ABC
NIGHT—John Hall—Asylum
YOU DON'T LOVE ME ANYMORE—Eddie Rabbitt—Elektra

KMBZ/KANSAS CITY

BLUE SKIES—Willie Nelson—Col
BREAK IT TO THEM GENTLY—Burton Cummings—Portrait
DON'T LET GO—Tony Orlando—Elektra
EVERLASTING LOVE—Andy Gibb—RSO
FOOL (IF YOU THINK IT'S OVER)—Chris Rea—UA
TOTO (DON'T IT FEEL LIKE PARADISE)—Lynda Carter—Epic

KULF/HOUSTON

HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—RSO
IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
KISS YOU ALL OVER—Exile—WB/Curb
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
MY ANGEL BABY—Toby Beau—RCA
ONLY THE GOOD DIE YOUNG—Billy Joel—Col
SONGBIRD—Barbra Streisand—Col
YOU—Rita Coolidge—A&M

KIIS/LOS ANGELES

EVEN NOW—Barry Manilow—Arista
SONGBIRD—Barbra Streisand—Col
KSFO/SAN FRANCISCO
I'M NOT GONNA LET IT BOTHER ME TONIGHT—ARS—Polydor
YOU—Rita Coolidge—A&M
KPNW/EUGENE
DAYLIGHT KATY—Gordon Lightfoot—WB

TALKING IN YOUR SLEEP—

Crystal Gayle—UA
YOU DON'T LOVE ME ANYMORE—Eddie Rabbitt—Elektra
KVI/SEATTLE
HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—RSO
LAST DANCE—Donna Summer—Casablanca

THREE TIMES A LADY—

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

Also reporting this week: WSB, KMOX-FM.
 21 stations reporting.

Radio Replay

(Continued from page 16)

Cat Stevens, Turtles, Animals, Eagles; information as to where to stay when the master's away; new animals in the neighborhood news; weather for being walked; plus dog catcher alerts throughout the day. POR could be the next big format, but not the last radio format; the last format will be EOR. That is the format where all the old programmers will finish their careers—**End Of The Road**—the format where everything goes, and goes mostly downhill.

RATINGS AT A GLANCE: The following market results reflect the 12 plus audience of ARB April/May in comparison to the Oct./Nov. rating period for 6 a.m.-midnight Monday thru Sunday.

In the Minneapolis/St. Paul area, WCCO-AM was steady as always at the top of the market from a 28.8 to 26.0 . . . WCCO-FM had a good increase, moving from 5.0 to 7.9 . . . KEEY-FM moved up strong from 4.8 to 7.4 . . . KQRS-FM was up from 5.9 to 7.1 . . . Four stations in the market ended up with a 4.1 share, with KDWB-FM moving up from a 2.5 to 4.1, while the other three stations were off, including KSTP-FM 5.3 to 4.1 . . . KSTP-AM 6.4 to 4.1 . . . WDGY 4.7 to 4.1 . . . KDWB-AM was up from 5.6 to 5.9 . . . KRSI increased from 1.9 to 2.6.

Denver figures showed a strong increase for KHOW, making them number one from a 7.3 to 9.5 . . . KBPI was off from 10.0 to 8.7 . . . KOA slipped from 9.8 to 7.7 . . . KLIR moved up from 6.7 to 7.6 . . . KIMN-AM was from 3.9 to 5.6 . . . KSOI-FM moved up a full point from 4.7 to 5.7 . . . KAZY was up two full points from 3.1 to 5.1 . . . KXXK was off from 4.6 to 2.7 . . . KOSI-AM was down from 5.0 to 3.5 . . . KDKO was up from 1.7 to 3.2.

In St. Louis, KMOX remained the number one station in 12 plus audience from a 25.6 to 25.3 . . . KSHE was steady from a 7.9 to 8.0 . . . KEZK climbed from a 5.4 to 7.3 . . . WIL-AM was up from 4.7 to 5.9; the FM was off from 4.3 to 3.9 . . . KXOK was up from 4.2 to 4.9 . . . KKSS increased from 3.8 to 4.7 . . . KATZ was off from a 3.6 to 2.2.

In Atlanta, WSB picked up three full points to increase their number one position from 13.3 to 16.3 . . . In second place in the market is WZGC-FM, moving from 10.7 to 12.3 . . . WQXI-AM was up from 4.4 to 5.1 . . . WQXI-FM was steady from 7.3 to 7.0 . . . WSB-FM had a good increase from 4.8 to 6.2 . . . WKLS-FM was steady from 6.6 to 6.7 . . . WVEE was up from 3.9 to 4.6 . . . WAOK was down from 5.4 to 3.7 . . . WPCH was off from 7.8 to 6.3 . . . WGST was down from 3.1 to 2.5 . . . WRNG slipped from 5.8 to 4.4.

MOVES: **Dick Hungate** has been named VP of programming at WKQQ/Lexington . . . **Greg Stewart** named PD of FM96/Montreal . . . **Joe Bacarella** leaves WXYZ/Detroit after ten years as station PD. Bacarella is replaced by **Jim Davis** . . . **Bruce Bradley** rejoins WBZ/Boston for 9 a.m.-noon shift from WCAU/Philadelphia . . . **Tom Sullivan** new middays at M105/Cleveland from WHLQ/Canton . . . **Joe Lefresne** new PD at CFMK/Kingston, Ont. from CFGM/Toronto . . . WYYD/Raleigh, N.C. sister station WKIX is looking for a creative copywriter and production person. Send tapes/resume to **Frank Maruca** GM, P.O. box 10404, Raleigh, N.C. 27605 . . . **Jimi Fox** leaves KCBQ/San Diego as PD . . . **Bobby Cole** appointed west coast regional PD for Century Broadcasting. Cole's responsibilities are KMEL/San Francisco and KWST/Los Angeles. National PD Bob Burch also appointed **Bob Gowa** as MD at KWST . . . Send your moves, changes and station pictures to either Portia (POR) in the west or RW east to Neil (EOR).

RETAIL RAP

By MIKE FALCON

WHERE'S THE PARTY? . . . To begin with, marketing people seem to be throwing them everywhere. Heading off the list in this area is the First Annual **Phil Willen** Marketing Barbeque And Snake Stomp in honor of the Pickwick sales reps. There was also a major celebration in our building as neighboring New Images pounded the previously undefeated Nehi Distributing in a 4-1 victory. We awarded **Steve Kerner** a new plastic Afro pik and sent assistant **Susan Trexler** three bananas, which prevented her from moving her lips while she read "Games Mother Never Taught You" (by Betty Lehan Harragan from Warner Books, paperback, \$2.50). The guide is subtitled "Corporate Gamesmanship For Women" and although this writer can hardly vouch for its effectiveness, a number of friends have thoroughly endorsed the book. There are some remarkable insights into the predominantly male-oriented workings of the corporate structure. While we're vaguely on the subject we'll hand Eucalyptus prexy **Paul Pennington** a knight in shining armor award for running the only chain we know of with more women store managers than men, which will, in some small part compensate for the remarkable lack of fair hiring by most other chains (you'll hear more about this in the next few months with few holds barred, and that's a promise). **Christy Wright**, neighboring office slug **Sam Graham** and yours truly joined vitamin marketing magnate **Joe Donohue** for his annual July 4th Frisbee water polo tournament. Up North, the unbelievable **Doobie Brothers** Will Geer benefit saw little response from retailers however, which was a pity. The show was top-notch, and both the Doobies and publicity whizz **David Gest** (who managed some unmanageable situations incredibly well) deserve a large hand. We will point out that legendary hard-partier **Pia Gregan**, art director for Eucalyptus Records, was definitely on hand. As she ably demonstrated a week earlier at their manager meetings, the title of mountain woman supreme remains all hers. Speaking of hard partying, **Jim Curnette**, store manager at Reseda's Licorice Pizza, along with A&M's marketing coordinator **Alice de Buhr**, came up with a totally bizarre in-store promotion for the **U.K. Squeeze**. Playing off the bodybuilder "ugly" pose on the cover of the LP, the two came up with a "Squeeze A Muscle" contest. The accompanying first picture shows the unidentified strong-person who won her division, matching biceps with the store manager, while the second pic has Ms. de Buhr and Curnette cutting the victory cake. Note the incredible album cover blitz on the walls. Yep, you're right: she's the same Alice De Buhr who was the drummer with **Fanny**. I've already inserted a copy of her picture between my **Charlie Watts** and **Dave Crigger** posters.



MOBY DISC MOVES . . . the import and used record specialists have about tripled their floor space while moving to 14410 Ventura Blvd., in Sherman Oaks, Calif. Tel. (213) 990-2970. Another great place for those out of circulation oldies.

OASIS SECOND LOCATION . . . The National Record Mart has opened the second superstore Oasis location, this one in Youngstown, Ohio. We'll have a more complete rundown on this for you soon, but the store is at 309 Boardman-Canfield Road and has about 8,000 square feet of selling space. In talking with vice president **Jim Grimes**, the latest plans for Oasis expansion call for three other superstores before

(Continued on page 47)

Retailers Report Strong Holiday Sales

(Continued from page 3)

strong, sales period.

At the 14-store Eucalyptus chain, centered in the California bay area, corporation president Paul Pennington and regional buyer Steve Austin reported that the July 4 day itself was "pretty dead," although the other three days of the extended weekend were "terrific." Cited as particularly hot selling items were "many of the WEA Star Force selections." Selected titles mentioned by Pennington included new releases by Cheap Trick, David Gilmour, Evelyn "Champagne" King (single), Ted Nugent, Foghat and Van Halen. Eight of the 14 stores were open Sunday.

Milwaukee's 1812 chain of four stores (the fifth suffered fire damage from a neighboring apartment and is being relocated) held a periodic "super sale" over the weekend, with Sunday buyers receiving the largest savings. The all-label sale contributed to a "phenomenal" sales period, according to Jim Howard, lp buyer. Also helping the sale was the overcast weather which drove the thousands of people attending the Summerfest music series indoors for a time. Top sellers were Foreigner, Alan Parsons, Rolling Stones, Bob Dylan, Cheap Trick and REO Speedwagon.

The 25-store Recordland chain did "very good business" over the holiday weekend, "perhaps a little better than a normal comparable holiday selling period," according to buyer Dave Schuller. No special sales were held at the stores, although "normal" sales, in line with comprehensive year-round merchandising, were conducted. Heavy sellers were the "Grease" soundtrack and lps by Andy Gibb, Foreigner and Dylan.

Approximately 25% of the stores were open on Independence Day.

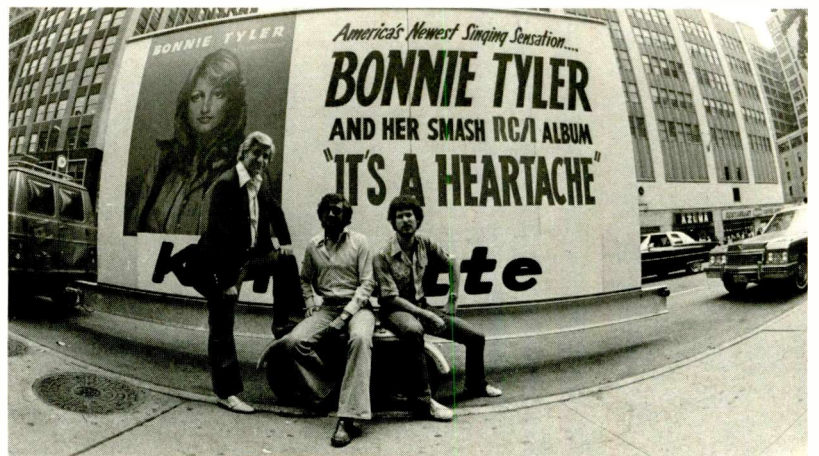
At the 51-store National Record Mart, business was "very strong" over the weekend, according to Jim Grimes, vice president of the firm. Most of the stores were not open Sunday, partially because of the Pennsylvania "blue laws." Business was "fair" on the fourth itself, according to the executive.

At Cactus Records And Tapes and Cactus Classics in Houston sales figures for the holiday weekend period were not available when RW conducted its survey. However, with the stores closed on July fourth and on the preceding Sunday, because of Texas "blue laws," business was "way up" during the week, according to Bud Daily. Top sellers in the week period were Shake Russell, a local act Daily stated "took the town by storm," The Rolling Stones, "Grease," The Commodores, and Dylan.

Franklin Music in Hartford had shortened selling hours over the holiday weekend, and consequently did not sponsor any large-scale sales. They were open from 10 a.m. to 5 p.m. on Monday, in accordance with shortened mall operating hours and were also closed the fourth. In line with a number of retailers, owner Al Franklin stated that "I've never really considered the fourth of July weekend to be a prime selling period, so we didn't expend a lot of ad dollars on this weekend. When the third week in July rolls around we'll exhibit a higher profile." Top selling lps for Franklin Music in the holiday period were The Rolling Stones new release, Springsteen, Dylan, Chuck Mangione and Carly Si-

(Continued on page 47)

RCA's Titanic Tyler Display



As part of the extensive merchandising support RCA Records is placing behind the new Bonnie Tyler album, "It's A Heartache," a mobile billboard ten feet high and 22 feet long has been on display in the New York, Philadelphia and Baltimore/Washington markets. The two-sided display has been towed through downtown areas and parked in shopping centers and in front of record stores. Tags with store names were added to the billboard in each market. RCA will also be using the mobile billboard in conjunction with Bonnie Tyler's New York City debut at the Bottom Line in July. Seen above is the Bonnie Tyler billboard in New York City with (from left) Tony Montgomery, director, national singles sales, RCA; Bill Reilly, director, regional sales, northeast region; and Larry Feldstein, field merchandising rep.

RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



NATALIE LIVE
NATALIE COLE
Capitol

TOP SALES

- NATALIE LIVE—Natalie Cole—Capitol
- DOUBLE VISION—Foreigner—Atlantic
- IMAGES—Crusaders—ABC Blue Thumb
- STREET LEGAL—Bob Dylan—Col

CAMELOT/NATIONAL

- COME GET IT—Rick James—Gordy
- DAVID GILMOUR—Col
- DIRT BAND—UA
- MICHAEL JOHNSON ALBUM—EMI America
- NATALIE LIVE—Natalie Cole—Capitol
- POWERAGE—AC/DC—Atlantic
- PYRAMID—Alan Parsons Project—Arista
- SOUNDS—Quincy Jones—A&M
- STREET LEGAL—Bob Dylan—Col
- TOBY BEAU—RCA

HANDLEMAN/NATIONAL

- COME GET IT—Rick James—Gordy
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- LOVE ME AGAIN—Rita Coolidge—A&M
- NATURAL HIGH—Commodores—Motown
- OCTAVE—Moody Blues—London
- ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA
- PYRAMID—Alan Parsons Project—Arista
- SHADOW DANCING—Andy Gibb—RSO
- SOME GIRLS—Rolling Stones—Rolling Stones
- WHEN I DREAM—Crystal Gayle—UA

KORVETTES/NATIONAL

- CARS—Elektra
- COME GET IT—Rick James—Gordy
- DAVID GILMOUR—Col
- IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton
- IN THE NIGHT TIME—Michael Henderson—Buddah
- MACHO MAN—Village People—Casablanca
- OCTAVE—Moody Blues—London
- PYRAMID—Alan Parsons Project—Arista
- TASTE OF HONEY—Capitol
- WORLDS AWAY—Pablo Cruise—A&M

MUSICLAND/NATIONAL

- COME GET IT—Rick James—Gordy
- DOUBLE VISION—Foreigner—Atlantic
- OCTAVE—Moody Blues—London
- ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA
- PYRAMID—Alan Parsons Project—Arista
- SOME GIRLS—Rolling Stones—Rolling Stones
- SOUNDS—Quincy Jones—A&M
- STREET LEGAL—Bob Dylan—Col
- TOGETHERNESS—LTD—A&M
- WHEN I DREAM—Crystal Gayle—UA

RECORD BAR/NATIONAL

- IMAGES—Crusaders—ABC Blue Thumb
- LIVE & DANGEROUS—Thin Lizzy—Mercury

- LOVE BREEZE—Smokey Robinson—Tamlam
- LOVESHINE—Con Funk Shun—Mercury
- NATALIE LIVE—Capitol
- NIGHTWATCH—Kenny Loggins—Col
- RANDY MEISNER—Asylum
- TOBY BEAU—RCA
- WAR OF THE WORLDS—Col
- WHITE MANSIONS—Various Artists—A&M

SOUND UNLIMITED/NATIONAL

- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- FM—MCA (Soundtrack)
- OCTAVE—Moody Blues—London
- ROADMASTER—Village
- ROCKET FUEL—Alvin Lee—RSO
- SHADOW DANCING—Andy Gibb—RSO
- SOUNDS—Quincy Jones—A&M
- SWEET THUNDER—Fantasy
- WORLDS AWAY—Pablo Cruise—A&M
- YESTERDAY & TODAY—London

DISC-O-MAT/NEW YORK

- BIG CITY SIDEWALK—C.J. & Company—Westbound
- GREASE—RSO (Soundtrack)
- IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton
- LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
- SOME GIRLS—Rolling Stones—Rolling Stones
- SOUNDS—Quincy Jones—A&M
- SPARK OF LOVE—Lenny Williams—ABC
- STRANGER IN TOWN—Bob Seger & the Silver Bullet Band—Capitol
- TASTE OF HONEY—Capitol
- THREE MILES HIGH—Mass Production—Cotillion

KING KAROL/NEW YORK

- CITY TO CITY—Gerry Rafferty—UA
- GREASE—RSO (Soundtrack)
- IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton
- LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
- LONDON TOWN—Wings—Capitol
- SHOWDOWN—Isley Brothers—T-Neck
- SO FULL OF LOVE—O'Jays—Phila. Intl.
- SOME GIRLS—Rolling Stones—Rolling Stones
- SONGBIRD—Barbra Streisand—Col
- TASTE OF HONEY—Capitol

FOR THE RECORD/BALTIMORE

- BETTY WRIGHT LIVE—Alston
- GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
- FREESTYLE—Bobbi Humphrey—Epic
- IMAGES—Crusaders—ABC Blue Thumb
- IN THE NIGHT TIME—Michael Henderson—Buddah
- NATALIE LIVE—Natalie Cole—Capitol
- SOME GIRLS—Rolling Stones—Rolling Stones
- THIS IS YOUR LIFE—Norman Connors—Arista
- THREE MILES HIGH—Mass Production—Cotillion
- TOGETHERNESS—LTD—A&M

RECORD & TAPE COLLECTOR/BALTIMORE

- ALIVEMUTHERFORA—Various Artists—Col
- BETTY WRIGHT LIVE—Alston
- DAVID GILMOUR—Col
- DOUBLE VISION—Foreigner—Atlantic
- GREASE—RSO (Soundtrack)
- IMAGES—Crusaders—ABC Blue Thumb
- NATALIE LIVE—Natalie Cole—Capitol
- NIGHTWATCH—Kenny Loggins—Col
- PHIL UPCHURCH—Marlin
- WISE AFTER THE EVENT—Anthony Phillips—Passport

WAXIE MAXIE/WASH., D.C.

- DOUBLE VISION—Foreigner—Atlantic
- GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
- FOXY—Dash
- MICHAEL JOHNSON ALBUM—EMI America
- NATALIE LIVE—Natalie Cole—Capitol
- OCTAVE—Moody Blues—London
- SMOOTH TALK—Evelyn Champagne King—RCA
- SOME GIRLS—Rolling Stones—Rolling Stones
- STREET LEGAL—Bob Dylan—Col
- THREE MILES HIGH—Mass Production—Cotillion

RADIO 437/PHILADELPHIA

- GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
- I'M ALWAYS DANCING TO THE MUSIC—Benny Golson—Col
- LIVE & DANGEROUS—Thin Lizzy—Mercury
- PETER GABRIEL—Atlantic
- SOUNDS—Quincy Jones—A&M
- STASH & JOSH AGAIN—Oscar Peterson & Count Basie—Pablo
- THREE DIMENSIONS—Oliver Nelson—Impulse
- VILLAGE CONCERTS—Albert Ayler—Impulse
- WHEN SUMMER IS GONE—Max Kaminsky—Caruso
- WISE AFTER THE EVENT—Anthony Phillips—Passport

FATHERS & SONS/MIDWEST

- COME GET IT—Rick James—Gordy
- DOUBLE VISION—Foreigner—Atlantic
- IMAGES—Crusaders—ABC Blue Thumb
- LIVE FROM PARIS—Go—Island
- LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
- NATALIE LIVE—Natalie Cole—Capitol
- NIGHTWATCH—Kenny Loggins—Col
- PETER GABRIEL—Atlantic
- PYRAMID—Alan Parsons Project—Arista
- THREE'S A CROWD—Torney/Spencer Band—A&M

MUSIC STOP/DETROIT

- DAVID GILMOUR—Col
- DOUBLE VISION—Foreigner—Atlantic
- FAITH, HOPE & CHARITY—20th Century
- MARIPOSA DE ORO—Dave Mason—Col
- MICHAEL JOHNSON ALBUM—EMI America
- OCTAVE—Moody Blues—London
- PYRAMID—Alan Parsons Project—Arista
- STREET LEGAL—Bob Dylan—Col
- SWEET THUNDER—Fantasy
- ULYSSES: THE GREEK SUITE—20th Century

RECORD REVOLUTION/CLEVELAND

- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- DIRT BAND—UA
- FLYING DREAMS—Commander Cody—Arista
- LIVE & DANGEROUS—Thin Lizzy—WB
- LIVE FROM PARIS—Go—Island
- NATALIE LIVE—Natalie Cole—Capitol
- PETER GABRIEL—Atlantic
- POWER IN THE DARKNESS—TRB—Harvest
- PYRAMID—Alan Parsons Project—Arista
- STREET LEGAL—Bob Dylan—Col

1812 OVERTURE/MILWAUKEE

- COME GET IT—Rick James—Gordy
- DOUBLE VISION—Foreigner—Atlantic
- GREASE—RSO (Soundtrack)
- IMAGES—Crusaders—ABC Blue Thumb

- POWER IN THE DARKNESS—TRB—Harvest
- SEE FOREVER EYES—Prism—Ariola
- SLEEPER CATCHER—Little River Band—Harvest
- STREET LEGAL—Bob Dylan—Col
- SWEET THUNDER—Fantasy
- WORLDS AWAY—Pablo Cruise—A&M

RADIO DOCTORS/MILWAUKEE

- AND THEN THERE WERE THREE—Genesis—Atlantic
- CALIFORNIA JAM 2—Various Artists—Col
- FAME—Grace Jones—Island
- GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
- IN FASHION—Stylistics—Mercury
- LIVE FROM PARIS—Go—Island
- NATALIE LIVE—Natalie Cole—Capitol
- NIGHTWATCH—Kenny Loggins—Col
- PETER GABRIEL—Atlantic
- SPARK OF LOVE—Lenny Williams—ABC

DISCOUNT RECORDS/ST. LOUIS

- BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
- GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
- LIVE & DANGEROUS—Thin Lizzy—Mercury
- LOVESHINE—Con Funk Shun—Mercury
- MICHAEL JOHNSON ALBUM—EMI America
- NATALIE LIVE—Natalie Cole—Capitol
- OH BROTHER—Larry Gotlin—Monument
- SWEET THUNDER—Fantasy
- TOBY BEAU—RCA
- WHAT IF—Dixie Dregs—Capricorn

FRANKLIN MUSIC/ATLANTA

- ARABESQUE—John Klemmer—ABC
- DOUBLE VISION—Foreigner—Atlantic
- IMAGES—Crusaders—ABC Blue Thumb
- MARIPOSA DE ORO—Dave Mason—Col
- PYRAMID—Alan Parsons Project—Arista
- RAINBOW SEEKER—Joe Sample—ABC
- TOBY BEAU—RCA
- WHEN I DREAM—Crystal Gayle—UA
- WHITE MANSIONS—Various Artists—A&M
- YOU CAN TUNE A PIANO—REO Speedwagon—Epic

MUSHROOM/NEW ORLEANS

- APPROVED BY THE MOTORS—Motors—Virgin
- DOUBLE VISION—Foreigner—Atlantic
- HEAVEN TONIGHT—Cheap Trick—Epic
- LIVE ON THE QUEEN MARY—Professor Longhair—Harvest
- LOVESHINE—Con Funk Shun—Mercury
- NATALIE LIVE—Natalie Cole—Capitol
- NEW DAY—Airwaves—A&M
- OCTAVE—Moody Blues—London
- STREET LEGAL—Bob Dylan—Col
- WISE AFTER THE EVENT—Anthony Phillips—Passport

NEW ATTITUDES/NEW ORLEANS

- ADVENTURES OF ASTRAL PIRATES—Lenny White—Elektra
- CALIFORNIA JAM 2—Various Artists—Col
- DANCE ACROSS THE FLOOR—Jimmy Bo Horne—Sunshine Sound
- DAVID GILMOUR—Col
- GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
- IMAGES—Crusaders—ABC Blue Thumb

- IN THE NIGHT TIME—Michael Henderson—Buddah
- MONTEUX SUMMIT, VOL. 2—Various Artists—Col
- NATALIE LIVE—Natalie Cole—Capitol
- NIGHTWATCH—Kenny Loggins—Col

INDEPENDENT RECORDS/DENVER

- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- DOUBLE VISION—Foreigner—Atlantic
- IMAGES—Crusaders—ABC Blue Thumb
- IN THE NIGHT TIME—Michael Henderson—Buddah
- LOVESHINE—Con Funk Shun—Mercury
- OCTAVE—Moody Blues—London
- SOUNDS—Quincy Jones—A&M
- STEPPIN' OUT—High Inergy—Gordy
- STREET LEGAL—Bob Dylan—Col
- TOGETHERNESS—LTD—A&M

CIRCLES/ARIZONA

- DOUBLE VISION—Foreigner—Atlantic
- IN THE NIGHT TIME—Michael Henderson—Buddah
- LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
- LIVE & DANGEROUS—Thin Lizzy—WB
- NATALIE LIVE—Natalie Cole—Capitol
- NIGHTWATCH—Kenny Loggins—Col
- SOUNDS—Quincy Jones—A&M
- STEPPIN' OUT—High Inergy—Gordy
- STREET LEGAL—Bob Dylan—Col
- SWEET THUNDER—Fantasy

MUSIC PLUS/LOS ANGELES

- ALIVEMUTHERFORA—Various Artists—Col
- IMAGES—Crusaders—ABC Blue Thumb
- LIVE & DANGEROUS—Thin Lizzy—WB
- LIVE FROM PARIS—Go—Island
- NATALIE LIVE—Natalie Cole—Capitol
- NIGHTWATCH—Kenny Loggins—Col
- ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA
- PETER GABRIEL—Atlantic
- SWEET THUNDER—Fantasy
- WHITE MANSIONS—Various Artists—A&M

EUCALYPTUS RECORDS/WEST & NORTHWEST

- CALIFORNIA JAM 2—Various Artists—Col
- CARS—Elektra
- DAVID GILMOUR—Col
- MAGIC IN YOUR EYES—Earl Klugh—UA
- MOBY GRAPE LIVE—Escape
- PETER GABRIEL—Atlantic
- POWERAGE—AC/DC—Atlantic
- PYRAMID—Alan Parsons Project—Arista
- SMOOTH TALK—Evelyn Champagne King—RCA
- SNAIL—Cream

EVERYBODY'S RECORDS/NORTHWEST

- CAPTAIN'S JOURNEY—Lee Ritenour—Elektra
- DAVID GILMOUR—Col
- DOUBLE VISION—Foreigner—Atlantic
- GREASE—RSO (Soundtrack)
- HEAVEN TONIGHT—Cheap Trick—Epic
- IMAGES—Crusaders—ABC Blue Thumb
- LIVE & DANGEROUS—Thin Lizzy—Mercury
- SINGLE—Bill Champlin—Full Moon
- STREET LEGAL—Bob Dylan—Col
- SUNLIGHT—Herbie Hancock—Col

RECORD WORLD ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)
JULY 15 JULY 8



1 **3** **SOME GIRLS**
ROLLING STONES
Rolling Stones COC
39108 (Atl)

WKS. ON CHART

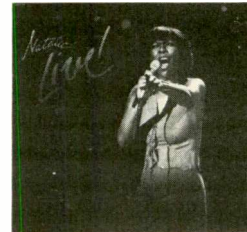
4 G

2	2	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	5	G
3	12	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	10	J
4	4	NATURAL HIGH COMMODORES/Motown M7 902R1	8	G
5	5	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G	10	G
6	1	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/ RSO RS 2 4001	30	J
7	6	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	8	G
8	7	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	37	G
9	8	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/ Columbia JC 35318	5	G
10	19	DOUBLE VISION FOREIGNER/Atlantic SD 19999	2	G
11	11	BUT SERIOUSLY, FOLKS . . . JOE WALSH/Asylum 6E 141	7	G
12	9	THE STRANGER BILLY JOEL/Columbia JC 34987	41	G
13	14	SONGBIRD BARBRA STREISAND/Columbia JC 35375	6	G
14	10	SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)	13	G
15	15	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)/ Casablanca NBLP 7099	11	X
16	13	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	29	G
17	18	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128	12	G
18	16	FM (ORIGINAL SOUNDTRACK)/MCA 2 12000	11	X
19	35	STREET-LEGAL BOB DYLAN/Columbia JC 35453	2	G
20	20	LONDON TOWN WINGS/Capitol SW 11777	14	G
21	27	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/ Phila. Intl. JZ 35095 (CBS)	5	G
22	17	SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)	13	G
23	23	EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	18	G
24	21	CENTRAL HEATING HEATWAVE/Epic JE 35260	13	G
25	26	IT'S A HEAR' . . . ONNIE TYLER/RCA AFL1 2821	7	G
26	42	OCTAVE THE MOODY BLUES/London PS 708	3	G
27	37	WORLDS AWAY PABLO CRUISE/A&M SP 4697	5	G
28	34	SOUNDS . . . AND STUFF LIKE THAT!! QUINCY JONES/ A&M SP 4685	5	G
29	22	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	34	G
30	29	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	31	G
31	45	PYRAMID ALAN PARSONS PROJECT/Arista AB 4180	3	G
32	25	MAGAZINE HEART/Mushroom MRS 5008	13	G
33	28	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	39	G
34	24	YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259	16	G
35	30	EVEN NOW BARRY MANILOW/Arista AB 4164	21	G
36	33	AJA STEELY DAN/ABC AA 1006	41	G
37	39	THE ALBUM ABBA/Atlantic SD 19164	22	G
38	31	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	24	J
39	32	STONE BLUE FOGHAT/Bearsville BRK 6977 (WB)	9	G
40	41	MISFITS KINKS/Arista AB 4167	7	G
41	36	TOGETHER FOREVER THE MARSHALL TUCKER BAND/ Capricorn CPN 0205	9	G
42	38	EASTER THE PATTI SMITH GROUP/Arista AB 4171	14	G
43	49	TOGETHERNESS LTD/A&M SP 4705	5	G
44	40	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	15	G
45	43	EDDIE MONEY/Columbia PC 34909	20	F
46	46	DON'T LET GO GEORGE DUKE/Epic JE 35300	8	G
47	44	DOUBLE PLATINUM KISS/Casablanca NBLP 7100 2	8	J
48	48	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082	11	G
49	47	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	73	G
50	50	VAN HALEN/Warner Bros. BSK 3075	19	G
51	56	MARIPOSA DE ORO DAVE MASON/Columbia JC 35285	4	G

52	52	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118	21	G
53	51	THE LAST WALTZ THE BAND/Warner Bros. 3WB 3146	12	X
54	53	. . . AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173	14	G
55	54	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	15	G
56	61	YOU'RE GONNA GET IT TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)	6	G
57	64	A TASTE OF HONEY/Capitol ST 11754	5	G
58	60	HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312	7	G
59	59	MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)	13	G
60	73	COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	4	G
61	70	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/ Curton 5021 (WB)	5	G
62	69	LOVE ME AGAIN RITA COOLIDGE/A&M SP 4699	4	G
63	58	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	55	F
64	57	STARDUST WILLIE NELSON/Columbia JC 35332	8	G
65	55	DOUBLE FUN ROBERT PALMER/Island ILPS 9476	18	G
66	66	ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)/Ode OSY 21653 (Jem)	10	X
67	62	FRENCH KISS BOB WELCH/Capitol ST 11663	41	G
68	63	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	35	G
69	65	ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905	33	G
70	82	DAVID GILMOUR/Columbia JC 35388	3	G
71	72	FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)	27	G
72	67	INFINITY JOURNEY/Columbia JC 34912	24	G
73	80	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	4	G
74	68	ROCKET FUEL ALVIN LEE/RSO RS 1 3033	8	G
75	71	CASINO AL DiMEOLA/Columbia JC 35277	11	G
76	84	LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725	3	G
77	74	U.K./Polydor PD 1 6146	8	G
78	78	THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177	7	G

CHARTMAKER OF THE WEEK

79 **133** **NATALIE . . . LIVE!**
NATALIE COLE
Capitol SKBL 11709



1 G

80	75	HERMIT OF MINK HOLLOW TODD RUNDGREN/Bearsville BRK 6091 (WB)	9	G
81	79	DO WHAT YOU WANNA DO DRAMATICS/ABC AA 1072	7	G
82	77	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	33	G
83	81	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	27	G
84	83	HEAVY HORSES JETHRO TULL/Chrysalis CHR 1175	13	G
85	85	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049	23	G
86	139	IMAGES THE CRUSADERS/ABC AA 6030	1	G
87	89	SPYRO GYRA/Amherst AMH 1 1014	4	F
88	76	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019	19	G
89	88	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	42	G
90	90	PEABO PEABO BRYSON/Capitol ST 11729	20	G
91	91	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	6	G
92	92	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175	5	G
93	114	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah BDS 5712 (Arista)	1	G
94	87	THIS YEARS MODEL ELVIS COSTELLO/Columbia JC 35331	15	G
95	93	ALMIGHTY FIRE ARETHA FRANKLIN/Atlantic SD 19161	8	G
96	86	HEADLIGHTS WHISPERS/Solar BXL1 2774 (RCA)	6	G
97	96	THE GRAND ILLUSION STYX/A&M SP 4637	51	G
98	108	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 2466	1	G
99	95	10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	23	G
100	105	SUNLIGHT HERBIE HANCOCK/Columbia JC 34907	1	G

BETTY WRIGHT



ALSTON 4408

*"Her standing ovation
made the lights flicker...
on stage she wiped
everyone out completely."*
NEW YORK AMSTERDAM NEWS

*"Betty Wright ranks
among the best soul
singers of the 70's...
straight-out, red-hot
funk."* ROLLING STONE

*"One of the great soul singers...
a masterful vocalist."*
NEW YORK TIMES

BETTY WRIGHT LIVE SHE'S NEVER BEEN BETTER

On her live performances, the critics are unanimous. Now everyone can hear Betty Wright Live.

 **TK Productions, Inc.**

Another Winner from the Company that's making this Summer hot.

ALSTON RECORDS
Distributed by TK

101 THE ALBUM CHART 150

JULY 15, 1978

JULY 15	JULY 8	
101	109	SUNBURN SUN/Capitol ST 11723
102	—	LIVE AND DANGEROUS THIN LIZZY/Warner Bros. 2BS 3213
103	100	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686
104	104	GET TO THE FEELING PLEASURE/Fantasy F 9550
105	97	HERE AT LAST—BEE GEES LIVE/RSO RS 2 3901
106	106	TUXEDO JUNCTION/Butterfly Fly 007
107	113	LIVING ROOM SUITE HARRY CHAPIN/Elektra 6E 142
108	98	BRITISH LIONS/RSO RS 1 3032
109	116	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041
110	94	LIVETIME DARYL HALL & JOHN OATES/RCA AFL1 2802
111	99	KAYA BOB MARLEY & THE WAILERS/Island ILPS 9517
112	112	THE PARKERILLA GRAHAM PARKER & THE RUMOUR/Mercury SRM 2 100
113	107	LEVEL HEADED SWEET/Capitol SKAO 11744
114	102	NEWS OF THE WORLD QUEEN/Elektra 6E 112
115	—	NIGHTWATCH KENNY LOGGINS/Columbia JC 35387
116	110	RAINBOW SEEKER JOE SAMPLE/ABC AA 1050
117	111	LOVELAND LONNIE LISTON SMITH/Columbia JC 35332
118	119	TASTY PATTI LaBELLE/Epic JE 35335
119	129	BETTY WRIGHT LIVE/Alston 4408 (TK)
120	115	WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy F 9548
121	117	KISS ALIVE II/Casablanca NBLP 7076
122	118	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century Fox T 541
123	103	FUNKENTELECHY VS. THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034
124	101	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century Fox T 550
125	135	THE CARS/Elektra 6E 135
126	125	SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022
127	130	ELECTRIC GUITARIST JOHN McLAUGHLIN/Columbia JC 35326
128	132	BRUISED ORANGE JOHN PRINE/Asylum 6E 139
129	—	GET IT OUTCHA SYSTEM MILLIE JACKSON/Spring SP 1 6719 (Polydor)
130	136	FREESTYLE BOBBI HUMPHREY/Epic JE 35338
131	—	PETER GABRIEL/Atlantic SD 19181
132	—	SWEET THUNDER/Fantasy-WMOT 9547
133	—	THE MICHAEL JOHNSON ALBUM/EMI-America SW 17002
134	—	TOBY BEAU/RCA AFL1 2771
135	120	WARMER COMMUNICATIONS AVERAGE WHITE BAND/Atlantic SD 19162
136	122	BARRY MANILOW LIVE/Arista AL 8500
137	121	THANKFUL NATALIE COLE/Capitol SW 11708
138	—	POWER IN THE DARKNESS TOM ROBINSON BAND/Harvest STB 11778 (Capitol)
139	143	NOT SHY WALTER EGAN/Columbia JC 35077
140	148	LOUISIANA'S LE ROUX/Capitol SW 11734
141	145	ARABESQUE JOHN KLEMMER/ABC AA 1068
142	124	SKY BLUE PASSPORT/Atlantic SD 19177
143	126	ONE-EYED JACK GARLAND JEFFREYS/A&M SP 4681
144	134	JAMERICAN MAN DAVID OLIVER/Mercury SRM 1 1183
145	146	BANDIT IN A BATHING SUIT DAVID BROMBERG BAND/Fantasy F 9555
146	123	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104
147	—	POWERAGE AC/DC/Atlantic SD 19180
148	140	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists UA LA 684 H
149	141	THE PATH RALPH MacDONALD/Marlin 2210 (TK)
150	137	NEW DAY AIRWAVES/A&M SP 4689

151-200 ALBUM CHART

151	WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H	177	WISE AFTER THE EVENT ANTHONY PHILLIPS/Passport PB 9828 (Arista)
152	LOVE ISLAND DEODATO/Warner Bros. BSK 3132	178	APPROVED BY THE MOTORS THE MOTORS/Virgin JZ 34986 (CBS)
153	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	179	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065
154	MAGIC IN YOUR EYES EARL KLUGH/United Artists UA LA 877 H	180	WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290
155	STEPPIN' OUT HIGH INERGY/Gordy G7 982R1 (Motown)	181	WELCOME HOME CAROLE KING/Capitol SW 11785
156	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)	182	MEMPHIS HORNS BAND II/RCA APL1 2643
157	MIDNIGHT BELIEVER B.B. KING/ABC AA 1061	183	THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK) Epic JE 35412
158	RETURN TO MAGENTA MINK DeVILLE/Capitol 11780	184	WHITE MANSIONS VARIOUS ARTISTS/A&M SP 6004
159	ZARAGON JOHN MILES/Arista AB 4176	185	HAPPY TO BE WITH YOU JEAN CARN/Phila. Intl. JZ 34986 (CBS)
160	THREE MILES HIGH MASS PRODUCTION/Cotillion SD 5205 (A&I)	186	CALIFORNIA JAM 2 VARIOUS ARTISTS/Columbia PC 35389
161	CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182	187	THREE'S A CROWD TARNEY SPENCER BAND/A&M SP 4692
162	3 POUSETTE DART BAND/Capitol SW 11781	188	SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728
163	BOOGIE TO THE TOP IDRIS MUHAMMAD/Kudu 38 (CTI)	189	ALIVEMUTHERFORA VARIOUS ARTISTS/Columbia JC 35349
164	SNAIL/Cream CR 1009	190	GOLDEN GREATS BUDDY HOLLY/MCA 3040
165	BALTIMORE NINA SIMONE/CTI 7084	191	THE GARDEN OF LOVE DON RAY/Polydor PD 1 6150
166	DAVID JOHANSEN BLUE SKY/JZ 34926 (CBS)	192	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726
167	GET OFF FOXY/Dash 30005 (TK)	193	FAME GRACE JONES/Island ILPS 92525
168	THE CAPTAIN'S JOURNEY LEE RITENOUR/Elektra 6E 136	194	RANDY MEISNER/Asylum 6E 140
169	EVERYDAY, EVERYNIGHT FLORA PURIM/Warner Bros. BSK 3168	195	MONTREUX SUMMIT VOL. II VARIOUS ARTISTS/Columbia JG 35090
170	VOYAGE/Marlin 2213 (TK)	196	SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073
171	LIVE FROM PARIS STOMU YAMASHITA'S GO/Island ISLD 10	197	FIRE UP 'N' KICKIN' FATBACK BAND/Spring I 6718 (Polydor)
172	THE BEST OF THE STATLER BROS./Mercury SRM 1 1037	198	IF I WEREN'T SO ROMANTIC, I'D SHOOT YOU DERRINGER/Blue Sky JZ 35075 (CBS)
173	BLACK AND WHITE STRANGLERS/A&M SP 4706	199	THE DIRT BAND/United Artists UA LA 854 H
174	SUPER BLUE FREDDIE HUBBARD/Columbia JC 35386	200	GLIDER AURACLE/Chrysalis CHR 1172
175	LOVE BREEZE SMOKEY ROBINSON/Tamla T7 359R1 (Mofown)		
176	NANTUCKET/Epic JE 35253		

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BRITISH LIONS	108	STEVE MARTIN	89
DAVID BROMBERG	145	JOHNNY MATHIS	34
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JACKSON BROWNE	94	EDDIE MONEY	45
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CHEAP TRICK	58	FM	18
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RITA COOLIDGE	62	PARLIAMENT	123
ELVIS COSTELLO	94	ALAN PARSONS PROJECT	31
PABLO CRUISE	27	PASSPORT	142
CRUSADERS	86	TEDDY PENDERGRASS	21
AL DIMEOLA	75	TOM PETTY	56
DRAMATICS	81	PLEASURE	106
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BOB DYLAN	19	QUEEN	114
EARTH, WIND & FIRE	69	GERRY RAFFERTY	5
WALTER EGAN	139	REO SPEEDWAGON	48
ROBERTA FLACK	83	KENNY ROGERS	99
FLEETWOOD MAC	49	KENNY ROGERS AND DOTTIE WEST	148
FOGHAT	39	ROLLING STONES	1
FOREIGNER	10	LINDA RONSTADT	146
ARETHA FRANKLIN	95	TOM ROBINSON	138
PETER GABRIEL	131	RUFUS/CHAKA KHAN	85
GENESIS	54	TODD RUNDGREN	80
ANDY GIBB	2, 88	JOE SAMPLE	116
GRAHAM CENTRAL STATION	92	BOB SEGER	7
DAVID GILMOUR	70	CARLY SIMON	17
HALL & OATES	110	LONNIE LISTON SMITH	117
HERBIE HANCOCK	100	PATTI SMITH	42
HEART	32	BRUCE SPRINGSTEEN	9
HEATWAVE	24	SPYRO GYRA	87
MICHAEL HENDERSON	93	STEELY DAN	36
BOBBI HUMPHREY	130	ROD STEWART	68
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MILLIE JACKSON	129	BARBRA STREISAND	13
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GARLAND JEFFREYS	143	SUN	109
WAYLON JENNINGS & WILLIE NELSON	103	SWEET	113
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JETHRO TULL	84	TASTE OF HONEY	57
BILLY JOEL	12	THIN LIZZY	102
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QUINCY JONES	28	STANLEY TURRENTINE	120
JOURNEY	72	TUXEDO JUNCTION	106
KANSAS	33	BONNIE TYLER	25
EVELYN CHAMPAGNE KING	98	U.K.	77
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KISS	47, 121	JERRY JEFF WALKER	109
JOHN KLEMMER	141	VILLAGE PEOPLE	91
PATTI LABELLE	118	JOE WALSH	11
HUBERT LAWS	126	BOB WELCH	67
ALVIN LEE	74	WHISPERS	96
LITTLE RIVER BAND	73	WINGS	20
KENNY LOGGINS	115	BETTY WRIGHT	119
LOUISIANA'S LE ROUX	140	WARREN ZEVON	52

Holiday Sales (Continued from page 42)

mon.

At Garwood Van's Musicland in Las Vegas sales were strong, but in keeping with the variety of musical tastes that come through the city, it was difficult to pin down whether this activity was due to a particular type of tourist dollar or not. Fastest selling LPs were Gerry Rafferty, "Aja," the soundtrack from "Grease," Foreigner and Pablo Cruise.

Circles and Hollywood Records in Arizona experienced sales that "were pretty much what you would expect over a normal weekend," according to Leonard Singer, co-principal of the chains and Associated Distributors. Stores were open both on Independence Day and on Sunday, but there were no special tie-ins to any holiday theme. "Actually, I attribute the fairly strong selling on the holiday weekend to the fact that the dates followed the beginning of the month and a number of pay periods for employees end at the same time," explained Singer. Biggest seller for the chain(s) was the new Commodores album.

Inclement weather helped

drive some sunbathers indoors, resulting in some higher-than-expected sales in areas covered by Stark Record And Tapes (Camelot and Grapevine), according to vice president Joe Bressi. Overall the weekend was "very busy" and most of the Camelot stores were open the Fourth. While Bressi doubts that the Fourth of July is a particularly viable period for heavy selling, the stores maximized the potential for sales by ending a "huge ad blitz," which began Memorial Day, on the July holiday weekend.

While Sunday (2) and Independence Day were "good" selling days for the Record Bar (although Norman Hunter, who is in charge of new release ordering for the chain, added that the Fourth might have been better if it had been a "normal" day), Monday (3) was "great," due in part to the number of other businesses that had shut their doors and provided record retailers with additional traffic. Ninety percent of the Record Bar stores were open July 4, although many of them closed at 6 p.m. three hours earlier than usual.

Good Old Rock & Roll



Getting together for some old time rock 'n' roll are RCA recording artist Toby Beau with Bob Seger after their June 23rd appearance at the San Diego Sports Arena. From left: Rob Young, Danny McKenna of Toby Beau, Bob Seger, and members Ron Rose, Steve Zipper and Balde Silva of Toby Beau.

Macey Lipman Expands

■ LOS ANGELES — Macey Lipman Marketing, the Los Angeles-based independent marketing company, has expanded operations and increased its staff, according to company president Macey Lipman.

Assisting Lipman is Shari Geffen, who has been with the company for the past two years, coordinating the company's activities. Recent additions to the company are Cory Richards and Lynn Forman. Richards previously

worked in the national promotions office of RCA Records and did public relations for Broadcast Works, Inc., producers of "Between the Grooves." Forman worked with Nehi Distributors and the Peaches Records chain, where she was involved in its first expansion move. She came to Lipman Marketing from the advertising department of ABC Records. Richards and Forman will report to Geffen.

Belmont Sunset Series



Belmont Park's "Sunset Series," which has been featuring top music entertainment at an amphitheatre site near the track, sponsored a twist contest with music supplied by Joey Dee and the Starlighters and the Marvelettes. Shown in the winners circle are the two couples who shared the \$500 cash prize. Pictured from left are winners Debbie Levine and Dave Bloom. Behind them are Lou O'Neill, Jr. of the New York Post, who served as one of the judges, and Richard Flanzer, co-promoter of the concerts. Also shown is Wolfman Jack, who emceed the show and also served as a judge; winners Bonnie Mirman and Steve Barish; the New York Racing Association's director of marketing, Ted Demmon; and co-promoter of the concerts Al Teller.

Retail Rap (Continued from page 42)

too long. This is the 51st store in the chain, for those of you who are keeping count. Congrats on what we're sure is another fine location. We're looking forward to seeing it in person.

MORE CONGRATS . . . To **Carl Huston**, who has been appointed operations manager at California Record Distributors. He was formerly assistant operations manager for Integrity Entertainment Corporation. Also, to Chris Kehlenbeck, new manager for the Garwood Van Musicland record department in Las Vegas.

BUYER BETS . . . This week's lps selected for ear-testing by buyers and then tested for response in a retail location are "The Heaters," "Power In The Darkness" by the **Tom Robinson Band**, and **Lori Lieberman's** "Letting Go." You'll notice that the Lieberman album was a departure in that all other albums have been by previously unreleased artists. In light of the change in material (original for the most part), her relative absence from the scene, and a new label, we felt that promotion problems might be similar to those encountered with breaking a new artist, so . . . Buyers this week are **Steve Austin**, Southern regional buyer for Eucalyptus, **Jim Howard** from 1812, and **Nick Mrvos**, Bellflower store manager for Licorice Pizza who also conducted the in-store test for us. Cuts selected by two or more buyers: Heaters: "Crossfire" & "Powerline," with strong lp endorsements by Austin and Howard on other cuts. TRB: None, but strong response from Howard and Mrvos on a number of cuts, although none of them were corresponding. Austin will wait for requests before stocking heavily. Lieberman: "Let Me Down Easy," the only selection that all three buyers selected (independently, as you will recall from the groundrules a few issues back). Both Austin and Howard thought there were similarities to Judy Collins, and Austin gave the LP an enthusiastic yes. For in-store, Mrvos suggested, after playing the Lieberman LP to his predominantly young clientele, that the best response would come from playing side one in its entirety, but expressed some difficulties in playing the LP to a rock crowd. TRB and Heaters went over well, with some responses from the people in the store. The Heaters, side one, played as a whole went over well and got "asks," as did the TRB side one, particularly "Long Hot Summer" and "Up Against The Wall." The bonus LP included in the package also got listener response.

HA HA HA . . . After five or so calls, with friends and assorted well-wishers wondering what I meant in the Sanil review in our last issue, I again point my accusing finger at the blind typesetter, who this time substituted "strong" for "string." Since the sentence is completely contradictory with the word "strong" I ask again for your forgiveness, and request that those same well-wishers send contributions to the Braille Institute of America, 741 N. Vermont Ave., L.A.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick: "Nasty" — Lonnie Jordan (MCA).** Second single by War's renowned keyboardist is an out-of-the-box smash. The dramatic opening (a belch) sets the tone for some funky rhythm tracks laced with spicy synthesizer solos. The sound is vintage War and should find no problem crossing over to the pop charts in a relatively short time.

DEDE'S DITTIES TO WATCH: "I Didn't Take Your Man" — Ann Peebles (Hi); "Summertime" — Fresh (Prodigal); "I Feel Your Love" — The World's Funkiest Band (California Gold).

Joseph Jackson, patriarch of the Jackson clan, has announced that they will soon be releasing a single by his youngest son Randy. This will be the first release on Jacksons' Ivory Tower Intl. Records, which will be distributed by Epic. The single is entitled "How Can I Be Sure (It's Me You Love)."

Benjamin Ashburn recently announced the appointment of Jo-Ann Geffen to vice pres. of Benjamin Ashburn Associates, the management and public relations arm of Commodores Entertainment Corp. In addition to her present responsibilities, Geffen will be based in L.A. as of Aug. 15 to act as west coast liaison for BAA and Commodores Entertainment Corporation.

Tabu recording artists Brainstorm were at the Apollo recently with Smokey Robinson and Sister Sledge. Following the last show, the group parked their equipment truck in front of their hotel so that they could hit the road first thing in the morning. Needless to say, that the truck wasn't there when the group came downstairs. After hours of frantic search the truck was relocated, intact, at the police pier where it had been towed away.

It is literally impossible to keep up with the constant flow of new material that is released in the course of a relatively short time, but here are a few short records that have been released in the past few weeks that I feel are worthy of notice.

Albums: "Spreading Love" — Al Hudson & the Soul Partners (ABC); "Slippin' Away" — The Independent Movement (Polydor); "Brothers By Choice" (Ala); "Kiss The World Goodbye" — Mtume (Epic); "Get It Out Your System" — Millie Jackson (Spring).

Singles: "Changin'" — Sharon Ridley (Tabu); "Temporarily Out Of Order" — The Originals

(Continued on page 50)

Clinton at 'BLS



While in New York City for a concert at Madison Square Garden on June 8, Parliament member George Clinton paid a visit to WBLS radio. Pictured from left: Ruben Rodriguez, east coast r&b promotion director for Casablanca Record & FilmWorks; Rosko, air personality for WBLS; Nellie Prestwood, publicity department staff member/Casablanca Record & FilmWorks; Wanda Ramos Charres, music director/WBLS; George Clinton of Parliament; Hal Jackson, program director/WBLS.

CBS Ups Rosen

■ **NEW YORK**—Jerry Shulman, director, market research and planning, CBS Records, has announced the appointment of Harvey Rosen to director of survey research, CBS Records.

Rosen joined the CBS Records marketing planning department in 1973.

Singles Analysis

(Continued from page 10)

get adds for #46 bullet. Eddie Money (Col) also picked up major adds for #50 bullet and Teddy Pendergrass (Phila. Intl.) #1 bullet r&b, moved to #51 bullet here. Nick Gilder (Chrysalis) got significant airplay for #57 bullet and Village People (Casablanca) got big east coast action for #58 bullet. Olivia Newton-John (RSO), last week's Chartmaker, moved to #59 bullet.

Still taking good moves are: Gene Cotton (Ariola) #62 bullet; Tom Petty and the Heartbreakers (Shelter) re-gaining a bullet at #70 on major market adds; Foxy (Dash), #42 bullet r&b, #73 bullet here; Chris Rea (UA) #73 bullet; Exile (Warner/Curb) #77 bullet and Teri De Sario (Casablanca) and Anne Murray (Capitol) both picking up their first bullet at #83 and #85 on good secondary action.

New on the chart this week are: John Paul Young (Scotti Bros.), the first release on the Scotti label, coming on at #79 bullet; McCrarys (Portrait), #54 bullet on the r&b side, #89 bullet here; REO Speedwagon (Epic) #93; Helen Reddy (Capitol) #95 and Enchantment (Roadshow), #18 bullet r&b, coming on at #96.

Marley at the Garden



Island recording artist Bob Marley and the Wailers played to a sell-out crowd at New York's Madison Square Garden on June 17. Shown backstage at the show are, from left: lead guitarist Junior Marvin; Marley; Mick Jagger; and African promoter Mamadou.

R&B PICKS OF THE WEEK

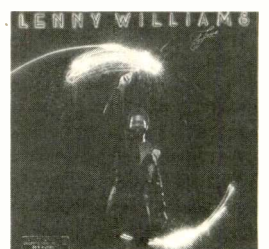
SINGLE PLEASURE, "GET TO THE FEELING" (FunkyPO/At Home Music, ASCAP). The strong rhythm section coupled with powerful horns and searing vocals make this a very attractive record. After several attempts, this fusion-oriented group, produced by Wayne Henderson, may have found a place on the r&b charts. The groove that is laid is legitimate and is a perfect complement for any summertime party. Fantasy F-829-A-S.



SLEEPER ATLANTIC STARR, "STAND UP" (Almo Music Corp./Newban Music/Audio Music, ASCAP). Bobby Eli returns to the music scene with a premier group which consists of a composite of several N.Y.C. groups. The end result is phenomenal. Atlantic Starr comes at you from the beginning and doesn't let up. The beat here is driving, with some very interesting vocal arrangements, especially the chanting choir near the end of the tune. A&M 2065-S.



ALBUM LENNY WILLIAMS, "SPARK OF LOVE." Lenny has grown by leaps and bounds, and his second album for ABC definitely reflects that growth. The most important thing about this album is the consistency of energy levels between Lenny and Frank Wilson, the producer. There are a multiplicity of cuts to select from, but standouts include "I Still Reach Out," "You Got Me Running" and "Cause I Love You." ABC AA-1073.



The Dells

"New Beginnings"

is in the works at ABC
featuring their first single
"Super Woman" AB12386

ABC Signs Dells

■ LOS ANGELES—Mark Meyer-son, vice president of a&r, ABC Records, has announced the signing of the Dells to a recording contract. The soul-pop quintet, together for over 25 years, is preparing an album for summer release.



RECORDS
ABC DELIVERS



THE R&B LP CHART

JULY 15, 1978

- NATURAL HIGH**
COMMODORES/Motown M7 902R1
- LIFE IS A SONG WORTH SINGING**
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
- SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
- COME GET IT**
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- TOGETHERNESS**
LTD/A&M SP 4705
- CENTRAL HEATING**
HEATWAVE/Epic JE 35260
- THANK GOD IT'S FRIDAY**
(ORIGINAL SOUNDTRACK)
Casablanca NBLP 7099
- SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
- A TASTE OF HONEY**
Capitol ST 11754
- IF MY FRIENDS COULD SEE ME NOW**
LINDA CLIFFORD/Curtom 5021 (WB)
- LOVESHINE**
CON FUNK SHUN/Mercury SRM 1 3725
- SHOWDOWN**
ISLEY BROS./T-Neck JZ 34930 (CBS)
- NATALIE . . . LIVE!**
NATALIE COLE/Capitol SKBL 11709
- DON'T LET GO**
GEORGE DUKE/Epic JE 35366
- MY RADIO SURE SOUNDS GOOD TO ME**
LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
- GET OFF**
FOXY/Dash 30005 (TK)
- SUNBURN**
SUN/Capitol ST 11723
- BETTY WRIGHT LIVE**
Alston 4408 (TK)
- IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- DO WHAT YOU WANNA DO**
DRAMATICS/ABC AA 1972
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
- SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
- HEADLIGHTS**
THE WHISPERS/Solar BXL 1 2774 (RCA)
- SWEET THUNDER**
FANTASY-WMOT 9547
- MIDNIGHT BELIEVER**
B.B. KING/ABC AA 1061
- SUMMERTIME GROOVE**
BOHANNON/Mercury SRM 1 3728
- DANCE ACROSS THE FLOOR**
JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)
- GET IT OUTCHA SYSTEM**
MILLIE JACKSON/Spring SP 1 6719 (Polydor)
- THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
- TASTY**
PATTI LABELLE/Epic JE 35335
- PEABO**
PEABO BRYSON/Capitol ST 11729
- MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
- SUNLIGHT**
HERBIE HANCOCK/Columbia JC 34907
- FIRE UP 'N' KICKIN'**
FATBACK BAND/Spring 1 6718 (Polydor)
- THREE MILES HIGH**
MASS PRODUCTION/Cotillion SD 5205 (At)
- YOU LIGHT UP MY LIFE**
JOHNNY MATHIS/Columbia JC 35259
- WE ALL KNOW WHO WE ARE**
CAMEO/Casablanca CCLP 2004
- STEPPIN' OUT**
HIGH INERGY/Gordy G7 982R1 (Motown)

Atlantic Honors Trammpp



Atlantic Records artists The Trammpps recently received their first gold album for "Disco Inferno," featured in "Saturday Night Fever," and were honored by the label with a Circle Line cruise up the Hudson River in New York. Shown aboard the ship are, from left: Atlantic president Jerry Greenberg; recording artist Cerrone; WBLS program director Hal Jackson; The Trammpps' Earl Young; Atlantic senior VP Michael Klentner; and Trammpps' manager Buddy Allen (kneeling).

Soul Truth (Continued from page 48)

(Fantasy); "All American Funkathon" — Willie Hutch (Whitfield); "Hold On" — Noel Pointer (United Artist); "Super Woman" — Dells (ABC); "Turn Me Loose" — People's Choice (Phila. Intl.); "Ooh Child" — Charles Jackson (Capitol).

The producers of the movie "Youngblood," Nick Grillo and Alan Riche, were in town recently on a promotional tour for the movie. This reporter found the movie enjoyable, but if the movie was anywhere as good as the soundtrack, they would have an Oscar nomination. The track was done by War and is probably their most inspirational piece in years. Maybe an Oscar nomination is forthcoming????????

(Dede Dabney was taken ill while on vacation. This column was prepared by Basil Nias, asst. r&b editor.)



THE JAZZ LP CHART

JULY 15, 1978

- SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- ARABESQUE**
JOHN KLEMMER/ABC AA 1068
- DON'T LET GO**
GEORGE DUKE/Epic JE 35366
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
- SUNLIGHT**
HERBIE HANCOCK/Columbia JC 34907
- FREESTYLE**
BOBBI HUMPHREY/Epic JE 35338
- ELECTRIC GUITARIST**
JOHN McLAUGHLIN/Columbia JC 35326
- CASINO**
AL DIMEOLA/Columbia JC 35277
- RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
- LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
- IMAGES**
THE CRUSADERS/ABC AA 6030
- SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
- SUPER BLUE**
FREDDIE HUBBARD/Columbia JC 35386
- MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
- THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
- SPYRO GYRA**
Amherst AMH 1014
- BOOGIE TO THE TOP**
IDRIS MUHAMMAD/Kudu 38 (CTI)
- LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- ALIVEMUTHERFORA**
VARIOUS ARTISTS/Columbia JC 35349
- IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712
- SKY BLUE**
PASSPORT/Atlantic SD 19177
- MONTREUX SUMMIT VOL. II**
VARIOUS ARTISTS/Columbia JG 35090
- SUITE LADY**
GAP MANGIONE/A&M SP 4694
- LOVELAND**
LONNIE LISTON SMITH/Columbia JC 35332
- THE CAPTAIN'S JOURNEY**
LEE RITENOUR/Elektra 6E 136
- HEART TO HEART**
DAVID SANBORN/Warner Bros. BSK 3189
- BALTIMORE**
NINA SIMONE/CTI 7084
- A LOVE AFFAIR**
GARY BARTZ/Capitol SW 11789
- SPINOZZA**
DAVID SPINOZZA/A&M SP 677
- PHIL UPCHURCH**
Marlin 2209 (TK)
- HERB ALPERT-HUGH MASEKELA**
Horizon 728 (A&M)
- SUNNY SIDE UP**
WILBERT LONGMIRE/Tappan Zee/Columbia JC 35365
- LIVE FROM PARIS**
STOMU YAMASHTA'S GO/Island ISLD 10
- WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
- INNER CONFLICTS**
BILLY COBHAM/Atlantic SD 19174
- ATLANTIC FAMILY LIVE AT MONTREUX**
VARIOUS ARTISTS/Atlantic SD 2 3000
- BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
- GLIDER**
AURACLE/Chrysalis CRH 1172

R&B REGIONAL BREAKOUTS

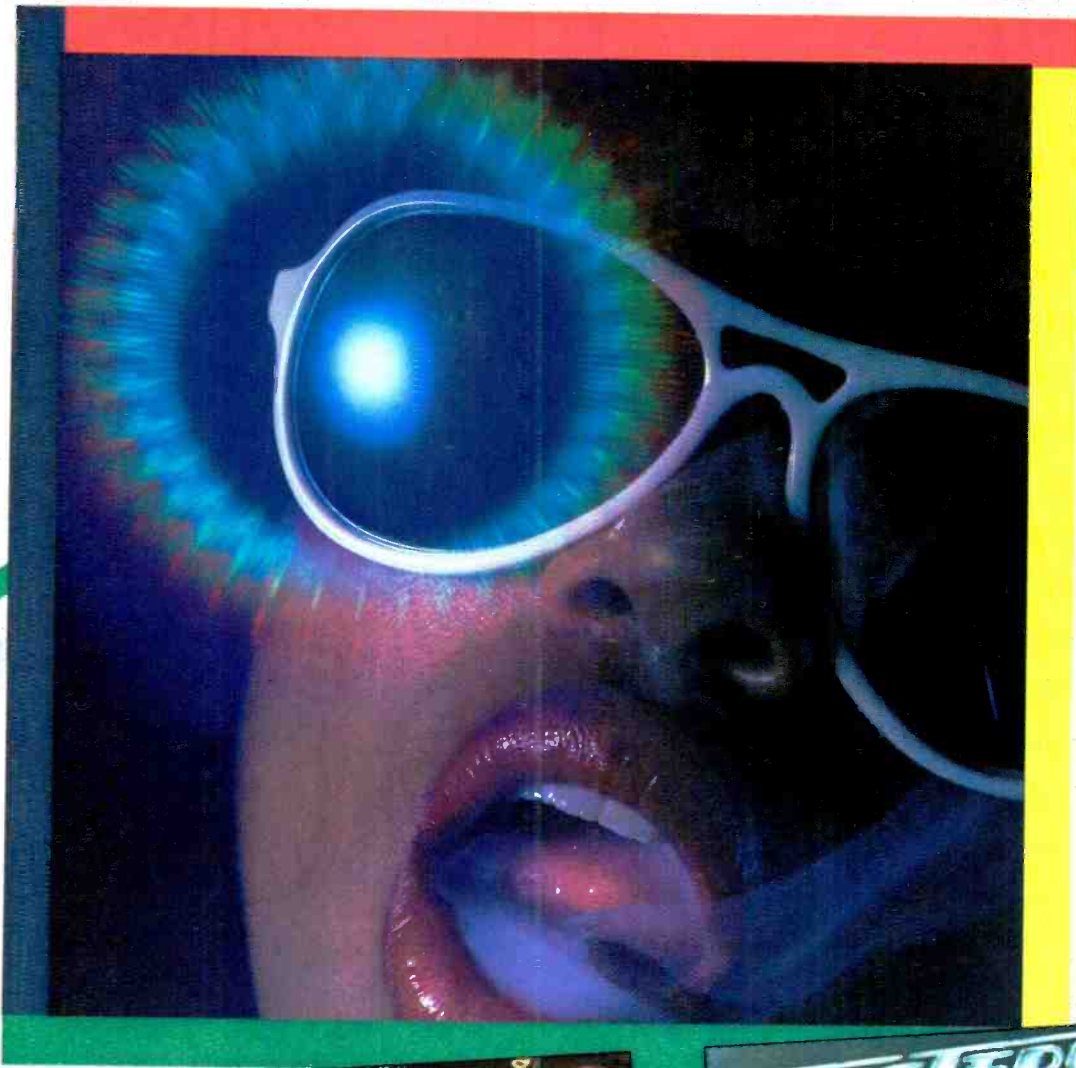
Singles

- East:**
Stylistics (Mercury)
War (United Artists)
Sun (Capitol)
Spinners (Atlantic)
Sylvester (Fantasy)
- South:**
LTD (A&M)
Sun (Capitol)
- Midwest:**
Michael Henderson (Buddah)
Sun (Capitol)
- West:**
Candi Staton (Warner Bros.)
Faith, Hope & Charity (20th Century-Fox)
Sun (Capitol)
Sylvester (Fantasy)

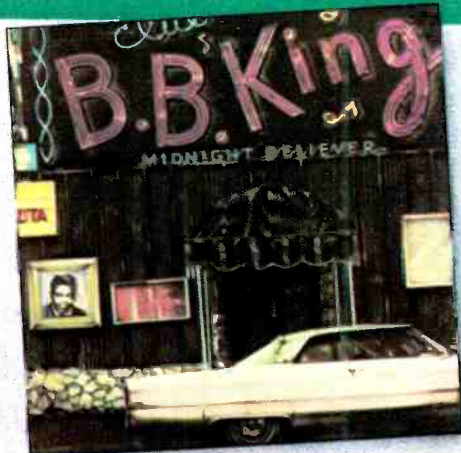
Albums

- East:**
B.B. King (ABC)
Bohannon (Mercury)
Millie Jackson (Spring)
- South:**
Bohannon (Mercury)
Millie Jackson (Spring)
- Midwest:**
Bohannon (Mercury)
Millie Jackson (Spring)
High Inergy (Gordy)
- West:**
High Inergy (Gordy)

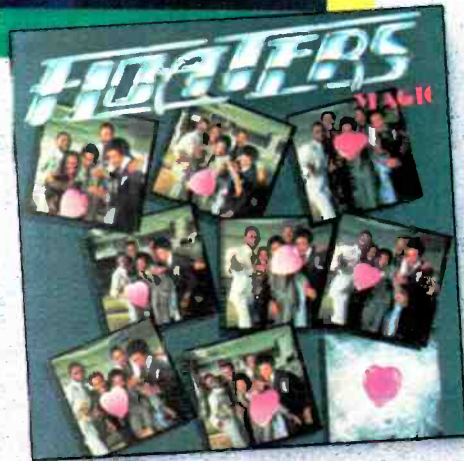
S U N - N - S O U L



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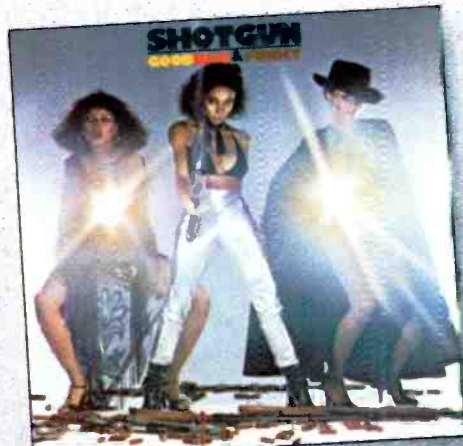
AA-1061



AA-1047



AA-1072



AA-1060



AA-1050

On **ABC RECORDS** and **GRT** Tapes



RECORDS
ABC DELIVERS

RECORD WORLD R&B SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
 JULY 15 JULY 8

1	2	CLOSE THE DOOR	TEDDY PENDERGRASS	Phila. Intl. 8 3648 (CBS)				7
	2	1	USE TA BE MY GIRL	THE O'JAYS/Phila. Intl. 8 3642 (CBS)				15
3	4	3	SHAME EVELYN	"CHAMPAGNE" KING/RCA 11122				14
4	5	4	STUFF LIKE THAT	QUINCY JONES/A&M 2043				9
5	6	5	YOU AND I	RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)				8
6	8	6	BOOGIE, OOGIE OOGIE	A TASTE OF HONEY/Capitol 4565				10
7	14	7	THREE TIMES A LADY	COMMODORES/Motown 1443				4
8	10	8	LAST DANCE	DONNA SUMMER/Casablanca 926				9
9	3	9	RUNAWAY LOVE	LINDA CLIFFORD/Curtom 0133 (WB)				11
10	7	10	ANNIE MAE	NATALIE COLE/Capitol 4572				10
11	9	11	THE GROOVE LINE	HEATWAVE/Epic 8 50524				15
12	13	12	SHADOW DANCING	ANDY GIBB/RSO 893				10
13	11	13	TAKE ME TO THE NEXT PHASE (PT. 1)	ISLEY BROS./T-Neck 2272 (CBS)				16
14	12	14	DUKEY STICK (PART ONE)	GEORGE DUKE/Epic 8 50531				14
15	15	15	(LET'S GO) ALL THE WAY	WHISPERS/Solar 11246 (RCA)				13
16	17	16	FEEL THE FIRE	PEABO BRYSON/Capitol 4573				10
17	16	17	DANCE ACROSS THE FLOOR	JIMMY "BO" HORNE/SHS 1003 (TK)				17
18	21	18	IF YOU'RE READY (HERE IT COMES)	ENCHANTMENT/Roadshow 1212 (UA)				4
19	18	19	TOO MUCH, TOO LITTLE, TOO LATE	JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693				20
20	19	20	DAYLIGHT AND DARKNESS	SMOKEY ROBINSON/Tamla 54293 (Motown)				17
21	22	21	IS THIS A LOVE THING	RAYDIO/Arista 0328				9
22	20	22	MS DAVID OLIVER	/Mercury 73973				18
23	26	23	LOVE TO SEE YOU SMILE	BOBBY BLAND/ABC 12360				8
24	29	24	YOU KNOW YOU WANNA BE LOVED	KEITH BARROW/Columbia 3 10722				7
25	30	25	STOP YOUR WEeping	DRAMATICS/ABC 12372				6
26	27	26	I GOT WHAT YOU NEED	BUNNY SIGLER/Gold Mind 4010 (Salsoul)				8
27	23	27	I AM YOUR WOMAN, SHE IS YOUR WIFE	BARBARA MASON/Prelude 71103				11
28	31	28	AUTOMATIC LOVER	SYLVIA/Vibration 576 (All Platinum)				6
29	33	29	I LIKE GIRLS	FATBACK BAND/Spring 181 (Polydor)				5
30	32	30	GET TO ME	LUTHER INGRAM/Koko 731				7
31	28	31	HOLLYWOOD SQUARES	BOOTSYS'S RUBBER BAND/Warner Bros. 8575				8
32	35	32	HOME MADE JAM	BOBBI HUMPHREY/Epic 8 50529				9
33	39	33	BABY, I NEED YOUR LOVE	SWEET THUNDER/Fantasy-WMOT 826				5
34	38	34	CAN'T GIVE UP A GOOD THING	SOUL CHILDREN/Stax 3206 (Fantasy)				6
35	36	35	GOOD, BAD AND FUNKY	SHOTGUN/ABC 12363				7
36	37	36	BY WAY OF LOVE'S EXPRESS	ASHFORD & SIMPSON/Warner Bros. 8571				7
37	42	37	VICTIM CANDI	STATON/Warner Bros. 8582				4
38	47	38	DON'T PITY ME	FAITH, HOPE & CHARITY/20th Century Fox 2370				5



39	44	NEVER MAKE A MOVE TOO SOON	B.B. KING/ABC 12380	4
40	46	SHAKE AND DANCE WITH ME	CON FUNK SHUN/Mercury 7 4008	3
41	43	THANK GOD IT'S FRIDAY	LOVE & KISSES/Casablanca 925	7
42	51	GET OFF	FOXY/Dash 5046 (TK)	3
43	45	ONE ON ONE	PRINCE PHILLIP MITCHELL/Atlantic 3480	5
44	54	TAKE ME I'M YOURS	MICHAEL HENDERSON/Buddah 597 (Arista)	4
45	34	I JUST WANT TO BE WITH YOU	FLOATERS/ABC 12364	8
46	52	THE SPANK	JAMES BROWN/Polydor 14487	4
47	53	GROOVE WITH YOU	ISLEY BROS./T-Neck 2277 (CBS)	2
48	50	FUNKENTELECHY	PARLIAMENT/Casablanca 921	5
49	55	MY RADIO SURE SOUNDS GOOD TO ME	LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602	5
50	66	YOU'RE ALL I NEED TO GET BY	JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10772	2
51	65	HOLDING ON (WHEN LOVE IS GONE)	LTD/A&M 2057	2
52	25	AIN'T NO SMOKE WITHOUT FIRE	EDDIE KENDRICKS/Arista 0325	12
53	68	THIS IS YOUR LIFE	NORMAN CONNORS/Arista 0343	2
54	64	YOU	MCCRARYS/Portrait 6 70014	3
55	59	TWO DOORS DOWN	JOE THOMAS/LRC 904 (TK)	5
56	63	TEACH ME TONIGHT	PATTI LABELLE/Epic 8 50550	4
57	57	WHO TURNED YOU ON	WILSON PICKETT/Big Tree 16121 (Ari)	4
58	58	IF EVER I SEE YOU AGAIN	ROBERTA FLACK/Atlantic 3483	5
59	61	DO IT WITH FEELING	MICHAEL ZAGER & THE MOON BAND FEATURING PEABO BRYSON/Bang 737	4
60	70	FIRST IMPRESSIONS	THE STYLISTICS/Mercury 74006	2
61	67	WORDS DON'T SAY ENOUGH	7TH WONDER/Parachute 510 (Casablanca)	3
62	62	COME ON DANCE, DANCE	SATURDAY NIGHT BAND/Prelude 7110	4
63	69	MISS YOU	ROLLING STONES/Rolling Stones 19307 (Ari)	2
64	72	YOUNGBLOOD (LIVIN' IN THE STREETS)	WAR/United Artists 1213	2
65	71	SUN IS HERE	SUN/Capitol 4587	3

CHARTMAKER OF THE WEEK

66	—	IF YOU WANNA DO A DANCE	SPINNERS	Atlantic 3493	1
67	—	LOVE BROUGHT ME BACK	D. J. ROGERS/Columbia 3 10754		1
68	—	DANCE (DISCO HEAT)	SYLVESTER/Fantasy 827		1
69	60	LAW AND ORDER	LOVE COMMITTEE/Gold Mind 40111 (Salsoul)		4
70	—	CASTLES OF SAND	JERMAINE JACKSON/Motown 1441		1
71	41	YOUR LOVE IS A MIRACLE	AWB/Atlantic 3481		7
72	48	WHO'S GONNA LOVE YOU	IMPERIALS/Omni 5501		9
73	56	ONE LIFE TO LIVE	LOU RAWLS/Phila. Intl. 8 3643 (CBS)		5
74	—	YOU KNOW WHO YOU ARE	HODGES, JAMES & SMITH/London 267		1
75	40	ALMIGHTY FIRE (WOMAN OF THE FUTURE)	ARETHA FRANKLIN/Atlantic 3468		12



THE DRAMATIC
 Do What You Wanna Do



RECORDS
 ABC DELIVERS

Two New Artists on Brunswick

TOMMY SANDS

BL 754216

with his debut album



MICHAEL WATSON

and his latest L.P.

“Silent Sunset”

BL 754217

BRUNSWICK

DAKAR

Hitting the Heights



Phonogram, Inc. and De-Lite Records recently hosted a party for Crown Heights Affair at New York, New York celebrating the release of their latest album, "Dream World." The group gave a live performance featuring material from the album. Seen at the festivities, from left, are: Ajax Baynard, Crown Heights Affair; Skip Borderly, Crown Heights Affair; Muki Wilson, Crown Heights Affair; Ray Rock, Crown Heights Affair; Gabe Vigorito, executive vice president, De-Lite Records; Charlie Fach, executive vice president, general manager, Phonogram Inc.; Bernie Block, marketing and sales, De-Lite Records; Phil Thomas, Crown Heights Affair; Tom Nerangis, manager, Crown Heights Affair; Fred Fioto, president, De-Lite Records; Jules Abramson, senior vice president, associated labels, Phonogram Inc.

A Vocal Poll & Bernstein Hits (Continued from page 37)

Not all the winners were dead, however. In the soprano area Joan Sutherland came out on top, followed by Kirsten Flagstad, Beverly Sills, Maria Callas and Birgit Nilsson. Those five artists, incidentally, are predictable (where was Renata Tebaldi?), but the order certainly was not. In the mezzo area, there was a tie between two of the most outstanding singers of this era: Christa Ludwig and Marilyn Horne. Runners up were Dame Janet Baker, Shirley Verrett, and two former singers of great popularity and class, Rise Stevens and Gioletta Simionato. The poll had a section on contraltos, which seems, at least to me, a mistake. The voice hardly exists in the world today—who is a world class bona fide operatic contralto at this moment?—and the winner returned to the past for Marian Anderson with Maureen Forrester (who might just as well be a mezzo-soprano and is a concert singer mainly) and Kathleen Ferrier as runners up.

Another group that received a category were the counter tenors, and here Alfred Deller won it with Russell Oberlin his runner up. The far richer area of baritones had an appropriate winner in that most recorded of all performers, male or female, Dietrich Fischer-Dieskau. His competitors in order all come from the school of Italian opera: Leonard Warren (who has really very little of his work on records), Sherrill Milnes, Robert Merrill and Tito Gobbi.

One wonders what names were considered in the bass-baritone area, but the winner was Paul Robeson with a runner-up in George London. The winner among basses is not to be disputed but surprising again in his relative low number of records and his long absence from the

scene, Ezio Pinza. Runners up to Pinza were Feodor Chaliapin, Nicolai Ghiaurov, Alexander Kipnis, and Martti Talvela. The press release giving these details said that of the basses only Talvela was currently appearing, a fact that will certainly surprise Ghiaurov, London Records and those Metropolitan Opera subscribers who see him next season as King Philip in the new production of *Don Carlo*.

* * *

Columbia last month issued several recordings of Leonard Bernstein, of which his Ravel record, including the popular "Bolero," has been a runaway best seller. Among these many Bernstein recordings there should be special mention of the recording of Haydn's Lord Nelson Mass, recorded with the New York Philharmonic and a superior group of soloists, headed by Judith Blegen. This is one of Haydn's most thrilling pieces, a triumphant shout, not exactly composed for but an embodiment of the spirit that swept Austria when Nelson gave Napoleon one of his few defeats. The writing is fascinating, original and obviously even more toward the romantic movement than the slightly earlier *Creation*.

Miss Blegen sings purely with color and body, arching the high-flying lines and maintaining a strong image throughout. Gwendolyn Killebrew sings with color and a nice contrast to the soprano's voice; Kenneth Riegel makes a solid tenor contribution, Simon Estes is fine if a little too stentorian in the baritone role. Bernstein, who has always had a sense of the classic contour and drama within Haydn, has rarely conducted with more simultaneous control and feeling.

Disco File (Continued from page 18)

deceptively slow—a cushy, relaxed groove that gradually gathers steam, enveloping the listener in a warm, glowing arrangement. Orlando's vocals have a nice, laid-back "blue-eyed soul" quality; he doesn't push for emotional effect, but he holds you nevertheless. Only it's after the vocals that the cut really becomes intriguing, with a fine progression of changes that follows immediately upon the female chorus segment. Vibes, a thumping drum beat and striking horns signal the change as the cut is reduced to instrumental basics and rebuilds. A sinuous, subtly electrifying organ/synthesizer passage that had earlier wound its way underneath the chorus chant is brought out front here (by disco mixer **Jimmy Simpson**, one suspects) and provides a focus for the song's energies. A soft, lovely wash of strings follows, then a return to the vocal chorus for a wrap-up. Never expected to rave about a Tony Orlando record, but this one's really terrific and it's the cooled-down change-of-pace that makes it even hotter. My pick right now for a summer refresher . . . Also wonderfully refreshing: **Paul Horn's** "Undercurrents" (5:40), which Mushroom Records has recently issued on a deep blue 12-inch disc to call attention to this vibrant, airy cut from Horn's "Dream Machine" album, composed, arranged and conducted by **Lalo Schiffrin**. Horn, long a favorite for his exquisite atmospheric flute albums (particularly the ones recorded inside the Taj Mahal and the Great Pyramid), is perfectly at home in this shimmering jazz setting and the song flows like a quiet, crystal-clear mountain stream with Horn's flute darting and gliding just above its surface. The rest of the album is just as sensuous, but "Undercurrents" would make the best summer-night opening in a club or at home: not to be missed.

NOTES: The **Michael Zager Band's** "Music Fever" and "Freak," both from the group's recent "Let's All Chant" album, have been released back-to-back on a disco disc by Private Stock: "Music Fever" is essentially the same, but "Freak" has been lengthened from 3:20 to 5:30, making room for all kinds of wild synthesizer moves and greatly improving the track . . . Much longer versions of two key tracks from **Michael Lewis and Laurin Rinder's** "Seven Deadly Sins" album are now out on an AVI disc—"Lust" runs 7:30 here and "Envy (Animal Fire)" is 9:54 . . . Though **Dusty Springfield's** "That's the Kind of Love I've Got for You" faded some time ago, UA has released it on a **Tom Moulton**-mixed 12-inch running 7:06 and it sounds excellent—much cleaner and brighter than originally; worth another listen . . . **Casablanca** has pressed a collector's edition version of **Patrick Juvet's** "I Love America"—a Fourth of July package on clear blue vinyl with red stars on a white label and a special picture sleeve—same length as the lp cut (plus a shorter single version for radio play), but even more attractive.

RECOMMENDED ALBUMS: It's been more than four years since the last American release of a **Crystal Grass** album but now the studio group's original producer, **Lee Hallyday**, is back with a new concept album by CG called "The Love Train" (Mercury). Like **Voyage**, this is a travel theme album, but the itinerary is more limited (Greece, Spain, Italy, London) and much of the material borrowed ("Never on Sunday," "Arriverderci Roma"), so a good deal of the record gets bogged down in remakes. Still, the album's opening medley, "Overture to Love Train"/"Believe in Magic"/"Love Train Theme" (8:26), is so strong that it's worth the whole album. A pastiche of songs and styles, incorporating quick snatches of "A Foggy Day in London Town," "Never on Sunday" and "Roma," the medley sweeps through all the chic Eurodisco styles and yet somehow manages to sound fresh if not original. One change, with some sassy dialogue between a few women, is right off "**Cerrone's Paradise**" with some **Linda Clifford** inflection thrown in for good measure, but it all works together so neatly one can only marvel at the ease of the synthesis. Best part: the twangy synthesizer pattern in "Theme," a chugging line I can't get out of my head. Another possible cut: "Love Train to Greece," the instrumental before a "Never on Sunday" vocal on the flip side, though it's only a little over two minutes. This album may not be the revelation "Crystal World" was, but it's great fun . . . The **Quartz** album, an import favorite for several months, is out now on TK's Marlin label—not remixed by **Jim Burgess** as first announced, but sounding perfectly good in its original form. Made in France by someone named **C. Quartz**, the album consists of four instrumentals, the two most powerful being "Beyond the Clouds" (5:06), a pounding interplay of drums, keyboards (knockout piano, some synthesizer) and horns more effective than many full-orchestra tracks we've been hearing recently; and "Quartz" (12:54—the entire first side), a stirring, original track with a haunting chant that sticks in the mind after one hearing. This second cut is a little long, perhaps, but it's one of the more exciting, off-the-wall European cuts this year; not for all tastes, but very interesting. Also of interest: "Chaos" (6:12), the album's closing cut which starts slow and zips up beautifully.

CLUB REVIEW

John Renbourn and Stefan Grossman: Guitar Virtuosos At The Other End

■ NEW YORK—John Renbourn and Stefan Grossman (Kicking Mule), two guitarists with vastly different backgrounds and styles, converged on the Other End here recently to provide an excellent reminder that the subtle pleasures of the acoustic instrument can be thoroughly enjoyed without the stimuli of hyperamplification.

American Grossman approaches his instrument with the boisterous sensitivity so often attributed to Americans while Britisher Renbourn, formerly of the Pentangle, plays traditional British folk music infused with his leanings towards the classical. The duets which opened and closed their set and which are featured on the duo's current lp showed just how the tension between the two styles can meld into a magnificently balanced hybrid.

Sandwiched between the two duet segments, Renbourn and Grossman took solo spots which highlighted the evening and during which Renbourn stole the show. Renbourn is a guitarist who, through his solo works, has illustrated his diversity by delving into everything from American folk classics to English balladry and even borrowing a bit from Bach.

Paying tribute to other British folk guitarists Davey Graham and Jeremy Spence and throwing in Booker T's "Sweet Potato," Renbourn ran through a tapestry of guitar works which, if nothing else, showed how much the present survival of the genre owes to this man.

Grossman's segment followed a brief intermission with some

humorous and raucous vignettes, entertaining and animated, but lacking the subtlety that characterized the evening as a whole. Grossman's guitar is unique, precise and professional, but nevertheless suffered next to Renbourn's mastery seasoned by the medieval and classical modes he so deftly incorporates.

Speaking after the show, Renbourn disclosed that his group, the John Renbourn Group featuring ex-fellow Pentangle Jacqui McShee and other English folkies, is still intact and touring the European continent. A tour here would be most appreciated particularly in light of the recent demise of British traditionalists Steeleye Span, the deterioration of Fairport Convention, and especially in view of that full house of enthusiastic customers at the Other End.

Alan Wolmark

Pirate Sentenced

■ ATLANTA—John Joseph "Jack" Hydock plead guilty in U. S. District Court here June 16 to six counts of copyright infringement. He was sentenced to a year and a day in federal prison to be served consecutive to a state sentence he is currently serving.

Hydock, who had been doing business as V&J, Inc. on Jonesboro Road in Atlanta, had received probation for a previous copyright conviction in 1974. Hydock's illegal manufacturing and sales operations had been the subject of several raids by the Federal Bureau of Investigation, most recently in Smyrna, Georgia in 1976.

E/A Signs Patrice Rushen



Patrice Rushen has signed with Elektra/Asylum Records. She is currently in the studio, producing her debut E/A album. Pictured at E/A's Los Angeles offices are from left: Ron Nadel, manager; Rushen; Mizell; and Joe Smith, E/A chairman.

Ivy Hill Elects Ellis Kern Pres.

■ NEW YORK — Ellis Kern has been elected president of Ivy Hill Communications, Inc. and its affiliates, Ivy Hill Packaging and Ivy Hill Graphics. This appointment, effective July 1, was announced by the board of directors.

Kern joined Ivy Hill in 1965 and has served as executive vice president since 1972. He has been involved in all aspects of sales, marketing, production, finance and product development, and has contributed substantially towards the company's unprecedented expansion.

Lewis Garlick continues as chairman of the board, and Murray Gordon assumes the position of vice chairman of the board.

Pablo Cruise

(Continued from page 19)

top rock honors. Then, just as three singles broke from "A Place In The Sun"—the title track, "Atlanta June," and "Whatcha Gonna Do"—Cockrell departed to link up professionally with his wife, Pattie Santos, former lead vocalist for Beautiful Day. He was replaced by bassman Bruce Day, who earned his stripes playing with Carlos Santana.

Shipped Gold

"Worlds Away," produced by Bill Schnee and featuring eight original Leros/Jenkins tunes and a rousing version of the Peter Allen/Adrienne Anderson song, "I Go To Rio," shipped gold and marks a major culmination in the band's career.

Ariola Signs Taka Boom



Scott Shannon, senior vice president of Ariola Records, has announced the signing of solo artist Taka Boom, who was formerly a member of Undisputed Truth. Taka is sister to Chaka Kahn and currently preparing to record her first solo endeavor for Ariola Records. Pictured from left: Scott Shannon, senior vice president of Ariola; Taka Boom; and Jay Lasker, president of Ariola.

The Coast

(Continued from page 19)

and the show's **Kristy McNichol** are an item, don't ya know . . . **Delbert McClinton** recently played a gig in town with **Johnny Paycheck**, but the night before he opened he headed out to the Palomino for the club's talent night. There a fellow named **Billy Wade** did a killer version of **Willie Nelson's** "Night Life," and not a soul in the joint knew that it was really old Delbert, pulling a fast one on them . . . **Gene Cotton** was scheduled to play a free concert in Chattanooga, Tennessee July 2, but local authorities nixed his plans to perform from a houseboat. No problem: stations WSIM-FM and WFIL-AM, who were to present the gig, rented some sound equipment, and Cotton performed for the assembled multitudes from the comfort of a station studio.

RECORDING NEWS: **Sea Level** in the studio in Macon; **Stewart Levine** producing for an expected September or October release . . . at Dawnbreaker in San Fernando: **Louie Shelton** (of **Seals and Crofts** fame) producing **Alessi and Cory Wells**; **Bobby Colomby** and **Michael Atkinson** producing the **Jacksons**; and **Rufus**, co-producing with **Roy Halee** . . . **Chicago** recording their twelfth at Criteria; it's the first with new guitarist **Donnie Dacus**, also the first co-produced with **Phil Ramone** . . . **Janis Ian** is writing the theme song for the film "Brighton Beach," a **Ruth Gordon/Lee Strasberg** starrer. Ian's tune will be called "Becky's Theme" . . . There aren't many of us who care, but those of us who do care a lot: **Richard and Linda Thompson's** first album for **Chrysalis** is due this fall . . . At Secret Sound in New York: **Harry Chapin**, engineered by **Jack Malken**, and **Spyro Gyra**, produced by **Rich Calandra**.

Record World en Chile

By RICARDO GARCIA

■ "Una lágrima y un recuerdo" por el **Grupo Espiral** (EMI Odeón) y "Cara de gitana" por Daniel Magal (CBS) constituyen los superventas de las últimas semanas en Chile. Entre los artistas locales **Frecuencia Mod** y **Fernando Ubierno**, ambos de IRT-RCA parecen entrar en la categoría de estrellas, encabezando todos los rankings de popularidad.

Banglad, la firma que capitanea **Juan Esteban Grinstein**, ha entablado demanda en contra del sello Quatro, como respuesta al litigio en torno a los derechos de distribución en Chile del sello Hispavox. Quatro alega tenerlos a contar de marzo del presente año, dado que HV habría rescindido el contrato con Banglad. Grinstein responde que él hará cumplir el compromiso original que le asegura los derechos hasta el año 79. Entretanto ambas compañías publican los discos de **Raphael**, **Alberto Cortez** y otros nombres del catálogo español.

Nuevamente las emisoras de FM y las compañías grabadoras se trenzan a discusión. Los directivos de la Cámara del Disco protestan porque las emisoras de FM omiten los títulos, intérpretes y autores de los discos que transmiten, e incluso incitan al auditor a copiar la música en cassettes. "Esto constituye una abierta transgresión a las leyes de propiedad intelectual que protegen los derechos de los compositores y además contribuyen al deterioro del mercado disquero," dicen los representantes de la Cámara. Las emisoras de FM transmiten música norteamericana en forma continuada, con ocasionales inclusiones de algunas canciones europeas, casi sin intervención del locutor, constituyendo prácticamente un servicio de música ambiental.

Olga Guillot ha cumplido una exitosa temporada en Santiago. Es una de las pocas figuras que logra llevar suficiente público a (Continued on page 58)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Un grupo de 25 parlamentarios británicos, encabezados por **Clement Freud MP**, llamó la atención al Departamento de Comercio de Inglaterra (Department of Trade) con el objeto de iniciar una investigación exhaustiva de la Sociedad de Derechos de Ejecución de ese país. Esta acción siguió a la retirada por **Michael Freegard**, Gerente General de la Sociedad, de su demanda por libelo contra **Trevor Lyttleton**, compositor miembro de la entidad, que en Julio del 1976 realizó alegaciones públicas muy serias en contra de la Sociedad. La actitud de Freegard, al retirar la demanda sin haber recibido ningún tipo de excusa o reatrimiento y la de Lyttleton, insistiendo en sus denuncias y haciéndose totalmente responsable de ellas, a pesar de lo serio de su carácter, ha hecho que el asunto tome aún más fuerza públicamente. En un "press release" llegado a nuestro poder, **Trevor Lyttleton** cierra su información diciendo: "Es claro que el juicio por libelo hubiera arrojado luz sobre áreas substanciales en relación con la administración de PRS. (Sociedad de Derechos de Ejecución) Este Mr. Freegard, con la aprobación del Consejo, ha evitado su clarificación. Ante esta capitulación a su reclamación por ser reivindicado, Freegard se hunde bajo la ola pública de preocupación y condena."



Flora Purim

Editores de México y autores independientes, están creando una Sociedad Mexicana Recaudadora de Derechos Intelectuales, para efectuar cobros de derechos de ejecución pública, al no compartir con el modo en que la Sociedad de Autores y Compositores de México determina los porcentajes de recaudación y gastos. El conflicto que se avecina será tremendo... **Flora Purim**, brasileña radicada en Estados Unidos desde hace diez años, ganadora de varios trofeos como cantante de jazz y esposa del afamado músico brasileño **Airto Moreira**, acaba de citar a la prensa en el Hotel St. Regis de Nueva York, el día 29 de Junio, para informarles de sus acciones para evitar la deportación de Estados Unidos y la continuación de sus luchas legales en este proceso con el Depto. de Naturalización e Inmigración. La talentosa cantante que se ha ganado el "Downbeat Poll" por cuatro años consecutivos, se enfrenta a la deportación debido a una causa por drogas, por la cual estuvo en la cárcel por 18 meses. La situación es grave para Flora y su esposo, ya que de resultar deportada, una separación conyugal permitiría que Airto siguiera en Estados Unidos, disfrutando del nombre que ha hecho a través de todos estos años de esfuerzo y dedicación, o de lo contrario, se troncharía la carrera de ambos en Estados Unidos. Todo este asunto se suscita ahora, en momentos en que acaba de salir una excelente grabación de la talentosa **Flora Purim** al mercado norteamericano en el sello Warner...



Enrique Cáceres

Los días 1 y 2 de Julio, se llevará a cabo la tradicional "Fiesta Latina" en el Miami Beach Convention Center, que promete recibir una muy nutrida concurrencia. Para el mismo, se contará con la presencia de **Daniel Magal**, cantautor argentino que ha logrado impacto internacional con su "Cara de Gitana," la de **Claudia de Colombia** y del cantante mexicano **Enrique Cáceres**... Caytronics lanzó la grabación de **Juan Gabriel** titulada "Espectacular" y en la cual se han incluido temas de gran impacto, tales como "Dónde estás, vida mía," "Es mejor decir adiós," "Dame, Dame" y "Canción para olvidar"... **Jaime D'Alberto**, cantante colombiano que ha logrado



Jaime D'Alberto

(Continued on page 57)

TERMO HITS MEXICO

Sencillo	Lp.
1 A PESAR DE TODO VICENTE FERNANDEZ CBS/MEXICO 45-7950	1 LA MUERTE DE UN GALLERO VICENTE FERNANDEZ CBS/MEXICO DCS-816
2 EL REENCUENTRO SONIA RIVAS, YOSHIO CBS/MEXICO 45-7882	2 NACE UNA ESTRELLA BARBRA STREISAND CBS/U.S.A. CLS-5527
3 AMIGO ROBERTO CARLOS CBS/BRASIL 45-7911	3 A MIS 33 AÑOS JULIO IGLESIAS CBS/HOLANDA KLS-60,001
4 SOY UN TRUHAN, SOY UN SEÑOR JULIO IGLESIAS CBS/HOLANDA K-30,001	4 ACARICIAME MANOELLA TORRES CBS/MEXICO DCS-829
5 NO QUIERO SER LEO DAN CBS/MEXICO 45-7898	5 EXITOS LATINOS RAY CONNIFF CBS/U.S.A. CLS-5574
6 NACE UNA ESTRELLA BARBRA STREISAND CBS/U.S.A. 45-7912	6 AMIGO ROBERTO CARLOS CBS/BRASIL DCS-835
7 ACARICIAME MANOELLA TORRES CBS/MEXICO 45-7879	7 MI BARRIO SONORA SANTANERA CBS/MEXICO DCS-820
8 EL GATO VIUDO LOS DINNERS CBS/MEXICO 45-7939	8 EL GATO VIUDO LOS DINNERS CBS/MEXICO HLS-8882
9 CARA DE GITANA DANIEL MAGAL CBS/ARGENTINA 45-7929	9 NO QUIERO SER LEO DAN CBS/MEXICO DCS-830
10 LINDA MIGUEL BOSE CBS/ESPAÑA SC-71573	10 ALL'N ALL EARTH, WIND & FIRE CBS/U.S.A. CLS-5581

ADVERTISEMENT

CBS/COLUMBIA INTERNACIONAL, S. A.

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Connecticut

By WRYM (AGUILERA & MARTINEZ)

1. **BRINDO POR TI**
CHEO FELICIANO/Vaya
2. **SIN TI**
ORQ. LA GRANDE/Solo
3. **YO SOY UNA MAS**
YOLANDITA MONGE/Coco
4. **NUNCA MAS PODRE OLVIDARTE**
NUEVO SUPER TRIO/Boricano
5. **QUE ME DEN DE TU SALSA**
ROBERTO TORRES/Salsoul
6. **AYUDAME SAN ANTONIO**
CHARANGA AMERICA/El Sonido
7. **EL SON DEL PARIENTE**
PORFI JIMENEZ/Discolando
8. **KUNG FU KARATE**
ANGEL CANALES/TR
9. **LA VECINA**
SONORA MATANCERA/Orfeon
10. **SUENOS**
PERLA/Audio Latino

Los Angeles

By KWKW (PEPE ROLON)

1. **DERRUMBES**
SALVADOR'S/Arriba
2. **SANGRE DE VINO**
REYNALDO OBREGON/Orfeon
3. **SE VENDE UN CABALLO**
VICENTE FERNANDEZ/Caytronics
4. **EL PASADISCOS**
DIEGO VERDAGUER/Discolando
5. **CUANDO NADIE TE QUIERA**
MIGUEL A. Y SUS DEM./Cronos
6. **LA JUSTICIA DEL AMOR**
LOS DIABLOS/Latin
7. **NO TOQUEN YA**
JAVIER MADRID/Volcan
8. **GORRIONCILLO**
GRUPO ALPHA/Epsilon
9. **ANGELICA**
RICARDO CERAT/Latin
10. **CON QUIEN ESTARAS AHORA**
LOS HURACANES DEL NORTE/Luna

Miami

By WQBA (MARIO RUIZ)

1. **SOMOS**
CHIRINO/Borinquen
2. **EVERGREEN/NACE UNA ESTRELLA**
BARBRA STREISAND/CBS
3. **PORQUE TE QUIERO**
CAMILO SESTO/Pronto
4. **EN EL COPA**
LISSETTE/Coco
5. **MIRAME, MIRAME**
TANIA/TH
6. **AMANECER**
ARMANDO MANZANERO/America
7. **LA VIDA EN ROSA**
MANOLO OTERO/Odeon
8. **NO HA PASADO NADA**
EDDY CASTRO/TH
9. **LA ULTIMA VEZ**
TONY FRONTIERA/EMI
10. **QUIEREME**
MIAMI SOUND MACHINE/Audio Latino

Mexico

By VILO ARIAS SILVA

1. **CON EL VIENTO A TU FAVOR**
CAMILO SESTO/Ariola
2. **AUNQUE TE ENAMORES**
JUAN GABRIEL/Ariola
3. **NAILA**
GRUPO LA AMISTAD/Melody
4. **EN UN BOSQUE DE LA CHINA**
CEPILLIN/Orfeon
5. **POR QUE TU NO ME QUIERES**
JOSE BARETTE Y EL MIRAMAR/Accion
6. **NI SE COMPRA NI SE VENDE**
ESTELA NUNEZ/RCA
7. **PEQUEÑO TORBELLINO DE AMOR**
LOS JOAO/Musart
8. **MOLIENDO CAFE**
LYDA ZAMORA/Peerless
9. **CORAZON HERIDO**
AREA 8/Polydor
10. **POR ELLA BEBO, POR ELLA FUMO**
EDWIN ALVARADO/RCA

Ventas (Sales)

Los Angeles

1. **DERRUMBES**
SALVADOR'S/Arriba
2. **SANGRE DE VINO**
REYNALDO OBREGON/Orfeon
3. **CARA DE GITANA**
DANIEL MAGAL/Caytronics
4. **CAMARON PELADO**
LOS POLIFACETICOS/Latin
5. **TE JURO QUE NUNCA VOLVERE**
LUPITA D'ALESSIO/Orfeon
6. **NAILA**
GRUPO LA AMISTAD/Mericana/Melody
7. **COMO DIOS MANDA**
SALVADOR'S/Arriba
8. **CARAMBA DONA LEONOR**
GENERACION 2000/Atlas
9. **EL BRUJO**
BILLO'S CARACAS BOYS/TH
10. **TU ULTIMO TREN**
ALDO MONGE/Microfon

Mexico

By VILO ARIAS SILVA

1. **EN UN BOSQUE DE LA CHINA**
CEPILLIN/Orfeon
2. **NAILA**
GRUPO LA AMISTAD/Melody
3. **NO ME MALINTERPRETES**
GRUPO SANTA ESMERALDA/Polydor
4. **AUNQUE TE ENAMORES**
JUAN GABRIEL/Ariola
5. **NI SE COMPRA NI SE VENDE**
ESTELA NUNEZ/RCA
6. **JURO QUE NUNCA VOLVERE**
LUCHA VILLA/Musart
7. **CON EL VIENTO A TU FAVOR**
CAMILO SESTO/Ariola
8. **POR QUE TU NO ME QUIERAS**
JOSE BARETTE Y EL MIRAMAR/Accion
9. **AMAR Y QUERER**
JOSE JOSE/Ariola
10. **AGUANTA, CORAZON AGUANTA**
GRUPO ROCA BLANCA/Orfeon

Dominican Republic

By CAONABO DIAZ BETANCES

1. **QUE PUEDO HACER**
TERCERA BRIGADA/TH
2. **JULIANA**
CUCO VALOY/Discolor
3. **LA CULEBRA**
JOHNNY VENTURA/Hoy
4. **HIPOCRESIA**
PERLA/RCA
5. **LOS FANTASMAS**
GRUPO MENUDO/Padosa
6. **JUANITA MOREY**
OSCAR D'LEON/TH
7. **AMIGO MIO**
ANGELITA CARRASCO/Ariola
8. **HOY ME TOCA REIR**
MARIO ECHEVERRIA/EMI
9. **NI CONTIGO NI SIN TI**
EMILIO JOSE/AL
10. **AQUI EN MI PUEBLO**
ANDY MONTANEZ/Fama

Brazil

By ASSOCIACAO BRASILEIRA

1. **DANCE A LITTLE BIT CLOSER**
CHARO AND THE SALSOUL ORCH./
Top Tape
2. **WE'RE ALL ALONE**
RITA COOLIDGE/Odeon
3. **QUEM E ELE**
MISS LENE/CBS
4. **VERDE VINHO**
PAULO ALEXANDRE/Chantecler
5. **QUARTO DE MANSAO**
PAULO DE PAULA/RGE/Fermata
6. **FROM HERE TO ETERNITY**
GIORGIO/RGE/Fermata
7. **HOW DEEP IS YOUR LOVE**
BEE GEES/Phonogram
8. **DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA/Phonogram
9. **EMOTION**
SAMANTHA SANG/Odeon
10. **A NOITE VAI CHEGAR**
LADY ZU/Phonogram

Nuestro Rincon (Continued from page 56)

impacto con "Quiero poseerte," termino su gira por Estados Unidos y Puerto Rico muy complacido. También de Sonolux, Colombia, nos llegan noticias del lanzamiento de **Frecuencia Mod**, producción de IRT, Chile, así como del cantante español **Valen**, del cual acaban de lanzar simultáneamente un long playing con Compás Records, de Estados Unidos. Entre los números resaltan con fuerza "Yo me enamoré de tí" (Valenzuela) y "Liberarte" (Mitjavila-Valenzuela).

El Concierto ofrecido el viernes 23 de Junio en el Madison Square Garden de Nueva York, por los **Fania All Stars**, fué un lleno completo, que sirvió no tan sólo para conmemorar su "10 Aniversario," sino también para celebrar La Quinta Vez, en que los **Fania All Stars** llenan completamente el gran stadium neoyorquino. Los 20,000 fanáticos asistentes comenzaron a aplaudir antes que las integrantes femeninas de la banda **Latin Fever** aparecieran en escena y si había alguna duda en relación con las posibilidades de que esta orquesta integrada toda por mujeres, pudiera mantener la atención de semejante audiencia, todo quedó aclarado cuando las vocalistas **Nancy O'Neill**, **Rosa Sáy** y **Ada Chabrier** comenzaron a cantar. El entusiasmo continuó en aumento ante la llegada de la **Orquesta Harlow**, con el propio Larry, "El Judío Maravilloso," al frente, aún cuando llevaba una pierna enyesada, producto de un accidente en su motocicleta, a principios de mes. Entonces el Garden, bañado en bellos colores y enpaquetado hasta el techo, le hizo frente al espectáculo mayor, que no fué ni más ni menos que los **Fania All Stars**, aclamados delirantemente cada vez que cada uno de sus integrantes subía al escenario. El gran entusiasmo de **Los Fania All Stars**, quizás radica en el hecho de que es una de las pocas posibilidades en que semejantes talentos de la salsa, estén en un mismo escenario, interpretando su música. El resultado es siempre... esplendoroso musicalmente!... Y esto es todo por ahora!

An all-party group of 25 MPs, headed by **Clement Freud**, last week called upon the Department of Trade in England to make a full and comprehensive investigation of the Performing Right Society. (Continued on page 58)

Record World en Los Angeles

By EUNICE VALLE

■ Todo un acontecimiento en el mundo discográfico Angelino fué la visita del joven baladista sentimental **Salvador's**. Viendo coronados con el éxito los esfuerzos promocionales de **Caco** y **Julie Baly**, tanto como la buena labor de **Juanito**, quienes en poco tiempo hicieron del tema "Derrumbes," uno de los éxitos más grandes de la música hispanoamericana en esta nación, la Familia Arriba Records ofreció un cocktail-party a todo el medio discómano de California. Este evento, además de reunir importantes figuras, fué uno de los más lucidos. Cabe mencionar la amable cordialidad, que es costumbre ya de los señores Baly. El joven **Salvador's**, poseedor de un carácter amable y sencillo, ganó el aprecio y la simpatía de la prensa Angelina. "La voz del sentimiento", como se le llama en el medio, vino acompañado de su productor y director artístico, señor **Carlos Rangel**, quien lo descubriera en uno de los centros nocturnos de la Zona Rosa en México.

Durante la visita de **Alberto Cortés** en Los Angeles, con mo-

tivo de su primer concierto, lo-gramos platicar con él y enterarnos de sus planes en cuanto a sus presentaciones. Alberto visitará, también por primera vez, desde el primero de Junio hasta el mes de Agosto todos los países de Centro América, y en Costa Rica se presentará en el famoso Teatro Nacional. Le auguramos todo el éxito que este simpár "poeta" se merece. Su actuación en el Shrine fué magnífica!... California se ha visto invadida por grandes estrellas del mundo artístico y musical. Entre ellas **Mario Moreno "Cantinflas"**, quien vino para el estreno de su película "Patrullero 777" y a quien se le ha homenajeado con cenas entre distinguidas personalidades. Además el Consejal **Arthur** de Los Angeles le hizo entrega de un Diploma firmado por todos los miembros del Cabildo, distinguiéndolo por su reconocida generosidad y méritos. (Mario hizo entrega de 50 becas a estudiantes de nuestra comunidad.

El rey de la canción ranchera, (Continued on page 58)

EVERYDAY, EVERYNIGHT

FLORA PURIM—BSK 3168

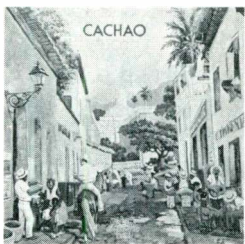


En producción de Bob Monaco y Airto Moreira, Flora Purim nos brinda con un gran acompañamiento una hermosa mezcla de disco, samba y soul latino. Gran producción que puede dar muy fuerte. Interpretaciones en Inglés y portugués. "Everyday, Everynight" (M. Colombier-F. Purim-A. Moreira), "Samba Michel" (Colombier-F. Purim-Moreira), "Walking Away" (Colombier-N. Croisille-Fattoruso) y "In Brazil" (G. Sopuch).

■ Produced by Bob Monaco and Airto Moreira, Flora Purim is at the top of her talent in this great production. Disco, samba disco and Latin soul. Great sounds! "In Brasil," "Just Don't Know" (Colombier-Purim-Moreira), others.

DOS

CACHAO—Salsoul Sal 4115



En producción de René López y Andy Kaufman, el gran bajista Cachao ofrece aquí una de sus más grandes interpretaciones al bajo. Bello ritmo, expresión folklórica y raíces latinas. Muy buena mezcla! "Ko-Wo-Ko-Wo" (J. Collazo), "Centro San Agustín" (I. López), "Jóvenes del Ritmo" (I. López) y "Chambelona" (N. Cabrera).

■ Produced by René López and Andy Kaufman, great bass player Cachao offers one of his top performances. Superb arrangements. Typical Latin rhythms at their best. Good mixing! "Jóvenes del Ritmo," "Trombón melancólico" (I. López), "Chambelona" and "Ko-wo-ko-wo."

CORAZON SALVAJE

ARMANDO MANZANERO—America DA 1002



Con arreglos de Pocho Pérez y producción de Manzanero, este larga duración contiene la música de la telenovela "Corazón Salvaje" (A. Manzanero). Otros temas son "De vez en cuando," "Ternura de un amor salvaje," "Nace el sol" y "Amanecer."

■ With arrangements by Pocho Pérez and produced by Armando Manzanero, this package contains the soundtrack of "Corazón Salvaje," a very popular TV soap opera. "Nace el sol," "Fue una vez," "De vez en cuando" and "Amanecer."

JOVITA DIAZ

Microfon M 76100



Nueva y dulce voz de Argentina que pudiera dar fuerte en todos los mercados. Jovita Díaz refleja ternura y sentimiento interpretativo. "El amor desolado" (Dicenta-A. Cortez), "Si no vienes mi amor" (Lacroix-Videla), "Eterno Amor" (J. Dávalos) y "Quiero ser tu sombra" (Alcayaga-Quattromano).

■ New and mellow voice from Argentina that could easily make it all over if heavily promoted. "El amor desolado," "Eterno Amor," "Si no vienes mi amor" and "Está lloviendo en paz" (Alcayaga-Bellos).

En Chile (Continued from page 56)

los locales nocturnos. Hugo del Carril fué otro nombre que logró interesar a través de la TV. Débil ha sido, en general, la respuesta del público a los nombres que distintos empresarios han utilizado en sus carteras.

Oswaldo Diaz

Oswaldo Díaz y el Grupo Kámara, premio Alerce 1978, for-

man en estos momentos la más interesante agrupación artística en los medios televisivos y discográficos. Mezcla de jazz y folklóre Osvaldo Díaz y el Grupo Kámara interpretan música latinoamericana de populares autores: Chico Buarque, Violeta Parra, Patricio Mans, Isella, etc. Su primer LP ha sido grabado para Alerce.

En Los Angeles (Continued from page 57)

Vicente Fernández tuvo una temporada de éxitos en el Teatro Million Dollar. Además parte del triunfo de estas presentaciones se debieron a la actuación de la baladista Estelita Núñez. La visita de estos dos grandes artistas coincide con sus éxitos radiales "Se vende un Caballo" de Vicente y "Ni se compra ni se vende" de Estelita. También Rigo Tovar y su Costa Azul visitaron promocionalmente nuestra Metropoli. Actualmente sus éxitos se escuchan mejor y con más fuerza en la radio, ya era hora que mejorara la promoción de estos buenos artistas. Varios grupos musicales también se han dado cita, entre ellos Los Freddy's, Los Felinos, Los Alvarado, Los Bukis, Los Billo's Caracas Boys, Riviera 76, Eduardo Núñez y su Conjunto y el Grupo Yndio, entre otros. Todos ellos con grandes éxitos en sus presentaciones!... También estuvo de visita por Los Angeles en viaje de negocios el Presidente de la Suramericana del Disco de Caracas, Venezuela, el señor An-

tonio Segura.

También la simpática y siempre guapa Sonia López, quien vino a promocionar su nuevo éxito, cambiando de modalidad y haciéndose acompañar de Mariachi con el tema de Homero Aguilar "Necesitas que esté muerta," (GAS), con muy buenas posibilidades y se está escuchando muy bien... El joven cantautor Juan Gabriel se apunta de nuevo con dos grandes éxitos en el mundo musical, uno de corte sentimental titulado "Aunque te Enamores" (Pronto) y el otro rítmico-juvenil titulado "Denme un Ride" (Arcado), ambos gozan de la preferencia del público radioescucha... Le deseamos muy buena suerte a nuestro amigo Walter Bueno, ex-Director del Departamento Latino de Pickwick, quien ahora se ha lanzado al mundo musical con su propio negocio y al mismo tiempo congratulamos a nuestro colega Agustín Gurza, quien ahora se encargará del puesto que dejó vacante Walter... ¡Y ahora hasta la próxima!

Nuestro Rincon (Continued from page 57)

This follows last week's dropping of libel proceedings brought by PRS' general manager, Michael Freegard, against composer-member Trevor Lyttleton, who in July, 1976 made serious allegations concerning the running and management of a major public institution, the Performing Right Society. This prompted its chief executive, Michael Freegard, to commence libel proceedings against him within two days of publication—supposedly to vindicate his reputation. In a press release from Lyttleton, received in our offices, he states: "I have called for an independent investigation of the management of PRS, which its management and council have violently opposed. It was clear that the hearing of the libel suit would have thrown light upon substantial areas of the management of PRS. This, Mr. Freegard, with the council's approval, has now effectively prevented. In the light of this capitulation Mr. Freegard's claim to have been vindicated, otherwise than by Judge and Jury, sinks without trace beneath the tide of increasing public concern and condemnation."

Publishing companies and independent composers from México are creating a new Mexican Performing Rights Collection Association, in order to collect their monies themselves, since they do not agree with the way the Association of Mexican Composers is handling this matter. Well, there we have more problems!... Award winning jazz vocalist Flora Purim called a press conference at the St. Regis Hotel, Friday, June 29th, to discuss her current fight to avoid deportation and her continuing legal battle with the United States Department of Immigration and Naturalization Service. The singer, who has won the Downbeat Poll for four consecutive years, faces deportation due to a drug conviction for which she served 18 months in prison. A native of Brazil, Ms. Purim has been part of the American music scene since 1968 and has made her home in the United States where she lives with her husband, Brazilian jazz percussionist Airto Moreira and their two children. The threat of deportation puts an extraordinary strain on Ms. Purim's marriage to Airto, who is generally acknowledged as the premier percussionist in jazz today. Should the deportation go through, Airto will be faced with the decision of joining his wife and effectively terminating his professional career or separating from his wife and continuing his music... On July 1 and 2 Miami Beach City will offer its "Fiesta Latina" at the Miami Beach Convention Center, where thousands of fans will watch the performances of several top Latin artists such as Daniel Magal, a winner with "Cara de Gitana," Claudia de Colombia and Enrique Cáceres from Mexico. I'll be there!

Caytronics released a new album by Juan Gabriel on the Pronto label, titled "Espectacular," in which several very commercial tunes such as "Dónde estás vida mía," "Dame, Dame" and "Canción para Olvidar" are included.

GOSPEL TIME

By VICKI BRANSON

■ **Chris Christian** recently produced the latest **Boone Girls** album, "First Class," which features solo work from each member of the group, Debby, Cherry, Lindy and Laury. The album also features guest appearances by their father, **Pat Boone**, and **Matthew Ward** of the 2nd Chapter of the Acts. The Boones record for Lamb Lion, a Word, Inc. affiliate.

The 1978 edition of "Current Christian Books," published by the Christian Book-sellers Association in Colorado Springs, was released last month. The two-volume, 500 page set, which cost more than \$25,000 to produce, contains an alphabetical listing of the majority of the Christian books in print and is being distributed internationally. Volume I contains alphabetical listings of the authors of Christian books in print, as well as the titles and publishers of those books, while Volume II contains an alphabetical listing of the Christian books and print and supplementary information on the books' publishers, authors, prices, bindings, ISBN numbers, and subject categories.

The **Dixie Melody Boys** were at the QCA Studios recently to put the finishing touches on a new album, "Sending Up Some Boards." The session was produced by **Chuck Seitz**, QCA vice president and a&r chief, with **Ric Probst** as engineer. . . **Children Of The Day**, a Christian group, will be featured at concerts at two California maximum security prisons. They will perform at San Quentin's main yard, and as a result of an earlier concert at Soledad's south prison, they have been asked to appear in the central and north prisons, medium and maximum facilities. An early September concert is planned for Vacaville, also an outgrowth of the Soledad south prison concert. The 50-voice choir of God's Bible School, in Cincinnati, Ohio, is featured in a new album just released on QCA's Promise label.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **WDEE** Detroit gets its weather from Pittsburgh—that is from a national private weather service in Pittsburgh. . . **Joe Lefresne** departs his job as MD at CFGM in Toronto to take on the duties as PD at CFMK in Kingston, Ontario. . . They had a baker's strike in Kansas City a short time back and **Chris Collier** and crew went about their way offering six packs of bread to listeners, which prompts one to wonder who got bread. And a few miles away **Randy Michaels** adds **Anne Austin** to the personality line-up at WDAF, Kansas City in the seven to midnight slot.

Dan McKinnon at KSON, San Diego is embroiled in a word war with Noble Multimedia Communications, operators of the sales arm of Tijuana's XETRA. Seems the Mexican group is putting a 100,000 watt FMer on the air in September and a band of San Diego broadcasters headed by McKinnon, calling themselves the Committee for Equality in Radio Frequencies (CERF), are opposed to the new facility and call it unfair competition. CERF says that Communications Act of 1934 makes the recording of program material and the shipping of that material to Mexico for broadcast illegal. Noble says not so at all. The wording in the act itself is somewhat cloudy insofar as the present intent is concerned and the outcome could be far reaching. The section of the act which would apply to this particular case was designed originally to put a stop to the outrageous medical quackery which was advertised on Mexican frequencies in the mid-'30s. They sold everything from powdered goat glands to sure-fire cancer cures to bottled water which would cure tuberculosis. The law was successful in preventing the recording of programming material containing these commercials in studios in this country and then being shipped to Mexico for broadcast. Anyway, Noble want to do business, CERF wants them not to do business and since the FCC has

(Continued on page 64)

RIAA Industry Sales Report

(Continued from page 3)

cassettes. Unit sales for cassettes rose 69.3 percent from 1976 (21.8 million tapes) to last year's 36.9 million units, while dollar volume rose 71.3 percent from \$145.7 million in 1976 to \$249.6 million the previous year.

Eight-track cartridges rose 19.6 percent in list-price sales, from \$678.2 million in 1976 to \$811 million last year; unit sales last year were up 20 percent, from 106.1 million to 127.3 million units.

Burns at the Bottom Line



MCA recording artist Lisa Burns recently made her New York debut, with her new band, at the Bottom Line. Shown backstage are (from left): Sal Maida, bassist; Michael Brown, keyboardist; Jonathan Blank, attorney to Ms. Burns; Nancy Saavedra, MCA Boston promotion; Lisa Burns; Denny Rosencrantz, vice president of a&r for MCA Records; Donna Tonery, backing vocalist; and Barry Goodman, MCA New York promotion.

ITALY

By ALDO PAGANI

■ **Ray Harris**, president of AVI Records Intl., was here in Milan recently to meet with **Maurizio Cannici**, label manager of CGD, which distributes AVI in Italy, to discuss future releases. Soon to be released here are "Seven Deadly Sins" by **Rinder & Lewis** and "Dancing In Paradise," the new lp by **El Coco**.

"Saturday Night Fever" is #1 on the top album charts in Italy. To date "Saturday Night Fever" has sold more than 50,000 but Phonogram has announced that it will ultimately outsell "Jesus Christ Superstar" (400,000), Italy's best selling double album motion picture soundtrack. . . The first album by Cerrone's musicians, **Voyage**, has sold more than 100,000 copies here and will receive a gold album award. Atlas Records, which distributes Voyage, has announced that the group's second album is finished and will be released in September.

The French group **Rockets** (CGD) just completed a tour here in support of the album "On The Road Again." It will be released by Salsoul in the U.S. under the title "French Rockets." The group is on many national charts here and is currently #1 on Radio Milano International, one of the most important local radio stations. . . There is a lot of talk here about "Thank God It's Friday" now that it has been released by Durium and everyone is anticipating the release of the movie. . . "Disco Expo," an international convention, was held recently in Genoa. Many record companies, distributors and artists attended.

Italian artists who are currently realizing chart success include **Leano Morelli**, **Antonello Venditti**, **Angelo Branduardi**, **Eugenio Finardi** and **Francesco De Gregori**. . . **Umberto Tozzi** has followed up his hit of last year, "Vi Amo," with the single "Tu," just entering the sales charts. . . WEA Italiana recently signed well known artists **Johnny Dorelli**, **Fred Bongusto** and **Tony Renis**. . . **Guido Rignano** has been re-elected president of the Italian Association of Record Companies (AFI). . . With regret we must note the death of noted musician **Maestro Enrico Simonetti** at 54.

I would like to join my *Record World* colleague Jose Climent in his feeling that Musical Mallorca '78 was one of the most successful and well produced festivals presented over the years. The award for the best arrangement (for the song "Stay and Play" from Canada written by Laugelli and Ferrari) was given to **Maestro Augusto Martelli**. **Maestro Martelli** also arranged and conducted the shows of two important artists at the festival, **Armando Manzanero** and **Paul Williams**. **Elmer Bernstein**, president of the awards jury, presented **Martelli** with his baton in recognition of his talent and contribution to the festival.

Arista Holds Intl. Meet



Arista Records recently held its second international meeting in London which was attended by representation from Germany, Greece, Holland, France, Belgium, Italy, Ireland, Spain, Switzerland, Scandinavia, Japan, Canada and Arista Records New York. During the three-day meeting the licensees discussed forthcoming product, tours and promotional plans for the rest of the year. Pictured outside the London offices, from left are: (back row) Jean Noel Ogouz (Pathe Marconi of France), Martin Smith (EMI International London), Martin Smith (EMI Odeon Spain), Kei Nishimura (Toshiba-EMI of Japan), Fabio Demillio (EMI Italy), Allan Watson (director of Arista international operations), Teo Sarantis (EMI Greece), Rick Nickerson (Capitol Records of Canada), Winfried Ebert (EMI Electrola Germany), Luk Eeckhout (EMI Belgium), Max Brunner (EMI Europe), and Peter Kuendig (EMI Switzerland); (front row) John Wood (EMI Finland), Lesley Turnbull (Arista international London), Isabelle Castle (Arista international London), Phyllis Margolin (Arista Records international of New York), Norma Morris (Arista Records international London) and Rita Kelly (EMI Ireland).

ENGLAND

By PHILIP PALMER

■ LONDON — A major expansion of their American music publishing operation is planned by **Geoff Heath** and **Eddie Levy** of Heath Levy Music, following their recent visit to America. Formerly with MCA where creative director **Jim O'Loughlin** was responsible for Heath Levy Music Inc. (ASCAP) and Geoff And Eddie Music (BMI), the two music publishing companies will now be associated with Columbia's April-Blackwood company. O'Loughlin will work out of April-Blackwood offices in Los Angeles. Heath and Levy firmed up the new deal with **Rick Smith** of April-Blackwood. The Heath Levy Music Publishing Group represents nearly 100 U.K. firms, most of them for the American territory, and includes around 3000 copyrights.

Levy said that he believed the time was right to build up and establish the company in America and it was their intention to build up the American side of their activities and sign and develop new writing talent.

CANCELLATION: The first ever Anglo-Soviet film co-production, "Carnival," due to start shooting this week has been cancelled by the Soviet side with no understandable reason given. Filmmaker **Dimitri de Grunwald** had 143 British and American artists, film and concert technicians and organizers either on their way, or about to leave, to commence filming. The film was to star **Joan Baez**, the **Beach Boys**, **Santana** and three Soviet artists, **Alla Pugacheva**, **Pesniari** and **Arile**. The concert was to be staged by **Bill Graham**.

COMINGS AND GOINGS: **Neil Sarsfield** has been named deputy director, music operations, Southeast Asia, reporting to **Malcolm Brown**. He will continue to carry out his responsibilities as managing director of EMI (Singapore) and EMI (Thailand) . . . Formerly with EMI, **Phil Long** has been made promotion manager at Chrysalis Music . . . After four years with Sunbury Music, **Mike Hill** joins the MCPS. From EMI Music **Steve Jeffries** joins Sunbury Music . . . Previously in the contracts department at Pye, **Mike Hemmings**, currently Parachute label manager, has taken over similar responsibilities at the Casablanca

(Continued on page 61)

Capital Radio Wins London Listeners

By PHILIP PALMER

■ LONDON—Capital Radio, the commercial radio station servicing the London area with a claimed listening audience of five million a week, is the most popular radio channel with Londoners, according to figures released by the RSGB research organization.

Capital Radio claims a 26.2 percent share of the London audience, up 12.9 percent on the 1977 figures.

BBC Radio One, with a 22.1 percent, is down 7.5 percent, although the figures are hotly disputed by the BBC, which claims it is still the leader in the London area.

The London Broadcasting station claim it has upped its share from 6.6 percent to 7.7 percent, a rise of nearly 17 percent.

London Broadcasting now has a weekly listening audience of nearly 2,500,000, of which 1,500,000 are tuned in to the AM morning show.

Over at Capital Radio, disc

jockey **Graham Dene** has increased his audience by a reported 20 percent.

BBC Radio 4 has lost its share of the London audience and its share has slumped by 18.6 percent from 19.4 to 15.8 percent.

BBC Radio Two is reported to be up 5.5 percent while Radio Three has dropped by 10 percent.

BBC Radio London's minute audience in the London vicinity has dropped from 2.6 percent to 1.9 percent.

Research for the commercial radio stations is compiled by an independent body to a formula worked out by the advertisers and advertising agencies, as well as the stations themselves.

The BBC compiled its own figures, with a claim of 35 percent of the daily listening audience for Radio One and 28 percent for Radio Two. BBC Radio One claim an audience of 9,150,000 and Radio Two claim 7,600,000 listen during the day.

FRANCE

By GILLES PETARD

■ Intersong Publishing and Productions feted its 25 years in the business at a party given by president **Jean-Jacques Tilche**. Among the attendants from the artist and composer roster were **Georges Brassens**, **Paul Misraki**, **Dick Rivers** and **Roger Mason** . . . Barclay signed up the **Prelude** label, sizzling with the **Constellation Orchestra** and **Saturday Night Band** . . . **Sheila B. Devotion** is coming up with a new single: "You Light Up My Fire."

One of the hottest disco tracks, "Hot Shot" by **Karen Young** on the Flarenach label, is distributed by WEA . . . Gold records were awarded to **Bonnie Tyler** and to **Umberto Tozzi**; the latter received a second (gold) helping for his "Ti Amo" . . . **Nicoletta** is going strong with her new album, "Palace" (Barclay) . . . **Christophe** put the finishing touch to his album "Le Beau Bizarre," due for immediate release. Francis Dreyfus Music acquired the sub-publishing rights of the lp "La Bionda" for Black Neon Music in the U.S., an album that is taking off fast in France.

Pathé-Marconi released a 12-lp box featuring the recorded history of **Pink Floyd**, a group that has always been among the top sellers in France . . . A special venture from Philips is the two record set entitled "Rêve de Mai." Produced by **Simon Moneau** and **Didier Marouani**, it depicts in musical form the dreams and fights that shook up France in the spring of '68. Artists from several competing record companies were contracted to give this double album a unique touch.

Noteworthy among past and coming concerts: **Elvis Costello** (with a mere 40 minutes on stage he can claim to be the shortest, albeit successful appearance), **Bob Dylan** (his six scheduled shows had to be reduced to one, as the entrance prices had been aimed too high and bookings failed to materialize) and **Bob Marley**. Coming is a jazz festival from July 20 to 24, featuring artists such as the **Ray Charles Orchestra**, **Sonny Rollins**, **James Booker**, **Keith Jarrett** and many more . . . The first International Discotheque Congress which was to be held with the participation of several famed groups, such as **Brass Construction**, aborted when organizer **Bernard Blain** vanished with the cash register . . . The 500,000 sales of "Saturday Night Fever" announced in our last column, have now passed the million mark, a feat unprecedented on the French record market.

EMI Makes The Most Of Its Catalogue

By PHILIP PALMER

■ LONDON — Expert catalogue exposure has always been a lucrative source of income for record companies lucky enough to have one, and EMI is one such company.

Apart from its success with the Music for Pleasure budget line and various re-issues, EMI has found a new market for its pop catalogue, a growing nostalgia for the hits of the sixties.

Colin Miles at EMI Records as catalogue exploitation manager is responsible for sifting through the vast back catalogue of this era and finding suitable saleable items for release.

Miles has two main areas, the Harvest back catalogue mid-price label, Heritage, and the recently launched NUTS album and extended play series which features the sixties hits.

"Basically what I am doing is building a catalogue within a catalogue," explained Miles. "There is a great deal of interest in this era from the avid collector to the mums and dads who remember the times."

Miles has already had sales success with "Light Shines On" by the Electric Light Orchestra and "The Best Of Barclay James Harvest" on Heritage with coming packages from the Edgar Broughton Band, Roy Harper and Deep Purple, but it is with perhaps the NUTS series that Miles has met with greatest success.

EMI has already issued albums like "20 Golden Number Ones," "Shadows Rarities" and other lps by acts like Manfred Mann, Johnny Kidd and the Pirates and NUT Eps by acts like Adam Faith, Cilla Black, Tommy Bruce, Gerry and the Pacemakers and Freddie and the Dreamers.

Miles is currently working on the release of the original cast album from the Jack Good pro-

duced ABC-TV series "Oh Boy," which will be released soon in its original sleeve.

The album, which includes seven hitherto unreleased tracks by Cliff Richard and contribution from Vince Eager, Cuddly Duddly and others, has been long since deleted and its available on the black market for anything between 15 and 20 pounds.

Few New Costs

Miles explained that the advantage of the album is that there are no new recording costs, only studio time and sleeve costs. Miles is hopeful of achieving impressive sales figures on this item. Miles added that the average sales of a NUTS and Heritage album can be in excess of 20,000 units.

"However, I think globally,

England

(Continued from page 60)
label.

SIGNINGS: Lynda Kelly, formerly lead singer with 5000 Volts, has been signed to Phil Wainman's Utopia label. She originally joined the group two years ago and soon after made the Top Five with "Dr. Kiss Kiss." Wainman plans to record Lynda Kelly in the Utopia Studios soon for a single release via Phonogram in September . . . Telemu Music, the company run by Ken Howard, Alan Blaikley and Zack Laurence, has signed Australian Greg Bonham who records in the U.K. through DJM Records.

Capitol LPs Set

■ LOS ANGELES — On July 17, Capitol Records will be releasing eight albums. In the release are Steve Harley's eighth album, "Hobo With A Grin;" John "Moon" Martin's "Shots From A Cold Nightmare;" Sammy Hagar's first live disc, "All Night Long;" "Crimson Tide;" "Cheryl Ladd;" "In The Middle Of The Night" by Aerial; "Mello" by Mel McDaniel; and "Hank Cochran—With A Little Help From His Friends."

Quatro in Cologne



To record five tracks for her new album, Suzi Quatro flew to Cologne where she spent ten days at the EMI Electrola Studios working on the new Mike Chapman productions. Pictured (from left): EMI managing director F.E. Wottawa, EMI international a&r director Helmut Fest, Suzi Quatro, EMI licensed repertoire division manager Jochen Kraus and Mike Chapman.

many of these albums can sell very well on the continent; our Dutch company has recently issued its own Johnny Kidd and the Pirates album," he indicated.

For the future, Miles is already planning a compilation of songs written by John Lennon and Paul McCartney and recorded by others, a rock 'n roll compilation album, a Deep Purple set, and NUT Eps from the Paramounts (later to become Procol Harum), Paul Raven (later to become Gary Glitter) and others.

'Drum Beat'

If the "Oh Boy" package is successful, Miles is keen to issue the cast album from the BBC-TV series "Drum Beat," which was launched as a rival to "Oh Boy," if he can gain copyright clearance.

WEA Intl. Opens Two Distrib. Centers

■ NEW YORK — On July 1, two facilities for sales, distribution and warehousing were simultaneously launched in Breda in the Netherlands and Milano, Italy, it was announced by Nesuhi Ertegun, president of WEA International.

Both plants were specially constructed to company specifications to handle the increase in the market demands of both areas. For the first time, Holland, Belgium and Luxemburg will have a centralized WEA operation, known as Record Services Benelux, with its own WEA sales force. The new operation reports to Ben Bunders, the managing director of WEA Belgium and WEA Holland. Ger van der Meys heads the new WEA sales force stationed in Breda.

The new WEA headquarters in Milano will house the entire WEA Italy administrative staff, under the direction of Pino Velona, managing director. It will also serve as headquarters for distribution and the new country-wide WEA Italy sales force.

The Breda facility is a joint venture with Ariola, with each of the companies maintaining completely separate staffs and operations.

ENGLAND'S TOP 25

Singles

- 1 YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA
NEWTON-JOHN/RSO
- 2 THE SMURF SONG FATHER ABRAHAM/Decca
- 3 ANNIE'S SONG JAMES GALWAY/RCA
- 4 AIRPORT MOTORS/Virgin
- 5 MISS YOU ROLLING STONES/Rolling Stones/EMI
- 6 THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI
- 7 DANCING IN THE CITY MARSHALL HAIN/Harvest
- 8 MAKING UP AGAIN GOLDIE/Bronze
- 9 RIVERS OF BABYLON BONEY M/Atlantic
- 10 LIKE CLOCKWORK BOOMTOWN RATS/Ensign
- 11 DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND/
Bronze
- 12 OH CAROL SMOKIE/Rak
- 13 MIND BLOWING DECISIONS HEATWAVE/GTO
- 14 A LITTLE BIT OF SOAP SHOWADDYWADDY/Arista
- 15 ARGENTINE MELODY SAN JOSE/MCA
- 16 CA PLANE POUR MOI PLASTIC BERTRAND/Sire
- 17 BEAUTIFUL LOVER BROTHERHOOD OF MAN/Pye
- 18 BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol
- 19 USE TA BE MY GIRL O'JAYS/Phila. Intl.
- 20 IT SURE BRINGS OUT THE LOVE IN YOUR EYES DAVID SOUL/
Private Stock
- 21 (WHITE MAN) IN HAMMERSMITH PALAIS THE CLASH/CBS
- 22 (DON'T FEAR) THE REAPER BLUE OYSTER CULT/CBS
- 23 SUBSTITUTE CLOUT/Carrere/EMI
- 24 NIGHT FEVER BEE GEES/RSO
- 25 THE BOY FROM NEW YORK CITY DARTS/Magnet

(Courtesy: Record Business)

NARAS Honoring Georgia Groups

■ ATLANTA—The National Academy of Recording Arts and Sciences (NARAS) is honoring the Atlanta Rhythm Section (Polydor), Brick (Bang) and The Marshall Tucker Band (Capricorn) Monday, July 10 at a ceremony in Georgia Plaza Park.

Each of the groups recently earned platinum certification on albums and are being honored with special awards in recognition of the accomplishments.

Attending the ceremony are Georgia Gov. George Busbee, along with NARAS board members, members of the recently created Georgia Music Industry Advisory Committee, and other members of the Georgia music community.

"The recording industry in our state is experiencing rapid growth," Busbee said, "and through such groups as the Atlanta Rhythm Section, Brick, and the Marshall Tucker Band, Georgia will continue to be recognized as a leader in producing the talent which turns out platinum albums and whose innovative styles influence popular music throughout the world."

Front Line Inks Mike McDonald

■ LOS ANGELES—Irv Azoff, president of Front Line Management, has signed Mike McDonald of the Doobie Brothers for representation in all areas of McDonald's solo projects.

Syntonic Research

(Continued from page 20)

usually takes up to a year before Teibel is satisfied with the results. Teibel also insists upon using only virgin vinyl, and boasts, "In the last nine years, we have only experienced one percent in returns." He also commented that the quality and authenticity of his lps resulted in one of his recordings being aboard the Voyager space shot as "the best representation available of what earth sounds like."

Teibel has concentrated on distributing his product domestically; however, he recently closed a deal with Phonogram, giving them the right to distribute his product in Japan. Nippon Phonogram will distribute and manufacture Syntonic Research's best selling lps.

Located at the Flatirons building in N.Y.C., Teibel is presently at work on three new lps, the subject of which he was unable to reveal. Time is not a pressing matter to Teibel, for, as he said: "How does something like the ocean go out of date?"

Petty Gets It



Tom Petty and the Heartbreakers recently headlined a sold-out show at the Santa Monica Civic to support their ABC/Shelter album, "You're Gonna Get It." Pictured backstage after the show are, from left: Herb Wood, director of creative services, ABC; Elaine Corlett, vice president of artist development, international division, ABC; Ron Blair, Tom Petty, Stan Lynch and Benmont Tench, group members; Tony Dimitriades, group manager; Marvin Deane, national director of MOR, secondaries, and trades, ABC; Jon Scott, national director of album promotion, ABC; John Barbis, national director of promotion, ABC; and Jack Snyder, music director, KMET-FM, Los Angeles.

New York, N.Y.

(Continued from page 20)

as west coast studio stalwarts such as **Mike Porcaro**, **David Foster** and **David Paich**. Interestingly, it is still Ballard's distinctly English quality that emerges in his songs, most notably on the recent single, "Treat Her Right" and "Expressway To Your Heart."

Ballard's publishing, which was recently acquired by April Music in the U.S., is once again enjoying a bumper crop of cover records. Since **Three Dog Night's** hit with Ballard's "Liar" in 1971, not only have his songs been covered with regularity, but many have gone on to become hits. Among them are **Head East's** "Since You've Been Gone," **Hot Chocolate's** "So You Win Again," **Roger Daltrey's** "Come and Get Your Love," and **Colin Blunstone's** "I Don't Believe In Miracles" while some of the most recent covers include **Ace Frehley** doing "New York Groove" (a song that was a hit for **Hello** in the U.K.), the **Voltage Brothers** doing "One Way Love Affair," **Alan Longmuir** of the **Bay City Rollers** doing "I'm Confessing" and **Pierce Arrow** re-recording "Can't Break the Habit," a Ballard song that was already a number one hit in several countries for **Helen Shapiro**. With "At the Third Stroke" Ballard will hopefully enjoy some hits for himself.

JOCKEY SHORTS: EMI America is re-releasing the sadly overlooked **Kate Bush** album with a new cover design. Her European hit, "Wuthering Heights," which has yet to be singled out in this country, is also forthcoming . . . Circus magazine is slated to become a weekly beginning the last week of December . . . rock journalist of the month is Surfing Magazine's **Del Porter** who decides in the current issue that **Melanie's** new album, "Phonogenic," is better than her other records and concludes this is so because "she's taken up eating meat."

STONES NOTES: Stones-mania has subsided in New York for the time being, but stories coming back to us about late night jams, stage trashings, attendance records and impromptu appearances suggest that the fever is still spreading. It seems that stage trashings have taken place at all three large outdoor shows so far—Philadelphia, Cleveland, Buffalo—when the Stones refused to oblige the audience with an encore. The Cleveland date drew 83,000 fans in a pouring rain for a bill that included **Kansas**, **Etta James** and **Peter Tosh** while in Buffalo, 72,000 turned out for the show that also featured **April Wine**, **Journey** and **ARS**. Afterwards, fans stormed the hotel where the group was supposedly staying, banging on doors and setting off fire alarms in search for members of the group who wisely fled back to their tour base in Chicago. In Memphis, the group was invited by **Vernon Presley** to visit Graceland and treated the audience at the Midsouth Coliseum to a version of "Hound Dog." The only other city on the tour to hear "Hound Dog" was Lexington, Kentucky where 23,500 sold out the Rupp Arena for the first time in the city's history and **Eddie Money** who opened the show was brought onstage to play a saxophone solo during "Miss You." In Chicago, the group (minus **Bill Wyman** and **Ian Stewart**) visited an after hours blues club on the southside of the city and jammed with a local group until 5 a.m.

BORN UNDER A BAD SIGN: Congratulations to **David McGee** and his wife **Nikki** on the birth of their son, Travis Howard McGee on July 3. To quote our Editor In Chief, "I've heard of people being born with a handicap, but this is ridiculous."

Crystal Gayle

(Continued from page 14)

wouldn't be selling the amount of albums he's selling with a thing like 'Baker Street'."

Popularity

Crystal Gayle's popularity has certainly grown since she first began, and with it has grown her confidence and ability as a singer, recording artist and performer. But she herself has happily not changed, as she points out. "I can feel a difference, but I'm still myself. I don't like to be made a fuss over a lot of times when it happens. I like to be more in the background—if I'm not there to sing, I'm there to listen, and I'd rather not be made a part of whatever else is going on. More people recognize me when I'm out shopping now, and so it's like 'Now I'm going to have to start dressing up when I go out!'" Such minor complaints not withstanding—she also admits that lately she is traveling a bit more than she'd prefer—Crystal Gayle is one artist who is very content indeed. "I'm enjoying my success," she says, "because I'm enjoying just singing. Sure, sometimes I work a little bit more than I want to, but that's the name of this business. All in all, though, it's all happening really nicely." And that's putting it mildly.

'Texxas Fest'

(Continued from page 8)

show featuring Willie Nelson in Jeppesen Stadium in Houston. I called Willie and asked him if he would move his show up here since this was going to be the biggest event in Texas this summer and Willie Nelson is the biggest thing in Texas music. Then we went after the other big country acts."

Krebs

Krebs, whose firm manages Ted Nugent and Aerosmith, said the rock and roll show had "all the advantages and none of the disadvantages" of the Cal Jam Festival which drew 300,000. "Aerosmith and Nugent are my partners on this," he told RW. "Any time we're dealing on more than one level like this, we make sure to have the partnership worked out ahead of time."

Next Year

"Next year's festival is also planned for the Cotton Bowl. One of the main considerations is that this is the only first-class fair facility around here with something like the Cotton Bowl in it. The combination of those two facilities plus careful planning well ahead of time is what made this event work."

Country Fests Abound Over July 4 Weekend

By WALTER CAMPBELL

■ NASHVILLE—Although attendance figures left some disappointed, country music artists were featured in a number of major shows around the country over the Independence Day weekend and holiday.

The annual Willie Nelson Picnic was held in two locations, one July 1 in Kansas City's Arrowhead Stadium, and the other July 2 in Dallas' Cotton Bowl in conjunction with the "Texas World Music Festival." The Kansas City picnic was handled by Feyline Productions and drew approximately 45,800 fans. Featured acts included Jerry Jeff Walker, the Grateful Dead, Missouri, Jessi Colter, Waylon Jennings and Willie Nelson.

The Dallas picnic was co-promoted by Louis Messina, of Pace Concerts, and David Krebs, of Leber-Krebs, and drew approximately 30,000. Performing artists included Ray Wylie Hubbard, Emmylou Harris, the Charlie Daniels Band with the Stoney Mountain Cloggers, Billy Swan, Kris Kristofferson, Rita Coolidge, Jessi

Colter, Waylon Jennings, Willie Nelson and Gary Busey.

A total of 20,000 turned out for the three-day Nashville Music Festival in Columbia, Tenn., July 2-4, promoted by Castle Investment Corp. co-promoter Tom Moon said that although he was disappointed in low attendance figures which resulted in a loss, another similar event was being considered for next year. He blamed the poor showing partly on initial adverse publicity and the necessity of moving the festival site from the original planned location in nearby Fairview, Tenn. Artists featured this year included Carl Tipton, Jimmy C. Newman, Barbara Fairchild, the Sons of the Pioneers, Hank Thompson, Jack Greene & Jeannie Seely, Hank Williams Jr., Johnny Rodriguez, Jimmy Dickens, Joe Stampley, Barefoot Jerry, Charlie McCoy, The Kendalls, Jim Ed Brown & Helen Cornelius, Lynn Anderson, Danny Davis, Eddie Rabbitt, the

(Continued on page 66)

Newly-Formatted Country Stations Encouraged by Latest ARB Results

By WALTER CAMPBELL

■ NASHVILLE — Although their showing was not spectacular, personnel at radio stations which have just recently changed to country formats are expressing encouragement and optimism with the latest Arbitron ratings. Among the stations which have made the change to country are KLZ in Denver, KIRL in St. Louis and WMPS in Memphis.

The most enthusiastic was Ron Jones, operations director at KLZ in Denver, which has two other country stations in the market, KERE and KLAQ. Jones reported KLZ went from a 2.6 share in the October-November period to a 2.2 share in the latest April-May period. The station went from a rock format to country in March, two weeks before the latest rating period began.

"It looks very promising," said Jones. "We blew off all the original audience with the format change and brought it back up

to a 2.2, so I think we're looking pretty good."

KLZ is part of a 33-station market, Jones said, and maintains a playlist of 45 records. "At this point we're only concerned with our standing with the other coun-

(Continued on page 63)

Williams Exits E/A

■ NASHVILLE — Bill Williams, general manager of the Nashville office of Elektra/Asylum Records, has announced his resignation from E/A to join DVC Management, operated by David Van Cronkite.

Williams' move to DVC coincides with Jack "Cowboy" Clement's plans to reactivate JMI Records, which he operated several years ago.

"We're going to start JMI Records back up," Clement said, "and DVC is going to help in management. I'm still with Elektra, though, as an artist."

Clement, whose accomplishments include the production of more than 25 gold records, said he plans to produce all future recordings for JMI.

"It looks like it might come back around to where me and the public are getting along; that happens about once every 25 years. I still have all the logos and everything from JMI and a lot of masters in storage.

"I'm looking for a new way to distribute records," he continued, "so I'm going to get back in the record business and see what we can do."

Clement said his future plans call for moving to Houston for the winter. "JMI will be in both places, Houston and Nashville. There is a lot happening in Nashville. I need to get away from Nashville and get a little home-sick for it."

Willie Nelson Opens N'ville Pubbery Office

■ NASHVILLE — Willie Nelson has announced the opening of an office for his publishing company, Willie Nelson Music, in Nashville.

"Charlie Williams, an old friend of mine who knows the publishing business, the songwriting business and is a good songwriter himself, is going to be heading up the offices in Nashville," Nelson told RW. "We're going to move in over next to Harlan Howard on Music Square West."

The publishing office, previously administered by Neil Reshen in Danbury, Conn., is now located at 59 Music Square West.

NASHVILLE REPORT

By RED O'DONNELL



■ What's this talk about **Johnny Rodriguez** shifting to CBS Records where super-producer **Billy Sherrill** is to direct his sessions?

Do **Elvis Presley** fans know that the late singer's next album is strictly (almost) for the kiddies? Titled "Elvis Sings for Children," the lp is tentatively slated to hit the market in August. An RCAer explained it will include songs exclusively performed in Elvis' movies — and for the most part lyrics he sang to animals. None ever recorded

before; all from his motion picture soundtracks. It's being put together on the west coast.

It happened in Charlotte, N.C.: The driver of a rented limousine picked up **Johnny Cash** at the motel where he was staying, drove him to auditorium where he was performing, waited until the show was over and drove him back to the motel. When Johnny got out of the limo he tipped the driver four 20-dollar bills, saying apologetically, "I'm sorry, buddy but this is all the money I have with me."

Cash didn't tell me the story. The grateful limo driver did.

(Continued on page 65)

COUNTRY PICKS OF THE WEEK

SINGLE **abc** **ROY HEAD, "TONIGHT'S THE NIGHT (IT'S GONNA BE ALRIGHT)"** (prod.: Jimmy Bowen) (writer: R. Stewart) (Riva, ASCAP) (3:44). Head covers a Rod Stewart hit with a mellow but expressive style. Producer Jimmy Bowen creates a full, smooth sound with strings, precise guitars, a piano and a saxophone for added emphasis. ABC 12383.

SLEEPER **mercury** **JEANNE PRUETT, "I GUESS I'M NOT THAT GOOD AT BEING BAD"** (prod.: Jerry Kennedy) (writer: Allen) (Glenwood, ASCAP) (2:55). A steel guitar begins this solid country song and is in the forefront throughout. Pruett's vocals stay strong and true as background vocalists add emphasis on the chorus. Both material and production measure up for success. Mercury 55034.

ALBUM **DOC & MERLE WATSON, "LOOK AWAY!"** Another sterling package from Doc & Merle Watson, displaying their talent and sensitivity in the esoteric arts of country, bluegrass and the blues. All cuts make for enjoyable listening with "Florida Blues," "Don't Think Twice, It's All Right" and "Blues In My Mind" three excellent examples. United Artists LA 877 H.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Cristy Lane — "Penny Arcade"
Nate Harvell — "Three Times a Lady"
Bobby G. Rice — "Whisper It To Me"
Gary Stewart — "Single Again"
Silver City Band — "I'm Still Missing You"



Waylon Jennings

It's "Blue Skies" all the way for Willie Nelson with instant adds in many major markets! It will waste no time topping all charts! Waylon will follow the same route with "I've Always Been Crazy." Together or separately, they're dynamite!

Cristy Lane will have no trouble reaching upper chart levels with "Penny Arcade." It's already added at KKYX, KWKH, KFDI, KSOP, WIRE, WPNX, WTOD, WSLC, WSDS, WTMT, WMNI, KRMD, WPIK, KDJW, WXCL.

Dickey Lee will see a lot of action on "My Heart Won't Cry Anymore." It's already numbered at WVOJ (#37), KSOP (#41), WSLC (#46), WLWL (#46); added at WPLO, WAME, WSDS, KRMD, KVOO, WESC, KDJW, KYNN, KWKH, KJJJ, WPIK, KFDI, WPNX.



Bobby G. Rice

Super Movers: Conway Twitty, Tammy Wynette, Joe Stampley, Kenny O'Dell.
Nate Harvell is getting a lot of attention on "Three Times A Lady" at KLAK, KHEY, WEMP, WTSO, KWJJ, KWMT, WPNX, WXCL, KAYO, KCKC, KFDI, KSOP (#50).

Howdy Glen's "You Mean The World to Me" starting in the southwest; Dick Allen's "Down Here In Texas" going strong at both Houston stations.

LP Interest: From One Love In My Life, "Ronnie Milsap's "Back On My Mind Again" playing at WINN and WIRE, "Too Soon To Know" good at KCUB, "I Got The Music In Me" choice at WPNX. From Merle Haggard's "I'm Always On A Mountain When I Fall," "It's Been A Great Afternoon" playing at WSDS, KJJJ, KCKC, "Love Me When You Can" good at KWKH.

Johnny Duncan comes on super strong at KLAK, WTOD, WITL, WIVK, KAYO, KJJJ, WVOJ, KFDI, KWMT, KWKH, KHEY, WBAM, WLWL, WWVA, KRAK, KDJW, WBAP, WXCL, KCKC, KENR, KIKK, WMC, WHOO, KERE, WJJD, WUBE.

Bobby G. Rice debuts on Republic with "Whisper It To Me," an instant add at KJJJ, WPNX, KFDI, KSOP, WSLC, WBAM, WTSO, KYNN, KDJW, KKYX, KRMD, KVOO.

SURE SHOTS

Charlie Rich — "I Still Believe In Love"
Waylon Jennings — "I've Always Been Crazy"
Sonny James — "Carribean"

LEFT FIELDERS

R. C. Bannon — "Loveless Motel"
Nick Nixon — "She's Lying Next To Me"
Red Steagall — "Hot Roasted Peanuts"

AREA ACTION

Lyndel East — "Why Do You Come Around"
 (WSLC, KRMD)
Michael Johnson — "Bluer Than Blue" (WEMP)
Donna Anderson — "One Woman's Confession"
 (WTMT, KYNN)

Statlers Platinum



Phonogram/Mercury recording artists The Statler Brothers were recently presented with platinum albums for their "The Best of the Statler Brothers" lp. In making the presentation, Charlie Fach, executive vice president/general manager of the label, offered a toast to Knoxville, explaining that 1,000,000 lps, laid side to side, would stretch from Nashville to Knoxville. A quick second toast was proposed by the Statler Brothers' Harold Reid: "To Knoxville and Back!" Shown here during the festivities in Mercury's Nashville office are (from left): Charlie Fach; Lew DeWitt, Statler Brothers; Phil Balsley, Statler Brothers; Jerry Kennedy, vice president/a&r, country, Phonogram, Inc.; Don Reid, Statler Brothers; Frank Leffel, national country promotion manager, Phonogram, Inc.; Harold Reid, Statler Brothers.

Country Radio (Continued from page 59)

no authority over Mexican physical facilities, the attack and defense must center on Section 325 (b) of the Communications Act. Interesting. The outcome could very well affect all border stations in Mexico and those in Canada.

Dave Martin is leaving his position as PD at KYNN, Omaha and moving to KWKH. Chris Taylor will assume the duties of both MD and PD . . . Robbie Roman has departed the assistant PD job at WEEP in Pittsburgh and headed for KLRO-FM, San Diego as PD . . . Dene Hallam now has an opening for that job and if you have a good background in research you might give him a call—board shift included . . . Howard Dameron at WFG/WWDM, Sumter, S.C. is in need of a news director . . . Dick Ryall needs a personality and production pro at KTLK, Twin Falls, Idaho.

Morning personality opening at WJJK, Eau Claire, Wisc. Contact Dave Shannon with tapes and resumes . . . Bill Robbins at WKSJ, Mobile needs a news director . . . Ron Tatar has departed the warm climes of WWOK, Miami to take over the PD chair at KVOC, Casper, Wyoming . . . Tom Bigby is the new PD at WOK . . . With the coming changes in the L.A. market, the listeners should be the winner. KLAC, long established country leader, will be challenged by Storer Broadcasting's TEN-Q. They'll be changing the call letters to KXAM and try the country road. Neil Rockoff, Ed Salamon and Dale Pons from WHN, New York are already in L.A. and if all the supposed changes do indeed come about, it could well turn into a lovely brouhaha—which is always good for radio and the listeners. It's doubtful that Bill Ward and Don Langford at KLAC will spend the next three months basking in the smog. I suppose there will be some surprises for all concerned.

Bill Hayes has left WKDA, Nashville to head for hometown Knoxville to do some serious eating. He's going into the restaurant business . . . Differing viewpoints appear at book time. The ARB was not too good to country stations as a rule this time out, and two strong opinions from two well-known programmers sum up the differences. One says, "We did well because we narrowed our music base in terms of what's country and what's really MOR. We went deeper into the well of basic country and made a lot of noise about being a really country station. We started it all right after the last book showed us in a downtrend. This book reflects the need for country music with a capital C." The other says, "Our numbers were down because we played more hard country than we should have. In the prior book we rose a little overall after having offered more of the base country sound and I went overboard in this (rating) period looking for the right balance." Perhaps they are both correct. Country is as country does on a market basis. One of the more substantially rated country station programmers that I know studies the research sheets, reads all the trades, studies all the lists and charts, listens to the promo men and then tosses it all in the garbage. He programs for his market, watches his request line very closely and listens to all the records he possibly can. The station has been No. 1 for years. He's one of the old school folk that programs mostly by simple gut feeling on records—never airs alot of stuff that may show up as a national top ten record. Wrong? Not for his market.

Oaks Get Gold from Simon



The Oak Ridge Boys proudly display a special present they were given by Paul Simon as a token of thanks for their work on his "Greatest Hits, Etc." album. The Oaks were awarded the gold disc for their backup singing on "Slip Slidin' Away," the hit single which helped the album to be certified gold. This was the second time Simon had called on the ABC recording group to lend their vocal harmonies to his albums. Pictured are (from left) Joe Bonsall, Duane Allen, Bill Golden and Richard Sterhan.

Nashville Report *(Continued from page 63)*

Singer **T. G. Sheppard** is a gun collector. Owns more than a 100, one of which was a gift from Elvis Presley. "It's a gold-plated .45 that was owned by General George Patton," says Sheppard. "There are only five of the model in the world. Elvis owned all of them until he gave me one."

Sheppard knew Elvis since 1961 and worked for five years. "We were very close," T. G. said.

Robbie Blackwood has to be the youngest professional drummer. Four-year-old Robbie performs with a show headed by his father, **R. W. Blackwood**. The youngster has been "pounding the skins for almost three years." (With nary a complaint from the neighbors?)

He is a grand nephew of veteran gospel singer **James Blackwood**. And by the time you are reading this he'll be in a Nashville studio cutting his first "record"—a demo of sorts that will be sold on tours.

Incidentally, drummer boy Robbie only appears with his father's act at auditoriums, arenas, etc. Nightclub action is out!

Speaking of father-offspring pairings, 21-year-old **Robin Young** sings with pater **Faron Young's** band. Nightclubs aren't off limits for Robin.

WZTV (Channel 17) in Nashville is planning taped broadcasts of performances at the Exit/In for local TV viewers and possible regional and national syndication in the future.

Veteran **Sheb Wooley**—who recorded some laugh-provokers under the nom-de-spoof of Ben Co. —has moved to Nashville from California. He's presently renting an apartment but has plans to become active in the local music scene.

WJRB (Nashville) operations director **Jerry Minshall**, while driving through St. Louis, heard Arthur Godfrey say on KMOX: "My favorite alltime blues singer is Crystal Gayle." Or was it "My all-time favorite blues singer is Crystal Gayle." (Well, Crystal does sound bluesy on some songs—like brown eyes, blue, etc.)

Birthdays: **Bobby G. Rice**, **Del Reeves**, **Ronnie Robbins** (Marty's son), **Shirley Ray** and **Johnny Sea**.

Clever title for **Kenny O'Dell's** newest on Capricorn: "Let's Shake Hands and Come Out Lovin'."

Kenny O'D wrote "Behind Closed Doors," an award winner, that **Charlie Rich** recorded. And that reminds me to remind you that Charlie the Rich has a cameo role in Warner Bros. "Every Which Way But Loose," a motion picture (comedy western) in which **Clint Eastwood** stars and in which (again Charlie sings a new song, "I'll Wake Up When You Get Home.")

Speaking of the flicks, **Larry Gatlin** is talking to producers about starring in "Penny Annie," based on a song Larry G. wrote several years ago.

Carl Perkins' first album, "Old Blue Suedes Is Back," for Jet Records, was such a flick on a limited basis release overseas that it's going to be promoted in the U.S.A. Meanwhile, old pro Perkins is at **Chip Young's** studio here to cut another lp for Jet under direction of **Felton Jarvis**, who for years was Elvis Presley's producer.

Word from Warner Bros. Records is that singer **Donna Fargo** is to be released this week from Santa Barbara (Calif.) Cottage Hospital and allowed to return home for recuperation.

However, I'm informed that Donna's illness, at this writing, still baffles the doctors and the numbness in her body has not gone away. In other words, no appreciable improvement in her condition, and doctors will continue to probe in attempt to discover its cause—and hopeful a remedy.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

WAYLON JENNINGS—RCA PB-11344

I'VE ALWAYS BEEN CRAZY (prod.: Waylon Jennings & Richie Albright) (writer: W. Jennings) (Waylon Jennings, BMI) (4:11)

Waylon's self-penned single goes through several changes in the melody while maintaining the hard, steady bass line that has become his trademark. But the lyrics are especially strong as Waylon explains: "I've always been crazy but it's kept me from going insane."

LITTLE DAVID WILKINS—Playboy/Epic 8-50571

MOTEL ROOMS (prod.: Eddie Kilroy) (writers: J. Chesnut/T. Myracle/D. Wilkins) (Little David, BMI) (2:49)

Wilkins sings a slow, reflective song with a slight touch of the blues. The sound is full without getting complicated to effectively present the lyrics.

R. C. BANNON—Columbia 3-10771

LOVELESS MOTEL (prod.: Ben Tallent, Teddy Irvin & John Bettis) (writers: R.C. Bannon/H. Sanders) (Warner-Tamerlane, BMI) (2:50)

Although the emphasis is switched, a Nashville landmark is the subject of Bannon's single. The tempo is quick with an enthusiastic sound, both vocally and instrumentally.

CHARLIE RICH—United Arists X1223

I STILL BELIEVE IN LOVE (prod.: Larry Butler) (writer: J. Mayer) (ATV, BMI) (3:22)

Rich keeps the mood relaxed and laid-back as he speaks and sings the verses with a husky sound, smoothing out for the chorus as a steel guitar slides in for emphasis.

SONNY JAMES—Columbia 3-10764

CARIBBEAN (prod.: George Richey & Sonny James) (writer: M. Torok) (Belinda/Elvis Presley, BMI) (2:50)

This song of the South Seas has a subtle calypso-like undercurrent as strings glide over the top. James moves with the music but avoids getting lost in the flow.

CONNIE CATO—Capitol P-4603

I WON'T TAKE IT LYIN' DOWN (prod.: Ben G.T. Palmers) (writer: J. Fuller) (Blackwood/Fullness, BMI) (3:26)

Cato and producer Ben Palmers combine several successful country sounds to create a single with both lightness and strength. Production is on the mark as Cato's vocals soar.

GARY STEWART—RCA PB-11297

SINGLE AGAIN (prod.: Roy Dea) (writer: G. Stewart) (Forrest Hills, BMI) (3:03)

Stewart's quivering vocals add emphasis to this mournful song which he wrote. A few dobro licks also give the sound a subtle, loose quality. Should be another success for Stewart.

SANDRA KAYE—Door Knob 8-068 (WIG)

THIS MAGIC MOMENT (prod.: Gene Kennedy) (writer: Pomus/Shuman) (Rumbalero/Tiger/Tredlew, BMI) (2:35)

Sandra Kaye sings a classic hit from the past without relying on anything but a straight-ahead approach and the result is pleasing. Vocals and production both easily measure up to the quality of the song.

BOBBY HELMS—Little Darlin' 7801

I'M GONNA LOVE THE DEVIL OUT OF YOU (prod.: Aubrey Mayhew) (writer: B. Hosey/R. Sanders) (Dream City, BMI) (2:43)

Helms keeps the sound traditional on a traditional country song, complete with weeping steel guitar, stretching out notes in the process for a solid country single

EDDY ARNOLD—RCA PB-11319

I'M THE SOUTH (prod.: Charles Randolph Grean) (writers: F. Foster/A. Carruth) (Combine, BMI) (2:39)

Arnold recites a sentimental verse about the south a la "These Are A Few Of My Favorite Things." With quiet strings, a harmonica and banjo in the background for mood and accent, the effect is easy-going and pleasant.

WDEE (Continued from page 16)

after the Arbitron period ended, which also showed very substantial increases. "That gave us the first indication that we were on an upward trend, which the ARB just confirmed," he said, "but the next book will be the tell-tale one. Unfortunately for previous management here, they had just had probably the worst book they ever had and they were on the way out, so of course we had nowhere to go but up when we came in, and I'll be the first to admit that was a big plus in our position."

New Country Stations (Continued from page 63)

try stations. It looks like with the three of us here, down the road somebody is going to lose."

Air Personalities

All three Denver country stations play essentially the same music, Jones said. So the difference is in the air personalities and promotional efforts. "We've got a good signal and what I think is a better air staff," he stated. "The jocks here have pretty much freedom to a point. They are air personalities and try to keep a good rapport with the audience."

As for the future, Jones said, promotions will be stepped up and the quality of the jocks' performance will be maintained.

WMPS

WMPS, in Memphis, went to a country format March 1, "from adult contemporary," according to program director Bob Knight. WMC, another country station, came in first in the market this time with a reported 13.3 share (12+, six to midnight), and was trailed with a reported 5.6.

"We're extremely satisfied," Knight said. "The strong showing by both stations shows that Memphis is a country stronghold. Memphis is often thought to be most r&b by many, but this shows it's a good market for music formats in general. As for WMPS, we feel like we've turned the corner now."

WMPS, which currently has a 30-record playlist, is "very aggressive with promotions," according to Knight. Efforts include

ATTENTION: Artists and A&R MEN

We have many good songs ready for recording. Call or write for demos.

Nashville Music Productions
Box 40001
Nashville, Tennessee 37204

(615) 385-3726
(615) 385-3788

The biggest increase occurred in afternoon drive time, which went from a 3.0 to a 6.6 in adults 18-49, and is the slot Allen is filling at the present time. Deano Day is doing 5 to 9 a.m., moved from 6 to 10 a.m. to give him a headstart on the big guns at WJR and WXYX. Ken Morgan, assistant operations manager, is on 9 to noon, Bob Burchett does 12-3 p.m., Jimmy Bare is on 6-10 p.m., Ron Ferris does 10-2 a.m. with Gaeno Khan 2 to 5 a.m. and Paul Russell on week-ends.

a roving "truck-a-luck" van spotting cars with window stickers, cash calls, and a monthly live country show at the Orpheum Theatre. Advertising efforts include a billboard campaign now underway. "We're being extra visible and have increased our news coverage," Knight added.

KIRL

KIRL, in St. Louis, went to a country format March 1, too, "from a very bubble-gum rock" format, according to program director Mike Fee, who reported a 1.0 (18-34 men) for the April-May period as compared to a .3 for October-November. "It's a moral victory for us, and I think things are looking up."

St. Louis has two other country stations, WIL-AM and WIL-FM, in a 24-station total market. KIRL, which maintains a playlist of 30 records, has also been concentrating on promotions as well as newspaper and television spots, according to Fee. Plans are for the station to begin broadcasting 24 hours a day (if now is on from dawn to dusk) around the middle of October.

Changes

The station started almost from scratch when the format change was made. "Everything was changed (including air personnel) except the call letters," Fee said. "Now we have the only full-time female announcer in St. Louis, on the air for the afternoon drive, and acceptance has been very good. Our plan is to do quite a bit of contest work, to be community-oriented and use a lot of remotes. We're also opening up a drive-in theatre three hours early on Sunday nights and offering a live country band. Cars with our window stickers get in half price."

Knight voiced what may be the consensus of people at the other two newcomer country stations: "We're not there yet, and the competition has been around for 15 years, but Rome wasn't built in a day, and we're working at it."

Cal West Expands Into Country Area

■ LOS ANGELES—Harvey Underdahl and Jack Allan, principles of Carl West Productions, have announced their expansion into the area of live concert production at a recent meeting.

Cal West's projected fall schedule was favorably received and according to both Underdahl and Allan, Cal West is now ready to successfully bring country and pop/country artists to the west coast and will now make efforts in that direction.

WAIM To Shift To Country Format

■ ANDERSON, S.C.—WAIM Radio here has been bought by a firm owned by Robert B. Nations, who assumes the post of station manager, and is scheduled to begin programming country music 24 hours a day beginning June 15.

Included in the new programming format will be one bluegrass selection every other hour and a half hour of solid bluegrass in the afternoons.

Country Fests

(Continued from page 63)

Earl Scruggs Revue, Larry Gatlin, Tammy Wynette, Don Williams, Kenny Rogers and Merle Haggard.

The Statler Brothers' Annual Happy Birthday USA Celebration July 4 in Stanton, Va. exceeded last year's attendance of 50,000. The celebration includes a parade and softball games and a free concert with local organizations operating the concession booths to benefit various charities. Johnny Rodriguez performed at this year's concert, along with the Statler Brothers.

The First Outdoor Concert at the Mad River Mountain Ski Resort July 3 in Columbus, Ohio, featured Bobby Bare, Johnny Paycheck, Tammy Wynette, Sue Richards, The Dillards, New Grass Revival, George Lindsey and McGuffey Lane. The concert, promoted by Paradise Island Productions, drew a crowd of approximately 5500.

The Seventh Annual Smithville Fiddlers' Jamboree in Smithville, Tenn. drew one of the largest crowds, with an audience of approximately 55,000, although performers were in many cases amateurs. Frazier Moss of Cookeville, Tenn., won his sixth title in seven years of champion of the Upper Cumberland. Sid Hillman, of Alabama, won the novelty award for his show-stopping rendition of "God Bless America" on the saw. Promoter Ralph Vaughn credited the large turn-out in part to a Public Broadcasting System broadcast of last year's jamboree last December.

Jennings & Julie



Waylon Jennings dropped by Jack Clement Recording Studios to visit with film star Julie Andrews during her recent recording sessions at the newly remodeled facility. The sessions at Clement marked Miss Andrews' first visit to Nashville. Arrangements for Miss Andrews to record in Music City were made in Los Angeles by Nashville producer Larry Butler (center). Label announcement and release date for the independently produced album will be forthcoming.

Specials, Giveaways Key WHK Celebration

■ CLEVELAND — WHK Radio here combined nightly music specials with a variety of entertainment-oriented giveaways for the Fourth of July weekend.

Included in evening programming through the weekend were live recorded concerts by Ronnie Milsap at the Grand Ole Opry, Charlie Daniels and Chirley Pride, Billy Crash Craddock at the Ivanhoe Theatre in Chicago, Elvis Presley at Madison Square Garden, and Glen Campbell at the Royal Festival Hall in London. "White Mansions," A&M's Civil War concept album, was also aired in its entirety as part of the special holiday weekend programming.

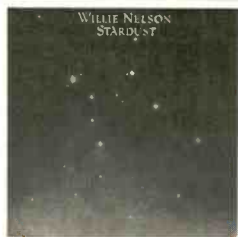
The Archie Rothman Sound Machine was presented as an "All-American Salute to the Fourth of July," with songs, stories, skits and satire about our country's birthday by Kate Smith, John Wayne, Bob Hope, Orson Bean, Stan Freberg, Paul Robeson, Judy Garland, National Lampoon, John Charles Thomas, the Smothers Brothers and Jonathan Winters.

WHK also awarded Larry Gatlin albums to weekend callers making them eligible for a grand prize drawing to win personal limousine service for two to the Larry Gatlin concert at Ponderosa Park July 16 with air personality Terry Stevens, where they will meet Gatlin backstage and receive a complete catalogue of Gatlin albums and a personalized Larry Gatlin t-shirt, courtesy of Monument Records and WHK.

Other special holiday weekend programming included hourly vignettes on the reaction of today's public when asked to sign a part of the Declaration of Independence as presented to them in petition form.

RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
 JULY 15 JULY 8



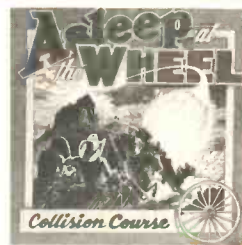
WKS. ON CHART

1	1	STARDUST WILLIE NELSON Columbia JC 35305 (5th Week)	10
2	5	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	3
3	2	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	24
4	4	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA APL1 2780	3
5	6	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065	5
6	3	OH! BROTHER LARRY GATLIN/Monument MG 7626	5
7	8	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	6
8	9	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	125
9	7	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	38
10	12	VARIATIONS EDDIE RABBITT/Elektra 6E 127	15
11	11	THE VERY BEST OF CONWAY TWITTY /MCA 3043	8
12	13	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	14
13	10	ENTERTAINERS . . . ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	15
14	14	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	13
15	15	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041	3
16	16	GUITAR MONSTERS CHESTER & LESTER/RCA APL1 2786	3
17	19	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	26
18	18	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	34
19	20	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/Columbia KC 35313	12
20	23	I BELIEVE IN YOU MEL TILLIS/MCA 2364	3
21	56	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 2375	2
22	22	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	134
23	26	LITTLE JUNIOR GARY STEWART/RCA APL1 2779	6
24	33	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	22
25	21	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	15
26	25	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	45
27	31	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	24
28	28	BILLY CRASH CRADDOCK SINGS HIS GREATEST HITS /ABC AY 1078	4
29	29	BOLD & NEW EARL SCRUGGS REVUE/Columbia JC 35319	9
30	27	HONKY TONK MASQUERADE JOE ELY/MCA 2333	11
31	57	HONKY TONK HEROES CONWAY TWITTY & LORETTA LYNN/MCA 2372	2
32	32	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	44
33	37	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. BSK 3173	7
34	34	LOVE . . . & OTHER SAD STORIES BILL ANDERSON/MCA 2371	3
35	24	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478	20
36	17	BILLY CRASH CRADDOCK /Capitol ST 11758	15
37	39	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/Scorpion (GRT) 8028	4

38 38 **BEST OF GENE WATSON**/Capitol ST 11782 4

CHARTMAKER OF THE WEEK

39 — **COLLISION COURSE**
 ASLEEP AT THE WHEEL
 Capitol SW 11726

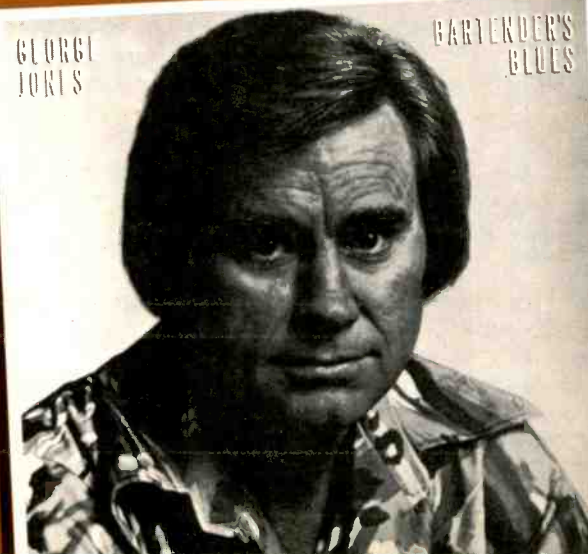


40	35	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	45
41	43	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	40
42	51	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	61
43	42	LABOR OF LOVE ROY CLARK/ABC AB 1053	9
44	53	FAMILY ALBUM DAVID ALLAN COE/Columbia KC 35306	10
45	54	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G	52
46	46	BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063	14
47	40	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/RCA APL1 2781	10
48	45	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/MCA 2330	19
49	49	TOGETHER FOREVER MARSHALL TUCKER BAND/Capricorn CPN 0205	6
50	—	NEW WINDS, ALL QUADRANTS SAMMI SMITH/Elektra 6E 137	1
51	47	BRAND NEW REX ALLEN, JR./Warner Bros. BSK 3190	6
52	52	FREE SAILIN' HOYT AXTON/MCA 2319	24
53	48	I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists LA 876 H	11
54	44	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	52
55	30	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	17
56	62	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	45
57	60	THE BEST OF THE OAK RIDGE BOYS /Columbia KC 35302	14
58	58	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	81
59	50	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	45
60	61	BEST OF DOLLY PARTON /RCA APL1 1117	111
61	59	REDHEADED STRANGER WILLIE NELSON/Columbia KC 334B2	146
62	36	NEVER MY LOVE VERN GOSDIN/Elektra 6E 124	10
63	67	RONNIE MILSAP LIVE /RCA APL1 2043	83
64	41	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES CRYSTAL GAYLE/MCA 2334	18
65	63	KENNY ROGERS /United Artists LA 689 G	88
66	64	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	67
67	65	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	21
68	66	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	45
69	68	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	33
70	55	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/Columbia KC 35288	16
71	69	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	47
72	73	TANYA TUCKER'S GREATEST HITS /MCA 3032	15
73	70	SWEET MAC DAVIS/Columbia JC 35284	5
74	71	SWEET LOVE FEELINGS JERRY REED/RCA APL1 2764	7
75	72	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	38

BARTENDER'S BLUES

THE ALBUM TAYLOR-MADE FOR GEORGE
 FEATURING THE SINGLE
 TAYLOR-WRITTEN FOR JONES

On Epic Records and Tapes
 Produced by Billy Sherrill



RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JULY 15 JULY 8

WKS. ON CHART

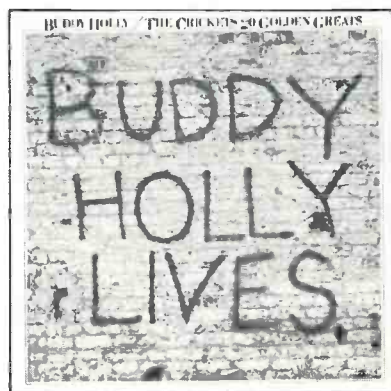
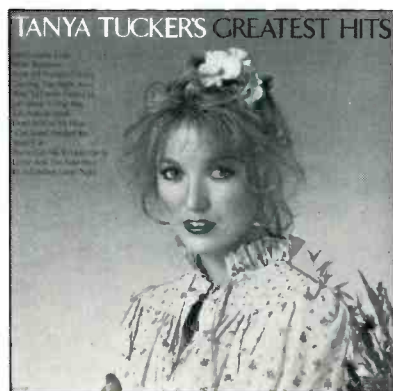
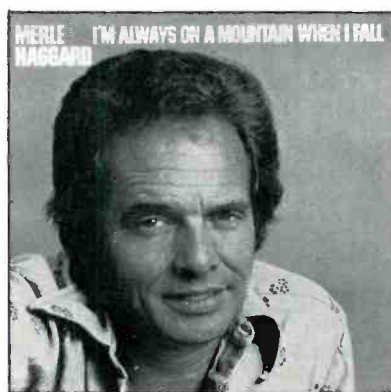
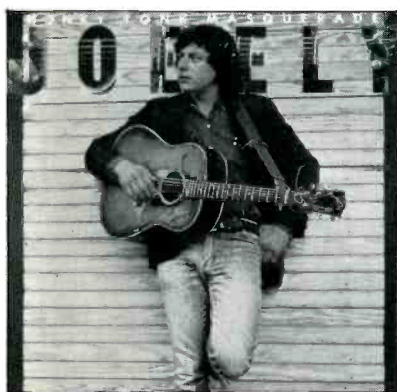
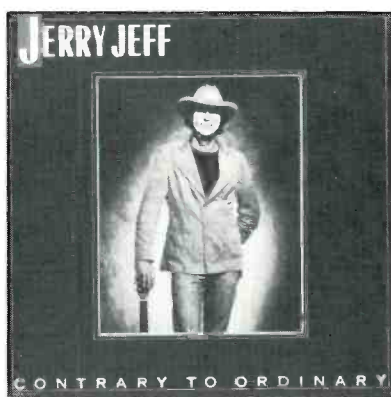
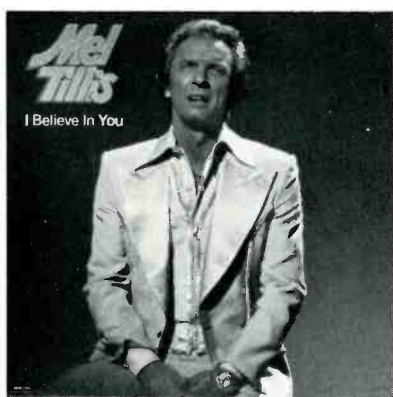
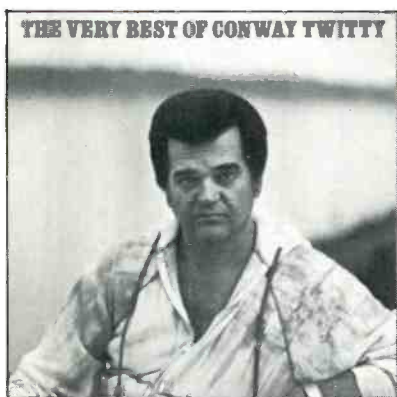
1	2	I BELIEVE IN YOU MEL TILLIS MCA 40900		10
2	5	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA 11270		7
3	3	THERE AIN'T NO GOOD CHAIN GANGS JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742		9
4	6	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists 1210		7
5	1	IT ONLY HURTS FOR A LITTLE WHILE MARGO SMITH/Warner Bros. 8555		12
6	7	TONIGHT BARBARA MANDRELL/ABC 12362		9
7	12	WHEN CAN WE DO THIS AGAIN T. G. SHEPPARD/Warner Bros. 8593		8
8	10	NEVER MY LOVE VERN GOSDIN/Elektra 45483		10
9	13	PITTSBURGH STEALERS KENDALLS/Ovation 1109		8
10	17	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488		6
11	14	SPRING FEVER LORETTA LYNN/MCA 40910		8
12	4	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 40893		12
13	16	YOU NEEDED ME ANNE MURRAY/Capitol 4574		10
14	18	PLEASE HELP ME, I'M FALLING JANIE FRICKE/Columbia 3 10743		8
15	19	THAT'S WHAT MAKES THE JUKEBOX PLAY MOE BANDY/Columbia 3 10735		9
16	24	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214		4
17	15	WEEKEND FRIEND CON HUNLEY/Warner Bros. 8572		10
18	26	ROSE COLORED GLASSES JOHN CONLEE/ABC 12356		8
19	23	(I LOVE YOU) WHAT CAN I SAY JERRY REED/RCA 11281		6
20	20	YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) JOHNNY RUSSELL/Polydor 14475		10
21	21	RAGAMUFFIN MAN DONNA FARGO/Warner Bros. 8578		8
22	27	WE BELONG TOGETHER SUSIE ALLANSON/Warner Curb 8597		4
23	25	THREE SHEETS IN THE WIND/I'D REALLY LOVE TO SEE YOU TONIGHT JACKY WARD & REBA McENTIRE/Mercury 55026		10
24	31	FROM SEVEN TILL TEN LORETTA LYNN & CONWAY TWITTY/MCA 40920		4
25	30	THE FOOL DON GIBSON/ABC/Hickory 54029		7
26	33	I'LL FIND IT WHERE I CAN JERRY LEE LEWIS/Mercury 55028		4
27	36	WHEN I STOP LEAVING (I'LL BE GONE) CHARLEY PRIDE/RCA 11287		4
28	28	I'VE BEEN TOO LONG LONELY BABY BILLY CRASH CRADDOCK/Capitol 4575		9
29	8	I NEVER WILL MARRY LINDA RONSTADT/Asylum 45479		10
30	42	RAKE AND RAMBLIN' MAN DON WILLIAMS/ABC 12373		3
31	38	TALK TO ME FREDDY FENDER/ABC 12370		5
32	32	WHEN THE FIRE GETS HOT ZELLA LEHR/RCA 11265		8
33	39	BETTER ME TOMMY OVERSTREET/ABC 12367		6
34	36	I CAN'T STOP LOVIN' YOU MARY K. MILLER/Inergi 307		7
35	40	COME SEE ME AND COME LONELY DOTTIE WEST/United Artists 1209		6
36	37	LET'S TRY TO REMEMBER DAVID ROGERS/Republic 020		8
37	43	ANOTHER FINE MESS GLEN CAMPBELL/Capitol 4584		6
38	45	I'LL JUST TAKE IT OUT IN LOVE GEORGE JONES/Epic 8 50564		3
39	9	I'LL BE TRUE TO YOU OAK RIDGE BOYS/ABC 12350		14
40	11	TWO MORE BOTTLES OF WINE EMMYLOU HARRIS/Warner Bros. 8553		14
41	49	BEAUTIFUL WOMAN CHARLIE RICH/Epic 8 50562		3
42	54	LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL) JOHNNY RODRIGUEZ/Mercury 55029		2
43	29	DON'T MAKE NO PROMISES (YOU CAN'T KEEP) DON KING/Con Brio 133		10
44	34	JUST ANOTHER RHINESTONE DON DRUMM/Churchill 7710		8

CHARTMAKER OF THE WEEK

45	BOOGIE GRASS BAND CONWAY TWITTY MCA 40929		1
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46	22	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	14
47	41	SLOW AND EASY RANDY BARLOW/Republic 017	16
48	51	WHEN I GET YOU ALONE MUNDO EARWOOD/GMC 102	10
49	44	LET ME BE YOUR BABY CHARLY McCLAIN/Epic 8 50525	15
50	46	NIGHT TIME MAGIC LARRY GATLIN/Monument 45 249	14
51	62	JUST KEEP IT UP NARVEL FELTS/ABC 12374	4
52	47	SLIPPIN' AWAY BELLAMY BROTHERS/Warner Bros. 8558	12
53	64	YOU'RE GONNA LOVE LOVE AVA BARBER/Ranwood 1085	6
54	50	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704	17
55	77	LET'S SHAKE HANDS AND COME OUT LOVIN' KENNY O'DELL/Capricorn 0301	2
56	68	UNDERCOVER LOVERS STELLA PARTON/Elektra 45490	2
57	71	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/Ovation 1107	4
58	61	LEFT OVER LOVE BRENDA LEE/Elektra 45492	5
59	48	HERE COMES THE REASON I LIVE RONNIE McDOWELL/Scorpion (GRT) 159	12
60	—	WOMANHOOD TAMMY WYNETTE/Epic 8 50574	1
61	59	WHERE HAVE YOU BEEN ALL MY LIFE ROY CLARK/ABC 12375	7
62	53	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022	18
63	73	I JUST HAD YOU ON MY MIND DOTTSY/RCA 11293	2
64	74	THE DAYS OF SAND AND SHOVELS NAT STUCKEY/MCA 40923	2
65	75	WALTZ OF THE ANGELS DAVID HOUSTON/Colonial 101	4
66	66	MY LAST SAD SONG JERRY WALLACE/BMA (WIG) 8 008	7
67	—	IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE) JOE STAMPLEY/Epic 8 50575	1
68	72	WHINE, WHISTLE, WHINE JOHN ANDERSON/Warner Bros. 8585	3
69	78	BAR WARS FREDDY WELLER/Columbia 3 10769	2
70	80	\$60 DUCK LEWIE WICKHAM/MCA 40928	2
71	—	BLUE SKIES WILLIE NELSON/Columbia 3 10784	1
72	82	SLOW DRIVIN' KENNY STAR/MCA 40922	2
73	84	KAY JOHN WESLEY RYLES ABC 12375	2
74	—	HELLO MEXICO (AND ADIOS BABY TO YOU) JOHNNY DUNCAN/Columbia 3 10783	1
75	—	NO LOVE HAVE I GAIL DAVIES/Lifesong 8 1771	1
76	76	BITS AND PIECES OF LIFE CAL SMITH/MCA 40911	6
77	—	MY HEART WON'T CRY ANYMORE DICKEY LEE/RCA 11294	1
78	85	THAT "I LOVE YOU, YOU LOVE ME TOO" LOVE SONG LANEY SMALLWOOD/Monument 255	3
79	—	(I WANNA) LOVE MY LIFE AWAY JODY MILLER/Epic 8 50568	1
80	—	THE FARMER CLEDUS MAGGARD/Mercury 55033	1
81	—	I DON'T LIKE CHEATIN' SONGS DALE McBRIDE/Con Brio 135	1
82	81	HAPPY GO LUCKY MORNING TERRI HOLLOWELL/Con Brio 134	5
83	92	HELLO! REMEMBER ME BILLY SWAN/A&M 2046	2
84	83	IF I EVER NEED A LADY CLAUDE GRAY/Granny 10006	5
85	99	MUSIC, MUSIC, MUSIC REBECCA LYNN/Scorpion 0550	2
86	87	NEVERTHELESS HANK SNOW/RCA 11276	3
87	86	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) BRIAN COLLINS/RCA 11277	5
88	88	DANCE WITH ME MOLLY ROGER BOWLING/Louisiana Hayride 783	3
89	67	HELLO, THIS IS JOANNIE PAUL EVANS/Spring 183	8
90	79	I NEVER GO AROUND MIRRORS RONNIE SESSIONS/MCA 40917	4
91	—	YOU CAN COUNT ON ME DAVID ALLAN COE/Columbia 3 10753	1
92	—	YOU SNAP YOUR FINGERS DAVID WILLS/United Artists 1196	1
93	—	I WANT TO LOVE YOU JERRY FOSTER/Monument 256	1
94	—	HELLO, THIS IS ANNA O. B. McCLINTON/Epic 8 50563	1
95	100	YOU'VE JUST FOUND YOURSELF A NEW WOMAN JENNY ROBBINS/EI Dorado 152	2
96	96	THE PERFECT LOVE SONG DURWOOD HADDOCK/Eagle International 1144	3
97	91	THE REASON WHY I'M HERE MIKE LUNSFORD/Gusto 187	6
98	98	DIVORCE SUIT BILL PHILLIPS/Soundwaves 4570	3
99	—	HEY, WHAT DO YOU SAY (WE FALL IN LOVE) SUE RICHARDS/Epic 8 50546	1
100	52	GOTTA QUIT LOOKIN' AT YOU BABY DAVE & SUGAR/RCA 11251	15

SUPER HOT COUNTRY MCA RECORDS



Which Peter Gabriel?



Peter Gabriel has never been one for convention, so when he decided to name his brand new album the same as the last one...what could we do?

On Atlantic Records and Tapes 

At least you can see his face on the cover this time.