

# RECORD WORLD

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 DAVE PELOSO  
 2941 ST. ELMO N.E.  
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## Who In The World: Evelyn 'Champagne' King

### HITS OF THE WEEK

#### SINGLES

**MEAT LOAF, "PARADISE BY THE DASHBOARD LIGHT"** (prod. by Todd Rundgren) (writer: J. Steinman) (E. B. Marks/ Neverland/Peg, BMI) (6:58). A boogie woogie beat is the backbone of this new disc, heavier and longer than the group's first top ten record. It's a duet with Phil Rizzuto adding the play-by-play. Epic/Cleveland Intl. 477.

**BOSTON, "DON'T LOOK BACK"** (prod. by Tom Scholz) (writer: T. Scholz) (Pure, ASCAP) (4:05). The long-awaited second Boston album is previewed with this first recorded product in three years. The sound is much the same as the mega-platinum last with the strong bass/guitar line sweetened by Brad Delp's stellar vocals. Epic 50591.

**HEATWAVE, "MIND BLOWING DECISIONS"** (prod. by Barry Blue) (writer: J. Wilder) (Wilder, Music) (3:58). The English group scored big r&b and pop with "The Groove Line" and this new single is right in the same pocket. The lyrics are loveable, the harmonies flawless and Barry Blue's production gives it stamina. Epic 50586.

**LINDA RONSTADT, "BACK IN THE U.S.A."** (prod. by P. Asher) (writer: Chuck Berry) (Arc, BMI) (3:02). A spruced-up mid-'50s beat cornerstones Ronstadt's version of the Chuck Berry classic. It's the hardest rocking, and least country, tune she's recorded in some time and could expand her audience even further. It's patriotic with a beat. Asylum 45519.

**HALL & OATES, "IT'S A LAUGH"** (prod. by David Foster) (writer: D. Hall) (Hot-Cha/Six Continents, BMI) (3:49). The duo returns to their r&b/pop roots here with this first release from their "Along The Red Ledge" lp. Daryl Hall's vocals are especially bright this time around and the production which holds it together is just right. RCA PB 11371.

**THE BEATLES, "SGT. PEPPER'S LONELY HEARTS CLUB BAND"/"WITH A LITTLE HELP FROM MY FRIENDS"** (prod. by G. Martin) (writers: Lennon/McCartney) (Maclen, BMI) (4:43). This first ever single release from the Beatles' concept album is a blend of two of their best loved songs. With the release of so many remakes, this should get attention. Capitol 4612.

**THE WHO, "WHO ARE YOU"** (prod. by Glyn Johns-Jon Astley) (writer: Peter Townshend) (Eel Pie/Towser, BMI) (3:22). The group's first recorded product in several years has all the fingerprints of their past records and yet a completely new feeling as well. The instrumentation is powerful in contrast to the flowing vocal hook. MCA 7708.

**ASHFORD & SIMPSON, "IT SEEMS TO HANG ON"** (prod. by same) (writers: N. Ashford-V. Simpson) (Nick-O-Val, ASCAP) (3:40). Ashford & Simpson's signature vocal blend is especially effective on this new disc. No duo does this kind of song better and the slick disco mix jumps right off the record. It could cross in many directions. Warner Bros. 8651.

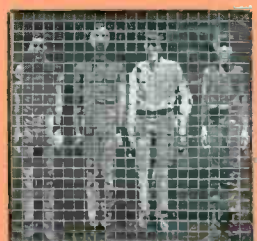
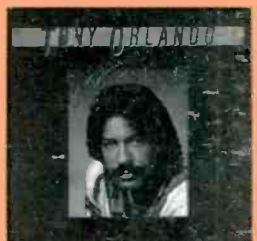
#### ALBUMS

**PAUL ANKA, "LISTEN TO YOUR HEART."** This is Anka's first record for his new label, RCA, and the first produced for him by the Entertainment Company. Anka is at his best, once again, as a writer as well as a song stylist. The single "Brought Up In New York (Brought Down In L.A.)," should help propel him back onto the charts and onto the program lists. RCA 2892 (7.98).

**ROBIN TROWER, "CARAVAN TO MIDNIGHT."** Trower, a perennial AOR favorite, continues to prove his virtuosity as one of the best British guitarists around with this second Don Davis produced album. The single, "My Love," with a gusty James Dewar vocal is already receiving considerable FM airplay and should help gain Trower a bigger audience. Chrysalis CHR 1189 (7.98).

**"TONY ORLANDO."** Orlando's first album since his withdrawal from public view last year is an honest and thoughtful return to his r&b roots. Along with producer Jerry Wexler, Orlando covers classics such as "Let the Good Times Roll," "Don't Let Go," "Save the Last Dance For Me" and "Bring It On Home To Me." It's one of his best efforts. Elektra 6-149 (6.98).

**TALKING HEADS, "MORE SONGS ABOUT BUILDINGS AND FOOD."** The group's second album takes a step in the direction of maturity with a sound that should appeal to those outside of new wave circles as well as those from within. Production by Brian Eno takes the group to higher ground on songs like "Take Me To The River" and "With Our Love." Sire SRK 6058 (WB) (7.98).



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**CURB**  
RECORDS

# RECORD WORLD

## Retailers Are Cautiously Gearing Up For First Anniversary of Elvis' Death

By MARGIE BARNETT

■ NASHVILLE—As the first anniversary of Elvis Presley's death quickly approaches (Aug. 16), retailers across the country are gearing up their stores with extra Presley stock. But the types and quantities of merchandising tools employed vary in conjunction with views on the potential sales results.

"We are going to participate in the Elvis program—increase our stocks and advertise the product, but we are just not certain as to the type of sales it will generate," states Jim Rose, general manager for Rose Records in Chicago.

### Participation

Uncertainty is the key feeling among most retailers, but it has not hampered the majority from participating in part or all of RCA's Elvis merchandising package. It spotlights the new lp, "Elvis Sings For Children and Grownups Too," and a special limited edition collector's series of singles with supporting posters, streamers, radio and TV ads and a 200 record dump with a header card for merchandising displays.

### Response

According to Dick Carter, RCA's division vice president, field marketing, response to the package has been much better than anticipated. Carter explains that the purpose behind the campaign is to bring about an aware-

ness of the sales potential Elvis still commands. "Through research that we have conducted, we have found the demand in the marketplace to be greater than originally thought after Presley's death. Apparently his impact has not diminished and is still growing."

### Merchandising

Several retailers are preparing for a good consumer response to the publicity and merchandising surrounding the commemoration of Elvis' death. According to Fred Traub, buyer for Record Bar, the chain is running a radio flight this week and an in-store display contest, merchandising the singles package, the new album and a

(Continued on page 61)

## New Bergman-Grieff Label Is Unveiled As 300 Gather for Record Bar Convention

By MIKE FALCON

■ NASHVILLE—Store managers, area supervisors and upper management personnel from the 80-plus store Record Bar chain gathered at Nashville's Opryland Hotel Sunday (6) through Wednesday (9) for the firm's annual convention. In a surprise move, president and chief operating officer Barrie Bergman introduced The Mighty Clouds of Joy as the first act to be signed to his new CBS-distributed label, Cypress Records. Although no more details were available, the news was enthusiastically received by employees of the retail operation. The label is co-founded by Barry Grieff, former vice president of marketing for ABC Records.

Other announcements at the

convention, which saw over 300 people gather for some of the workshops, included expansion plans (a projected 100 outlets by the end of fiscal 1979), the unveiling of a new corporate logo and a proposed profit-sharing plan, and the estimated \$43 million fiscal 1978 sales figure, which represents a 63 percent increase over the 1977 figure of \$27 million. Additionally, a merchandising panel, featuring some of the most knowledgeable sales and marketing people on label payrolls, conducted a two-hour presentation (see separate story).

The 1978 sales projection, large as it is, is dwarfed by the company's 1979 projection: \$60 million. To achieve this kind of increase, the Record Bar chain will continue on a fairly rapid, but financially stable, expansion program.

The increase to 100 stores by October 1979 will include a possible 20 superstores in the 6,000 to 10,000 square-foot range. While the first free-standing superstore in the predominantly mall-oriented chain is called "Tracks," the new locations will most likely retain the Record Bar name and logo to reinforce the defined corporate image. The only possible exception would be a considered Virginia Beach location, located near the first Nor-

(Continued on page 57)

## ASCAP Will Answer Price-Fixing Charges As Licensing Battle With CBS-TV Continues

By BILL HOLLAND

■ WASHINGTON—ASCAP is expected to reply this week to a scathing CBS brief submitted to the Supreme Court two weeks ago which alleged that ASCAP and BMI have been engaged in practices CBS calls "price-fixing."

### Brief

The CBS brief calls for the denial of ASCAP and BMI petitions for certiorari of a 1977 Appeals Court decision that ruled unlawful the organizations' blanket li-

cense method of collecting fees, and also asks that the Supreme Court should not grant a review of the case.

In the CBS brief summary, the respondents say that the case involves "nothing less than the delegation by all sellers, to a central committee, of the authority to fix prices on their products."

### Remedy

"The only question of significance this case has ever presented concerns not the illegality of defendants' conduct, which is flagrant, but the details of the remedy required to effectively pry open to competition a market that has been closed by defendants' illegal restraints," the brief contends, quoting from remarks in a similar case between the International Salt Co. and the United States.

### Original Decision

The original court decision in the case by the U.S. District Court did not find that ASCAP and BMI were engaging in price-fixing by offering blanket licenses, but last year the U.S. Appeals Court overturned that decision.

The case has been on the Supreme Court docket since then, with both parties filing briefs in Washington.

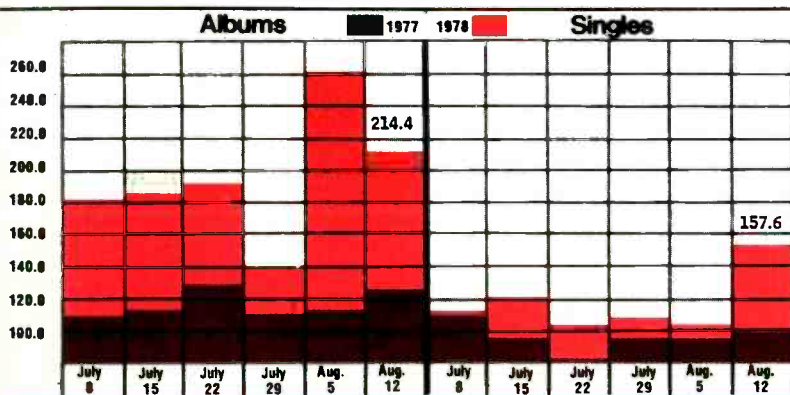
(Continued on page 61)

## BMA Schedules First Meetings

■ PHILADELPHIA—La Costa has been selected as the site for the Black Music Association's first corporate government meetings. Sunday, September 10 through Wednesday, September 13 will be utilized for resolving and confirming all corporate business; planning sessions for committee projects and goals; and electing officers of BMA's corporate divisions and the chairpersons of its project committees. Attendance at this corporate government meeting has been limited to BMA members of the board of directors, executive council and advisory board, as well as BMA's administrative, publicity and legal staff. Professional security is being

(Continued on page 50)

## RECORD WORLD SALES INDEX



\*The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

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■ **Page 10.** What's the secret behind RSO Records' enormous success in the past year? Al Coury doesn't give it all away, but in his Dialogue he tells much about RSO's birth, growth and organization. Part One (the sequel follows next week) deals with the company's move from Atlantic to Polygram, and its first challenges—the reestablishment of the Bee Gees and Eric Clapton.



■ **Page 46.** Top executives of Polygram Distribution and its affiliated labels met in New York two weeks ago to discuss the company's exceptional sales gains, and to plan strategies for the company's fall "World of Music" sales campaign. Record World provides photographic coverage of the event.

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## POWERHOUSE PICKS

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

**Bob Seger** (Capitol) "Hollywood Nights." Proving to be one of the hottest records out, as it continues to pull in numerous primary and secondary adds.

**John Travolta, Olivia Newton-John & Cast** (RSO) "Summer Nights."

Another record from "Grease" is showing excellent activity as it jumps up radio station charts. Several majors hit it this week and good sales are being reported.

## Epic Names DeMarino Artist Development VP

■ **NEW YORK**—Bruce Lundvall, president, CBS Records Division, has announced the appointment of Al DeMarino to vice president, artist development, Epic/Portrait/Associated Labels.



Al DeMarino

In his new position, DeMarino will be responsible for coordinating all phases of career development for artists on the Epic, Portrait and Associated Labels. He will report directly to Jim Tyrrell, vice president, marketing, Epic/Portrait/Associated Labels.

DeMarino joined the Epic/Portrait/Associated Labels in July, 1976 as director, artist development, E/P/A, the position he has held until his current move. Following graduate school he went to WOR-TV in 1964 in program operations. In 1965 he joined the William Morris Agency as an agent trainee. DeMarino left William Morris in 1973 as co-head of their music department to become a vice president of CMA, now the ICM Agency, directing their east coast music department.

## Capitol Sales Up

■ **LOS ANGELES**—Capitol Industries-EMI Inc. last week reported its fiscal 1977-78 financial performance, with increased sales but a slightly narrowed profit margin. Sales of \$222,677,000 for the fiscal year ended June 30, 1978 bettered the comparable '77 figure of \$209,765,000, while a federal income tax reversal of \$5,300,000 during the earlier period amplified a slight profit dip; net income for fiscal '77-78 was \$10,006,000, or \$3.03 per share as compared to \$10,860,000 net, elevated by the reversal sum to \$16,160,000, or \$4.89 per share during the previous year.

## Changes at 20th

■ Late last week informed sources reported that Harvey Cooper, senior vice president of a&r and promotion, Lenny Beer, vice president of promotion, Toni Profera, national singles promotion director and Kevin Keogh, national field promotion director, had all resigned their posts with 20th Century Fox Records.

# RECORD WORLD

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

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

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

SR. VICE PRESIDENT/WEST COAST MGR. **SPENCE BERLAND**

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

**Samuel Graham**/Assistant Editor  
**Mike Falcon**/Assistant Editor  
**Terry Droltz**/Production  
**Portia Giovinazzo**/Research Assistant  
6290 Sunset Boulevard  
Hollywood, Calif. 90028  
Phone: (213) 465-6126

NASHVILLE  
**TOM RODDEN**  
VICE PRESIDENT  
SOUTHEASTERN MANAGER  
**Walter Campbell**/Southeastern Editor  
**Marie Ratliff**/Research  
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**Margie Barnett**/Assistant Editor  
**Red O'Donnell**/Nashville Report  
49 Music Square West  
Nashville, Tenn. 37203  
Phone: (615) 329-1111

LATIN AMERICAN OFFICE  
**TOMAS FUNDORA**  
VICE PRESIDENT  
3140 W. 8th Ave., Hialeah, Fla. 33012  
(305) 823-8491

ENGLAND  
**PHILIP PALMER**  
Manager  
Suite 22/23, Langham House  
308 Regent Street  
London W1  
01 580 1486

JAPAN  
**ORIGINAL CONFIDENCE**  
CBON Queen Building  
18-12 Roppongi 7-chome  
Minato-ku, Tokyo

CANADA  
**ROBERT CHARLES-DUNNE**  
19 Yorkville Avenue  
Toronto, Ontario  
Canada M4W 1L1  
(416) 964-8406

GERMANY  
**JIM SAMPSON**  
Liebherstrasse 19  
8000 Muenchen 22, Germany  
Phone: (089) 22 77 46

FRANCE  
**GILLES PETARD**  
8, Quai de Stalingrad, Boulogne 92, France  
Phone: 520-79-67

SPAIN  
**JOSE CLIMENT**  
Virgen de Lourdes 2  
Madrid 27, Spain  
Phone: 403-9651, Phone: 403-9704

MEXICO  
**VILO ARIAS SILVA**  
Peten 151-402 Colonia Navarte  
Mexico 12, D.F.  
Phone: 536-41-66

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# It's a laugh

PB-11371

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FROM THEIR FORTHCOMING ALBUM

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*David Foster*



## Col Names Oberman West Coast Merch. VP

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Ron Oberman to the newly created position of vice president, merchandising, west coast, Columbia Records.



Ron Oberman

In his new position, Oberman will be responsible for overseeing the west coast merchandising activities of all albums and singles released on the Columbia label. Reporting to Oberman will be Columbia Records' west coast product management department. Oberman will report directly to Ron McCarrell, vice president, merchandising, Columbia Records.

Oberman joined Columbia in 1972 as associate director, press and information, and the following year was named director of the department. In early 1975 he was named director, merchandising, west coast. He entered the record business in 1967 with Mercury Records in Chicago, where he served as director of the press department until 1971. Following a year-and-a-half stint in personal management, he joined Columbia in New York.

## CRP Price Hike

■ NEW YORK—Custom pressing customers of Columbia Record Productions will pay one and a half cents more for each lp and one-half cent more for each single under the terms of a CRP price hike that took effect last Monday (7).

CBS Records had hinted in May that its pressing division's prices would be going up, after the settlement of a six-week strike by Teamsters Union members at CRP's Pitman, N.J. plant gave employees there a sizeable, though undisclosed, wage increase.

Other costs, including those of polyvinyl chloride, cardboard and paper, have also gone up steadily, and contributed to CRP's decision to raise its prices, according to a letter sent to CRP customers last month.

No CBS executives would comment on the increases last week.

## Arista Holds Presentations

By SAMUEL GRAHAM

■ LOS ANGELES — The last of Arista Records' four regional product presentations (see RW August 12), held here at the Beverly Wilshire Hotel last Wednesday (9), was highlighted by president Clive Davis' announcements of new signings to the label, specifically those of Bobby Womack and Dionne Warwick. Davis also reported that 31 of 48 Arista artists sold over 100,000 copies of their most recent releases.

The presentation, during which Davis unveiled the product that will be released during the fall and Christmas months under Arista's "Super Season" banner, was attended by a number of radio programmers, representatives of key retail accounts, distributors, Arista field personnel from several cities (including Denver, Phoenix, Seattle and Los Angeles), producers, managers and some of the artists themselves.

Other key announcements during the day-long meeting centered on the Bay City Rollers, whose next album will be released in conjunction with a prime time television special on NBC, and Barry Manilow, whose single "Ready to Take a Chance Again" (from the film "Foul Play") will be issued this week. Davis added that a two-disc set of Manilow's greatest hits is also in the works.

## Columbia Signs Gladys Knight



Jack Craig, senior vice president and general manager, Columbia Records, has announced the signing of Gladys Knight to the Columbia label. Recording plans are now being discussed. Pictured at the recent CBS Records Convention in Los Angeles are, from left: Mickey Eichner, VP, east coast a&r, Columbia; Fred DeMann, co-manager; Walter Yetnikoff, president, CBS Records Group; Gladys Knight; Bruce Lundvall, president, CBS Records Division; Jack Craig, senior VP and general manager, Columbia Records; Ron Weisner, co-manager; and Don Ellis, VP national a&r, Columbia.

## MCA Taps Kubernik

■ LOS ANGELES—Harvey Kubernik has been appointed west coast director of a&r for MCA Records, according to Denny Rosencrantz, vice president of a&r for the label.

Most recently, Kubernik was involved in the pre-production and communication for Phil Spector and held the west coast director of publicity position for Danny Goldberg, Inc.

Kubernik, a music journalist in the Los Angeles area for the past four years, will continue as the Los Angeles correspondent for Britain's music weekly, Melody Maker.

Kubernik will be located at the MCA national offices in Universal City.

## Pickwick Unveils Quintessence Albums

■ LOS ANGELES—Pickwick Records unveiled the initial 17 album release in its new Quintessence Jazz Series of budget-priced jazz reissues during a reception held here last Wednesday (9) and hosted by Pickwick Records general manager Bob Newmark and C. Charles Smith, Pickwick International president.

Launched over a year, Quintessence was originally developed as a classical line, but for the new jazz release veteran jazz specialist Gene Norman was enlisted to develop a separate catalogue culled from vintage jazz catalogues. The first release, tentatively set for late August, will feature releases by Chick Corea, Carmen McRae, Lionel Hampton, Zoot Sims and Buddy Rich, Buddy Rich as leader, Jimmy McGriff, Dizzy Gillespie, Duke Ellington, Bunny Berigan, Johnny Hodges, Coleman Hawkins, Freddie Hubbard, Charles Mingus and Sonny Rollins.

In supervising the packages, Norman has featured liner commentary by writers including Leonard Feather, Bob Porter and Dave Dexter. Pickwick is also readying an extensive merchandising campaign kicking off with a comprehensive merchandising kit currently being distributed to retail customers. Kits include covers of the individual releases, summaries of the repertoire for each, a poster, order form and other aids.

According to Newmark, the line will be further expanded with the next album release set for this October.

## McDougal to Fantasy

■ BERKELEY, CAL.—Weldon A. McDougal has joined Fantasy/Prestige/Milestone/Stax Records as east coast director of promotion/black music. A 30-year veteran of the music business, McDougal spent over ten years at Motown in a variety of capacities.

## Atlantic Fetes Genesis



Atlantic recording group Genesis recently arrived in New York City for a solo headlining engagement at Madison Square Garden. Following the Madison Square Garden performance, Atlantic hosted a dinner at the Shexan restaurant, where the group was presented with gold records for their current album, "... And Then There Were Three..." Shown at the gold record dinner in New York are, from left: (standing) Atlantic senior vice president Michael Klenfner, Charisma Records chief Tony Stratton-Smith, Mike Farrel of the William Morris Agency, Atlantic national pop album promotion director Tunc Erim, Genesis' tour guitarist Daryl Stuermer, Mike Rutherford of Genesis, group manager Tony Smith, Genesis' Tony Banks, Atlantic national publicity director Stu Ginsburg, and Charisma Records' U.S. representative Nancy Lewis; (kneeling) Phil Collins of Genesis, Atlantic chairman Ahmet Ertegun, senior vice president of promotion Dick Kline, and Dick Fraser of the group's management company.

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# RECORD WORLD CHART ANALYSIS

## Taste of Honey, Pablo, Foreigner Surge; Boston Bows Strongly, Seger Stays Hot

By PAT BAIRD

■ The top three records all held their positions on this week's RW Singles Chart and, with A Taste of Honey (Capitol) bulleting at #4, the four biggest selling pop records are also on the R&B Singles Chart.

**Singles**

Frankie Valli (RSO) held at #1 for the second week and a bulleting at #60 r&b. The Commodores (Motown), #2 here, is #2 bullet r&b, and the Rolling Stones (Rolling Stones) is #3 pop and #31 r&b. A Taste of Honey is #1 bullet r&b.

Also bulleting in the Top 10 are Pablo Cruise (A&M), selling well both retail and at the racks, for #6 bullet, and Foreigner (Atlantic), top 10 in all major markets and selling well, for #7 bullet.

Rounding out the top of the chart are: Donna Summer (Casablanca) #5; Barry Manilow (Arista) #8; John Travolta & Olivia Newton-John (RSO) #9, and Joe Walsh (Asylum), up one spot to #10.

The first single release from the long-awaited Boston second album is this week's Chartmaker on immediate adds, coming in here at #43 bullet.

Just outside the Top 10, Olivia Newton-John (RSO) moved to #11 bullet on good sales figures and adds this week at ABC and WLS, while Toby Beau (RCA) also showed good sales and station moves for #12 bullet. Walter Egan (Col), also added at WABC, took top 10 move in other markets for #15 bullet, and Exile (Warner/Curb), top 10 in the south and showing strong movement elsewhere, took the #18 bullet spot. Earth, Wind & Fire (Col), #9 bullet r&b, continued

adds and movement for #19 bullet. Teddy Pendergrass (Phila. Intl.) and Quincy Jones (A&M) both re-gained bullets at #20 and #21 on major market adds and playlist moves.

Rita Coolidge (A&M) continued adds and movements on the major and secondaries levels for #22 bullet and Chris Rea (UA) stayed strong on all radio levels for #24 bullet. Nick Gilder (Chrysalis) continued his strong add pattern of the past three weeks for #25 bullet and Rick James & The Stone City Band (Gordy), last week's Powerhouse Pick, stayed in the top 10 of a number of major markets for #28 bullet. Little River Band (Harvest) picked up more major adds for #30 bullet.

John Travolta & Olivia Newton-John (RSO), already top 10 in San Francisco, New Orleans and other markets, moved to #32 bullet here, while Bob Seger (Capitol), last week's Chartmaker, continued as one of the most added records of the past few weeks for #35 bullet. Both records are Powerhouse Picks this week. Foxy

(Dash), #4 r&b, moved to #36 bullet here while Anne Murray (Capitol), top 10 in several northeastern markets, bulleted to #37. Kenny Loggins (Col) picked up strong major market adds for #38 bullet and John Paul Young (Scotti Bros.) continued momentum for #40 bullet.

Still moving well are: Cars (Elektra) #42 bullet; The Kinks (Arista) #45 bullet; The McCrarys (Portrait), #19 bullet r&b and picking up the Miami and Memphis markets this week for #48 bullet. Crystal Gayle (UA), #1 bullet on the Country Singles Chart, moved to #51 bullet here and Barbra Streisand (Col) moved to #52 bullet. LTD (A&M), #8 bullet r&b, and doing well in crossover markets, bulleted to #57 while Gerry Rafferty (UA) continued major and secondary adds for #59 bullet.

Still gaining airplay and moves are: Moody Blues (London) #60 bullet; Aerosmith (Col) #61 bullet; Billy Joel (Col) #62 bullet; Dan Hill (20th Cent.) #63 bullet; Alicia Bridges (Polydor) #70 bullet. (Continued on page 55)

## Top Albums Stay Same in Close Battle; Ayers Chartmaker, Bros. Johnson Moves Up

By ALAN WOLMARK

■ "Grease" (RSO), for the fifth consecutive week, finds itself comfortably ahead of the competition as this week's very tight

**Albums**

top 10 intensely battles for the consumer's dollar. The deadlocked top 10, with the only moves being Pablo Cruise (A&M) and Bob Seger (Capitol) switching places at #8 and #9 respectively, has only one bullet this week, that being Pablo Cruise with its #6 bulleting single boosting its strength.

### Top 20 Activity

Other top albums maintaining their positions this week are the Rolling Stones (Rolling Stones) at #2; Commodores (Motown) at #3; Foreigner (Atlantic) at #4; "Sgt. Pepper's Lonely Hearts Club Band" (RSO) at #5; "Saturday Night Fever" (RSO) at #6; Andy Gibb (RSO) at #7; Joe Walsh (Asylum) at #10; Teddy Pendergrass (Phila. Intl.) at #11 and Gerry Rafferty (UA) at #12.

### Billy Joel

With 46 weeks on the album chart already under its belt, Billy

Joel (Columbia) has regained its bullet at #13 bolstered by another single hit bulleting at #62. It is the only other bullet in the top 20.

### Crossovers

Three solid top 10 r&b crossover lps are bulleting in the 20s pop-side this week. Heavy rack action has the Brothers Johnson (A&M) pulling in at #21 bullet in addition to its solid r&b activity securing it the #7 r&b slot. A Taste Of Honey (Capitol) at #27 bullet is also at #5 r&b while Rick James Stone City Band (Gordy) is at a bulleted #29 pop and #3 r&b with its single at #28 bullet pop.

Kenny Loggins' (Columbia) single duet with Stevie Nicks is at a bulleted #38 and subsequent strong retail sales on his "Night-watch" lp has it at #35 bullet. Johnny Mathis & Deniece Williams (Columbia) is moving up the chart with pop and r&b action on the retail level and this week is at #44 bullet.

### Chart Climbers

Below the top 50 are the Emotions (Columbia) at #52 bullet as its sales mount up with pop and r&b consumers in its second week; UFO (Chrysalis) at #56

bullet; and Michael Henderson (Buddah) at #58 bullet. Evelyn "Champagne" King (RCA) is at #60 bullet; strong rack item Shaun Cassidy (Warner/Curb) at #67 bullet; The Cars (Elektra), in its third week, is at a bulleted #70 as it establishes a solid geo-

graphic spread and its single continues to build; Slave (Cotillion) is a substantial retail crossover item in its second week at #73 bullet, and just behind it is Dolly Parton's (RCA) #74 bullet "Heartbreaker" lp, enjoying good retail (Continued on page 55)

## REGIONAL BREAKOUTS

### Singles

#### East:

Nick Gilder (Chrysalis)  
LRB (Harvest)  
Travolta & Newton-John (RSO)  
Foxy (Dash)

#### South:

Nick Gilder (Chrysalis)  
Cars (Elektra)

#### Midwest:

Nick Gilder (Chrysalis)  
LRB (Harvest)  
Foxy (Dash)  
Anne Murray (Capitol)

#### West:

Anne Murray (Capitol)  
Kenny Loggins (Columbia)  
Cars (Elektra)  
Moody Blues (London)

### Albums

#### East:

Dolly Parton (RCA)  
Roy Ayers (Polydor)  
KC & The Sunshine Band (TK)  
Ohio Players (Mercury)  
Foxy (Dash)  
Chick Corea (Polydor)

#### South:

Dolly Parton (RCA)  
Roy Ayers (Polydor)  
KC & The Sunshine Band (TK)  
Ohio Players (Mercury)  
Foxy (Dash)  
Chick Corea (Polydor)

#### Midwest:

Roy Ayers (Polydor)  
KC & The Sunshine Band (TK)  
Foxy (Dash)  
Kenny Rogers (UA)  
Chick Corea (Polydor)  
Atlantic Starr (A&M)

#### West:

Dolly Parton (RCA)  
Roy Ayers (Polydor)  
Ohio Players (Mercury)  
Sylvester (Fantasy)  
Chick Corea (Polydor)  
Atlantic Starr (A&M)



# Is It Still Good To Ya?



## YOU BET IT IS.

In fact, the sound of **ASHFORD & SIMPSON** is better than ever on their brand new Warner Bros. album.

### **IS IT STILL GOOD TO YA**

Featuring the single "It Seems To Hang On" WBS 8651

Produced by Nickolas Ashford & Valerie Simpson for Hopsack & Silk Productions

On Warner Bros. records & tapes BSK 3219

(See Ashford & Simpson in concert. Their new show hits the road in October)

Management: George Schiffer



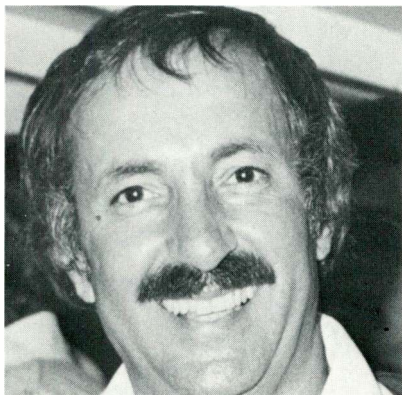
# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Al Coury and The Growth of RSO (Part I)

By SAM SUTHERLAND

■ When RSO Records first bowed as a custom record label, its small roster was devoted primarily to English rock, capped by long-term Stigwood artists the Bee Gees and Eric Clapton. That was before the Bee Gees underwent a dramatic musical shift carrying them into fertile new crossover territory; RSO entered a new distribution agreement with Polygram; and Al Coury was appointed president. Since then, the label has been transformed into a full-service record company, its roster has broadened to enter virtually every contemporary pop, rock and r&b format, and sales and airplay have catapulted a still small roster into a share of airplay and sales rivalling many majors. That alone would be enough growth for any two-year plan, but RSO's story has been highlighted most by an integrated music/movie marketing sensibility culminating in the rapid succession of "Saturday Night Fever," "Grease" and "Sgt. Pepper's Lonely Hearts Club Band," each setting new sales records not only for soundtrack product, but for singles success as well. In the following Dialogue, Al Coury—already a career music veteran who rose to the head of both a&r and promotion while at Capitol—reviews the preliminary restructuring and promotion strategies that led to RSO's epochal record sales and box office receipts for "Saturday Night Fever." Next week, Coury and Rich Fitzgerald, VP, promotion for the label, discuss how RSO has extended that momentum to snare a dominant chart stance for its subsequent movie/record blockbusters while continuing to broaden sales for a growing but still small stable of artists.



Al Coury

Record World: When you accepted the presidency of RSO Records in early '76, how did you view the company as it had developed up to that point, prior to its new management and distribution arrangements?

Al Coury: It was basically a production company that released its product through Atlantic. RSO had its own label under that deal, RSO Records, but it was essentially a company that supplied Atlantic with the finished master tapes; Atlantic's participation was a joint venture in which they would sell, promote, market and do everything else.

RW: Did you enter as head of that existing structure, or were your responsibilities wider ranging?

Coury: When I made my deal with Robert Stigwood, it wasn't a record company. So, in a sense, that was really just the initial negotiation; then I started to put a record company together from scratch, beginning with the hiring of the first three or four people, from the secretary up.

RW: Apart from just setting staff, what did you feel was the first priority in establishing the new RSO Records?

Coury: First, of course, we decided not to release anything until I thought I had, from my point of view, something that people were going to be really conscious of. I felt there were people who knew a little bit of my reputation who would be very aware of our first few releases; people normally do that with any new company. They look at the first couple of records that you put out and expect them to provide the street with some feeling as to whether this company is going to get off the ground in a healthy way.

So, needless to say, we gave great thought to selecting our first few releases. Our first release was three singles, and of them two became major chart records. One became a number one record.

Album-wise, it was the same thing: I think we released two albums, one by the Bee Gees, the other by Lady Flash, and both became chart albums, with, again, one becoming a multi-million unit selling album. It was our intention to establish ourself and be as successful as we possibly could, and I think we did that and did it with a minimal number of people when we started the company.

RW: How was the relationship with Polygram initially set up?

Coury: I had limited control. I didn't have a full promotion staff. They wanted me to try out working through Polydor, which I did at the time, while distributing through Polygram, which was still Phonodisc at that time. So I did that, but I demanded regional promotion people because it was very difficult for me to be in the business and know as much as I do about promotion and not have direct control over it.

RW: Did you see problems in that approach?

Coury: It was an almost impossible task. I wanted to give Polydor the benefit of the doubt, but, on the other hand, I also wanted to be guaranteed the success that I knew my records had the potential of attaining.

I felt initially that once I got into it, it was almost similar to the Atlantic situation except that I had much more experience, and could influence Polydor and Phonodisc a lot more, which I did. And that led to building a core staff. I kept adding on, slowly at first, not because I was disenchanted with Polydor's efforts on behalf of RSO, because I thought they did a genuinely great effort for us. But they had their own priorities as well, and they had their own product. I simply felt I had to have more control, especially over promotion.

**I wanted to have control over my own destiny, and I felt promotion was the first major area in which to strive for control.**

RW: Still, at the time of your earliest releases, RSO was very small.

Coury: I started off with, I think, seven people all told. I think four of them were in field promotion, and one was in . . . well, at that time it wasn't national promotion yet, because I was doing my own national promotion at the time. When I brought Rich Fitzgerald in at the very beginning, as I did Bob Edson on the east coast, we all did promotion; we were all like local promotion men and national promotion men combined. We all went for everything we could, because every ounce of positive energy was going to be very important at the beginning.

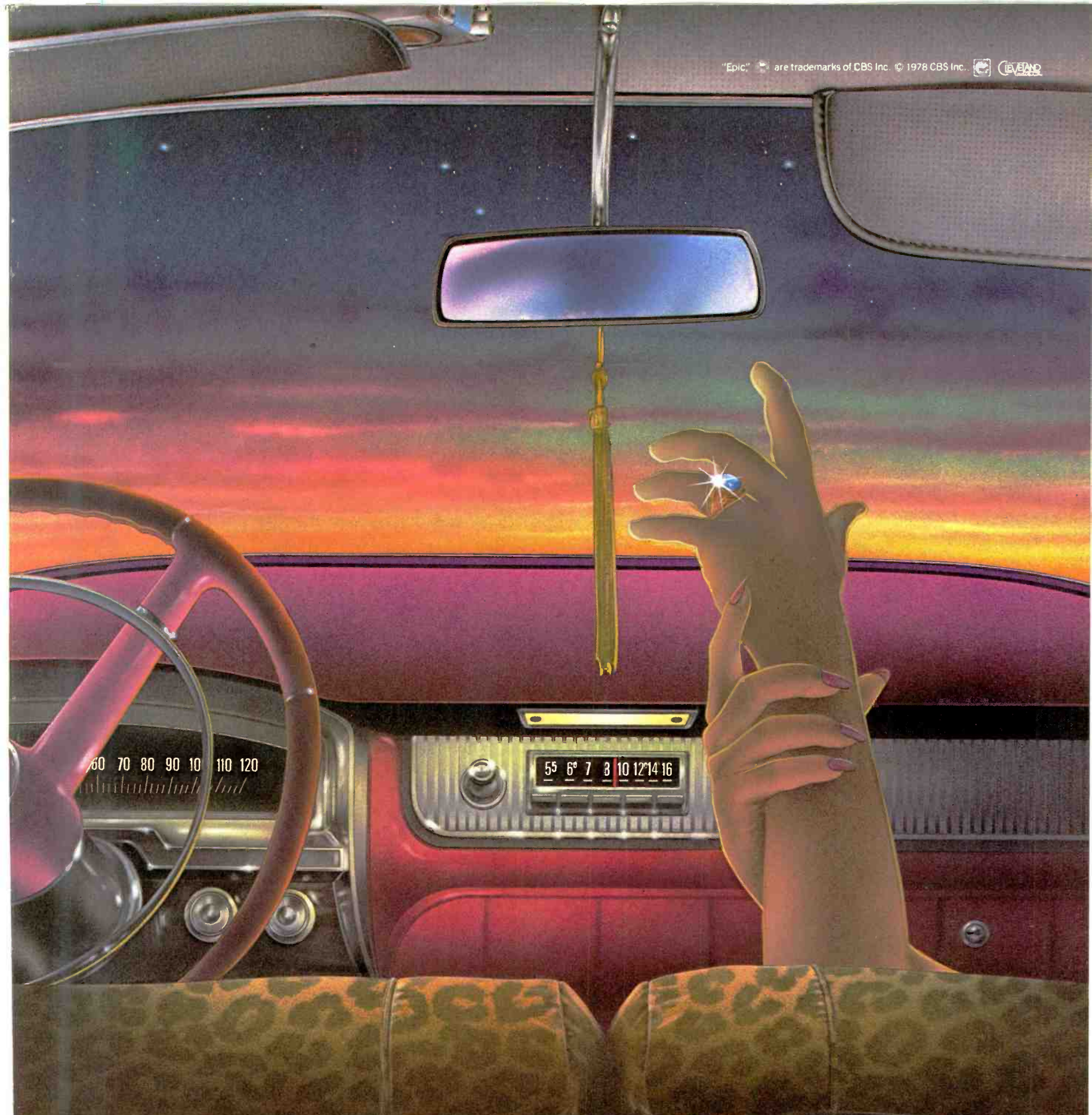
Then it went from four regional promotion people to seven, and I kept adding on. As I could afford it, and we became more successful in a matter of months, I went up around 10 or 12 regional promotion people, which was a very stable team.

RW: You've said involvement in promotion was inevitable. But did those plans include the development of a whole team, which soon became the RSO/Island combined promotion force, so early in the label's restructuring?

Coury: First of all, it was always a point, from day one with the record company, that I wanted to have my own promotion force. I wanted that almost as much as I wanted hit product, because I just felt that no matter what I had, if I didn't have promotional control then I could blame somebody else for any shortcoming. I wanted to have control over my own destiny, and I felt promotion was the first major area in which to strive for control. If you had good product that at least had the potential of being hits, with promotion you were guaranteed exposure; with your own force, you were literally guaranteed that the public would hear it. That's what promotion's all about.

RW: A moment ago, in contrasting RSO during its Atlantic association with the initial phase of the Polygram venture, you noted that one difference was your ability to influence that partner. Did you feel that the Polydor/Phonodisc link as it stood at the outset might provide an added advantage for you in that, rather than move into another liaison where there were traditionally large promotion and marketing divisions already set up for a number of custom clients, you were entering a relatively new major, at least here in the states, which had only recently shifted from more of a distribution emphasis to a concern for expanding its overall marketing?

Coury: I would think so. In other words, if we had gone to a label  
(Continued on page 45)

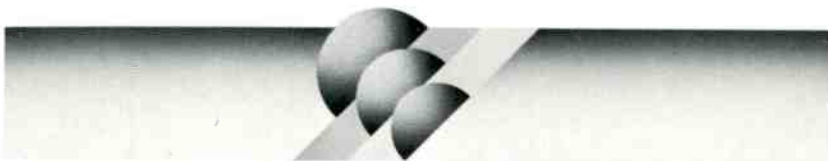
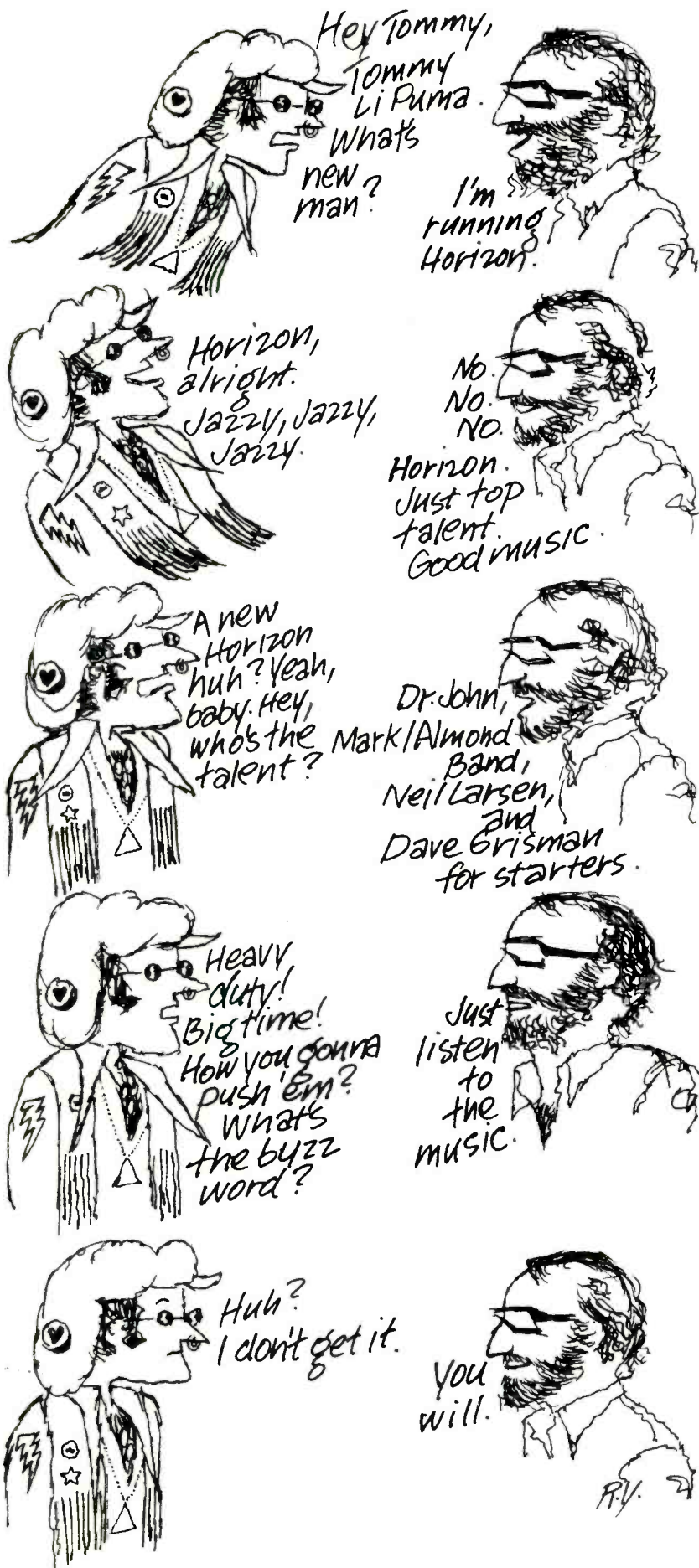


She said goodbye to innocence.  
He said hello to paradise.  
They knew it would never be like this again.

"Paradise by the Dashboard Light"  
8 50538  
The spectacular new Meat Loaf single from the platinum album containing the gold hit "Two Out of Three Ain't Bad."  
8 50513

**MEAT LOAF. "Bat Out of Hell."** PE 34974  
On Epic/Cleveland International Records and Tapes.  
Songs by Jim Steinman.





## Horizon Music: Records and Tapes.

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## Bergamo E/P/A VP

■ NEW YORK — Bruce Lundvall, president, CBS Records Division has announced the appointment of Al Bergamo to the newly created position of vice president, marketing, west coast, Epic/Portrait/Associated Labels.



Al Bergamo

In his new position Bergamo will be responsible for directing all aspects of marketing for west coast based artists on the Epic, Portrait and Associated Labels. He will coordinate the efforts of the staffs of the west coast based promotion, artist development, product management, merchandising, and publicity departments.

Al Bergamo joined CBS Records in 1971 as branch manager for the Denver market. In 1974 he moved to San Francisco as branch manager. In 1976 he was named branch manager for the Seattle market, the position he has held until his current move to Los Angeles. Prior to joining CBS Records, Bergamo was general manager of the Craig Corporation.

## Atlantic Hosts Promo Meetings

■ NEW YORK—Atlantic Records held a two day series of meetings under the direction of senior vice president of promotion Dick Kline for its regional promotion representatives August 3-4 at the Rye Hilton Inn, Rye, New York. On hand for the meetings were Atlantic president Jerry Greenberg, director of field operations Larry King, national pop album promotion director Tunc Erim, national pop promotion director Vince Faraci, assistant national pop promotion director Mike Manocchio, and director of national secondary promotion Bill Cataldo from the company's New York headquarters.

They met with regional pop marketing directors Barry Freeman (Los Angeles), David Fleischman (Dallas), Rob Senn (Atlanta), Sam Kaiser (Chicago) and Lou Sicurezza (Cleveland) and regional album promotion/artist development managers Mike Prince (Atlanta / Dallas), Ron Brooks (Chicago / Cleveland), and Roy Rosenberg (northeast). For the Friday meeting, which dealt with artist relations and press, they were joined by senior vice president Michael Klenfner, national publicity directors Paul Cooper and Stu Ginsburg, and director of artist relations Perry Cooper. These meetings are part of a series, to be held quarterly, to provide direction to the regional staff.

## MARKETING MOMENTUM/78

January/February/March '78  
28% Sales Increase over '77



THE INCREDIBLE HOT SINGLES  
EXPLODING FROM THE SMASH  
ORIGINAL SOUNDTRACK ALBUM

SGT. PEPPER'S  
LONELY HEARTS CLUB BAND

"OH! DARLING"  
BY ROBIN GIBB

RELEASED ON RSO RECORDS — RS-907

"GOT TO GET YOU INTO MY LIFE"  
BY EARTH, WIND & FIRE

RELEASED BY COLUMBIA RECORDS — CSS-164430

"COME TOGETHER"  
BY AEROSMITH

RELEASED BY COLUMBIA RECORDS — CSS-164421

JUST RELEASED  
"GET BACK"  
BY BILLY PRESTON

RELEASED ON A&M RECORDS — AM-2071

PETER FRAMPTON THE BEE GEES



A Robert Stigwood Production in Association with  
Dee Anthony of a Film by Michael Schultz. Music and  
Lyrics by John Lennon and Paul McCartney. "Here  
Comes the Sun" written by George Harrison.

*The RSO Family*

RS-2-4100



Records & Tapes

## Radio Replay

By NEIL McINTYRE



■ With all the talk about AM stereo becoming an advantage for radio stations across the country, I thought you ought to hear about something I call FM mono. This one channel idea is promoted by people who only like to listen to the instrumental track of music and by those who are into vocals only. The popularity of this idea has been hampered by the fact that not many records are recorded with this type of separation, and for good reason. If you are one of those with a one track mind who would like to hear your music a channel at a time, you can do so without waiting for a station to convert, just disconnect one of the speakers and presto, FM mono. This concept is sort of the static free sound of one hand clapping for unique individuals who want to give their undivided attention to the music.

**GOING ALL THE WAY:** When you believe in an idea for the radio station, whether it's a complete format change or a simple promotion and the company gives you the go ahead, you should be able to do it right. Backing you up with financial encouragement is the best way for management to respond to what they believe is a good idea.

Many times radio stations make mental commitments, but don't plan on putting their money into the promoting of the concept. Radio stations who have had a history of hard times financially are reluctant to spend too much, when they're just getting accustomed to making a little bit of money. My experience and those of many others in broadcasting, which includes sales as well as programming, has seen good ideas and promotions becoming the best kept secret in town, because the company thought it could be carried off on a shoestring budget. Radio spends a lot of time and money obtaining advertising from clients for the station's revenue, but when it comes to supporting the overall station through other forms of media advertising, too frequently the comments are: "Can we do it cheaper," "How about waiting 'til next year," "Let's not give away a thousand dollars, what about just dinner for two." To the thinkers of ideas the crush of no support has a lasting effect, for the next idea comes slower, with the concern of whether the company is as serious about their business as they claim. If there is one thing that seems to be driving people away from broadcasting, it's the promises that are made, but not kept. The lack of support presents another problem at the conclusion of a promotion, when management tries to decide if the concept failed or was the problem that they forgot to tell the audience about it. The incentive for broadcast stations to invest in their future is the higher resale value of their property and if that isn't enough they owe it to their sponsors to present and promote the best form of entertainment on the radio. If the companies don't support the entertainers and the thinkers, radio will be controlled by the accounting departments and some day it won't all add up, it will become white on white.

**SEE YOU IN SEPTEMBER:** The start of the new fall season for TV promises to be as exciting as last year's memorable shows. This year I understand radio and the music business are the proposed themes for specials, weekly programs, as well as daytime soap opera subject matter. Here are some examples that you might be looking for in the fall: A program that is run four times a year, featuring program managers from around the country on the "Rating Game Show." The losing PD is sent to the mystery market for one year. During the course of the show the PD's are allowed to change their formats only once, and can change their minds at any moment, but must do so behind a curtain. A daytime soap that is in the working stages is called "As the Turntable Whirls," which features fantasies of the members of a radio station marrying each other, and not telling anybody about it. As far fetched as the plot seems, that people who work together end up getting married, the networks feel they have something and who am I to argue?

"Music, Music, Music" is a half-hour situation comedy about two  
(Continued on page 15)

## NAB Programming Meeting Set for Chicago

By NEIL McINTYRE

■ NEW YORK — Chicago's Hyatt Regency will be the setting for the NAB's first programming conference, featuring speakers from all levels of broadcasting, in sessions beginning August 20 and concluding on the 23rd. The learning process will be complemented by the entertainment provided by The Dirt Band, Chicago, and Barry Manilow.

The NAB's line-up of experts from the field includes a presidents panel moderated by RKO president Dwight Case, and including the following presidents: Hal Neal, ABC; Jack Thayer, NBC; Sam Digges, CBS; Eugene Jackson, National Black Network and Ed Little, Mutual. The recording industry will be represented by a panel of record company presidents including Barney Ales, Motown; Neil Bogart, Casablanca; Gil Friesen, A&M; Bruce Lundvall, CBS; Joe Smith, Elektra/Asylum/Nonesuch; and Clive Davis, Arista.

Radio formats of all shapes and sizes will be discussed, including top 40, country, adult contemporary, beautiful music, black, talk, sports and news. Radio programming sessions are just part of the NAB conference; sales, legal problems for broadcasters, pro-

motion, research and ratings will be highlighted.

Jim Hulbert, NAB senior vice president for station services, told RW, "We felt that the programming area from NAB's point of view was not being given the attention it deserved as a vital part of radio. We're glad to be involved in this conference, and are pleased with the response. Currently we have over 700 registrants, with 50 percent of them program directors. The figure will be higher as we will take registration at the door."

## Key Top 40 Giveaways Highlight 'Mars' Promos

■ NEW YORK — Columbia Records' original motion picture soundtrack from "Eyes Of Laura Mars," which features a single, "Prisoner," sung by Barbra Streisand will be the subject of extensive promotional and merchandising campaigns.

The August campaigns are highlighted by giveaways on 110 key top 40 radio stations. Prizes include tickets to advance screenings, albums, T-shirts and paperbacks with the grand prize a new model Nikon camera.



"... it's either ELO, Parliament, or big trouble."

## DIR To Debut 'Super Jam'



DIR broadcasting has recorded their first "Super Jam" one hour show and will premier the series on over 250 radio stations on August 30. The first "Super Jam" will be hosted by Gary Rossington and Allen Collins from Lynyrd Skynyrd. DIR will be planning sessions in other parts of the country stressing their theme Super Jam for future broadcasts. Pictured from left are: (back row) Monte Yoho (Outlaws), Charlie Daniels, Bob Meyrowitz (president, DIR Broadcasting), Peter Kauff (executive vice president, DIR Broadcasting); (second row) Lenny LeBlanc (LeBlanc-Carr Band), Jimmy Hall (Wet Willie), Charles Kaplan (director of production, DIR Broadcasting), Gary Rossington (Lynyrd Skynyrd), Bill Minkin (King Biscuit Flower Hour announcer), Allen Collins (Lynyrd Skynyrd); (front row) Dickey Betts, Patti Smith (backup singer with Bonnie Bramlett), Billy Powell (Lynyrd Skynyrd), Bonnie Bramlett, Artimus Pyle (Lynyrd Skynyrd), Carolyn Brand (backup singer with Bonnie Bramlett), David Dix (Outlaws), Tazz DiGregorio (Charlie Daniels Band), Josh Feigenbaum, (DIR Broadcasting).

## Radio Replay (Continued from page 14)

guys with a record label that keep making hit records, but have trouble collecting their money. They decide to get into the collection business, but always have their hearts and thoughts into the music. This program is expected to ship platinum to the viewers, but how much play it will get is still questionable. The last of the proposed shows is called "Megabucks;" this a story of a young man who starts out in the record business with only 30 cleans and a shrink wrap machine and becomes a millionaire.

**MOVES:** Paul Christy has resigned from WNIC-FM & WWKR/Detroit as PD . . . Dick Purtan to mornings at CKLW/Windsor from WXYZ/Detroit . . . Steve McCoy to on-air at 92Q/Nashville from WORD/Spartanburg . . . Gary Price leaves WMET/Chicago as PD . . . Phil Hendrie new MD at WSHE/Miami from WNOE-FM/New Orleans . . . Chuck Buell to afternoons at KIMN/Denver from KULF/Houston . . . Candy Tusken of Westwood One's Star Trak featured exclusive interviews with the Bee Gees, carried on 150 stations across the country . . . Portia at RW west reports: Paul Fuhr new PD at KNAC/Long Beach . . . Ken Cooper named PD at KMBY/Monterey . . . Carol Ford to on air at KYA/San Francisco from WOWO/Ft. Wayne . . . Bob Cole to mornings at KOKE/Austin . . . WANS/Anderson changes format to adult contemporary from Top 40.

## RKO Survey Points Up Need for Education

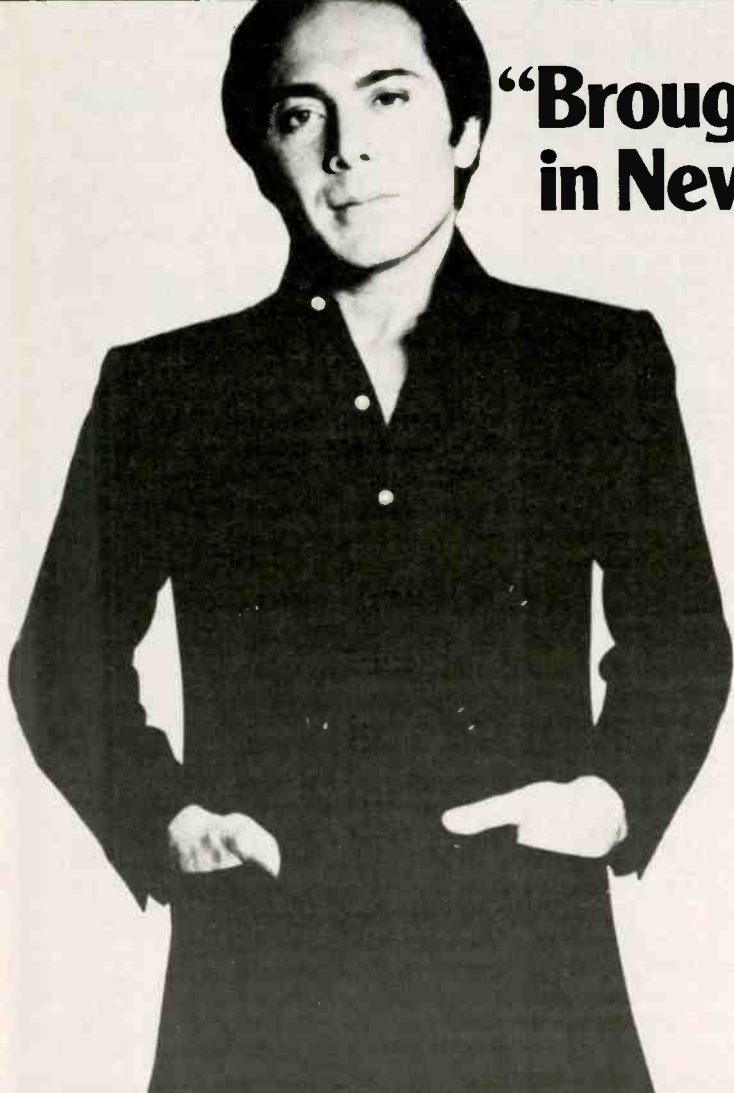
■ NEW YORK — An RKO Radio survey of 300 advertisers and advertising agency executives has concluded that the education of those decision-makers is among radio's chief challenges.

Those surveyed had a much clearer idea of the characteristics of television and print media than of radio, the study found. Fifty-three percent of those questioned admitted they did not have a

good feel for the frequency of commercial spots necessary to make radio effective.

And only 33 percent said they had a clear picture of the images associated with various radio for-

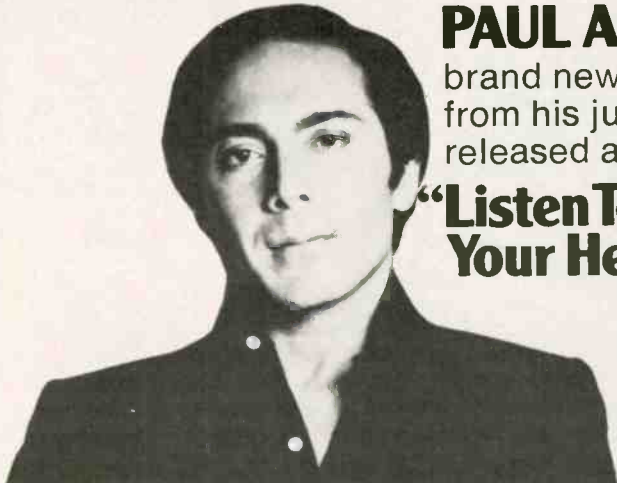
mats, compared with 70 percent for television and 95 percent for magazines. Only 33 percent of the advertisers and agency executives said they pre-test radio commercials.



# "Brought up in New York..."

## Brought down in L.A." PB-11351


Play it! Do your  
ratings a favor.



### PAUL ANKA'S

brand new single  
from his just  
released album

## "Listen To Your Heart" AFL1-2892



Produced by: David Wolfert  
for The Entertainment Co.  
Executive Producers:  
Charles Koppelman  
and Gary Klein

# RECORD WORLD DISCO

## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **RECOMMENDED ALBUMS:** Like the group's previous release, "Smoke Your Troubles Away" (the 1976 single on Earhole Records, still one of the most interesting underground records of the past few years), the **Glass Family's** first album, "Mr. DJ You Know How to Make Me Dance," arrived out of the blue (JDC Records, 610 Venice Blvd. South, Marina del Rey, California, to be exact) recently and rapidly became a personal favorite. The sound here is eccentric, crisp, fairly sparse, with few references to mainstream disco styles but a certain affinity with the lighter side of **Musique** and the **Saturday Night Band**. The title cut, "Mr. DJ" (7:05), is the one that won me over for several reasons: the lyrics, written by ace disco promotion woman **Starr Arning**, address the DJ from an insider's viewpoint that's biting, often clever (sample: "All the promo men are rushin' tests directly to your door/The trades all have your number/Pools are beggin' your support"); vocalist **Taka Boom** (**Chaka Khan's** sister—no kidding) is at her best here—sharp, resilient, perfectly controlled even at her most abandoned; and the production (by **Jim Callon**) is supple, simple, unexpectedly engaging, with a deep-stroking horn pattern that sticks in the mind after a couple of hearings. The album's two other compositions, particularly the 16-minute "Disco Concerto" that fills up side two, have a strange fascination—not driving like "Mr. DJ," but dreamy, moody, involving. Definitely out of left field, the Glass Family may be an acquired taste, but this album only whets my appetite for more. (Thanks to Judy Weinstein

for turning me on to this one.)

**Paul Jabara**, star of disc and screen, is back with his strongest disco record to date—the "Pleasure Island" cut from the **Bob Esty**-produced "Keeping Time" album on Casablanca. A celebration of Fire Island high (and low) life that captures the spirit and spice of the place with more subtlety than the **Village People's** earlier tribute, "Pleasure Island" (10:40) begins as a breezy, seductive invitation to a "paradise" any tourist might appreciate, but once Jabara's breathy vocals end, it's apparent the song is concerned with something more serious than sun and surf. Jabara says he wanted to evoke the rising excitement of a walk, with detours, between the Grove and the Pines very late some summer night, and he does so vividly, forcefully. The mood here slips superbly through several gears, a fever chart of changes that build in passion and intensity, pumped along by jagged horns, hot drums and reaching a sudden climax. Also included here: "Last Dance," Jabara's own composition now slowed-down, super-

(Continued on page 64)

## Disco File Top 20

AUGUST 19, 1978

- HOT SHOT**  
KAREN YOUNG—West End (disco disc)
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**  
SYLVESTER—Fantasy (disco disc)
- DO OR DIE/PRIDE/FAME**  
GRACE JONES—Island (lp cuts)
- BOOGIE OOGIE OOGIE**  
A TASTE OF HONEY—Capitol (disco disc)
- IN THE BUSH/KEEP ON JUMPIN'**  
MUSIQUE—Prelude (lp cuts)
- MISS YOU**  
ROLLING STONES—Rolling Stones (disco disc)
- THINK IT OVER**  
CISSY HOUSTON—Private Stock (disco disc)
- BEAUTIFUL BEND**  
MARLIN (entire lp)
- I LOVE AMERICA**  
PATRICK JUVET—Casablanca (lp cut)
- YOU AND I**  
RICK JAMES—Gordy (disco disc)
- AFTER DARK/LAST DANCE/TGIF "TGIF" SOUNDTRACK**—Casablanca (disco discs)
- LET'S START THE DANCE**  
BOHANNON—Mercury (lp cut)
- AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN**  
RITCHIE FAMILY—Marlin (lp cuts)
- LET THEM DANCE**  
D.C. LARUE—Casablanca (disco disc)
- SATURDAY/SORCERER**  
NORMA JEAN—Bearsville (lp cuts)
- DANCING IN PARADISE**  
EL COCO—AVI (disco disc)
- PLEASURE ISLAND**  
PAUL JABARA—Casablanca (lp cut)
- BEYOND THE CLOUDS/QUARTZ**  
QUARTZ—Marlin (lp cuts)
- WAR DANCE**  
KEBEKELEKTRIK—Salsoul (lp cut)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW**  
LINDA CLIFFORD—Curton (disco discs)

## DISCOTHEQUE HIT PARADE

### I-BEAM/SAN FRANCISCO

DJ: Michael Garrett  
**BEAUTIFUL BEND**—Marlin (entire lp)  
**BURNING DRUMS OF FIRE**—C.J. & Co.—Westbound (lp cut)  
**DO OR DIE/FAME**—Grace Jones—Island (lp cuts)  
**IN THE BUSH/KEEP ON JUMPIN'**—Musique—Prelude (lp cuts)  
**IT DON'T MEAN A THING/DISCO JAM/STOMP YOUR FEET**—Eddie Drennon—Casablanca (lp cuts)  
**OVER AND OVER**—Charles Earland—Mercury (lp cut)  
**PLEASURE ISLAND**—Paul Jabara—Casablanca (lp cut)  
**SUPERSTAR**—Bob McGilpin—Butterfly (disco disc)  
**YOU COULD HAVE BEEN A DANCER**—Sea Cruise—Celsius (import lp cut)  
**YOU MAKE ME FEEL GUILTY (MIGHTY REAL)/DANCE (DISCO HEAT)**—Sylvester—Fantasy (disco disc)

(Listings are in alphabetical order, by title)

### SANDPIPER/ FIRE ISLAND PINES, N.Y.

DJ: Richie Rivera  
**CHANGIN'**—Sharon Ridley—Tabu (lp cut)  
**DO OR DIE**—Grace Jones—Island (disco disc)  
**I GOT DANCIN' IN MY FEET**—Laura Taylor—TK (disco disc, not yet available)  
**INSTANT REPLAY**—Dan Hartman—Blue Sky (disco disc)  
**LET'S DANCE**—George McCrae—TK (disco disc)  
**SUMMER LOVE/SUMMER LOVE THEME/IN THE BUSH/KEEP ON JUMPIN'**—Musique—Prelude (lp cuts)  
**THAT'S THE MEANING/BOOGIE MOTION**—Beautiful Bend—Marlin (lp med/ley)  
**THINK IT OVER**—Cissy Houston—Private Stock (disco disc)  
**VICTIM**—Candi Staton—Warner Bros. (disco disc)  
**YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**—Sylvester—Fantasy (disco disc)

### DCA CLUB/PHILADELPHIA

DJ: Kurt Borusiewicz  
**BEAUTIFUL BEND**—Marlin (entire lp)  
**HOT SHOT**—Karen Young—West End (disco disc)  
**IN THE BUSH**—Musique—Prelude (lp cut)  
**LET'S START THE DANCE/ME AND THE GANG**—Bohannon—Mercury (lp cuts)  
**LET THEM DANCE**—D.C. LaRue—Casablanca (disco disc)  
**MISS YOU**—Rolling Stones—Rolling Stones (disco disc)  
**PLEASURE ISLAND**—Paul Jabara—Casablanca (lp cut)  
**TWO LOVES HAVE I/JOSEPHINE SUPERSTAR/SAINT LOUIS/BROADWAY/STAR OF PARIS**—Phylcia Allen—Casablanca (lp cuts)  
**YOU GOTTA DANCE**—Pacific Blue—Prelude (disco disc)  
**YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**—Sylvester—Fantasy (disco disc)

### MR. PIPS/FORT LAUDERDALE

DJ: Tom Saccoman  
**DO OR DIE/FAME**—Grace Jones—Island (lp cuts)  
**DOIN' THE BEST THAT I CAN**—Bettye Lavette—West End (disco disc)  
**HOT SHOT**—Karen Young—West End (disco disc)  
**IN THE BUSH/KEEP ON JUMPIN'/SUMMER LOVE**—Musique—Prelude (lp cuts)  
**INSTANT REPLAY**—Dan Hartman—Blue Sky (disco disc)  
**LET THEM DANCE**—D.C. LaRue—Casablanca (disco disc)  
**NO GOODBYES**—Curtis Mayfield—Curton (disco disc)  
**PLATO'S RETREAT**—Joe Thomas—TK (disco disc)  
**THINK IT OVER**—Cissy Houston—Private Stock (disco disc)  
**YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**—Sylvester—Fantasy (disco disc)



WHERE IT'S GOING

THE HOTTEST DISCO ALBUM  
IN THE COUNTRY

SYLVESTER • STEP 11

ON FANTASY RECORDS AND TAPES **BRT**



L I N D A R O N S T A D T



*B a c k i n t h e U S A*

E-45519. A NEW SINGLE FROM HER FORTHCOMING

ALBUM: *Living in the USA* (6E-155)

PRODUCED BY PETER ASHER



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## DeCaro to Ent. Co.

■ LOS ANGELES—Frank DeCaro has been named director of west coast a&r for The Entertainment Company, it was announced jointly by Charles Koppelman, president, and Gary Klein, senior vice president, a&r of the multi-faceted firm. In his new post, DeCaro will assist in securing artists.



Frank DeCaro

DeCaro comes to The Entertainment Company from an extensive and diverse background in various phases of the music business. Beginning as a guitarist with the Baja Marimba Band, he shifted to the retail record business and worked in association with Lee Hartstone's Warehouse Records chain. More recently, he has served as music coordinator for albums by Barbra Streisand, Fleetwood Mac, Mac Davis, Helen Reddy and the soundtrack lp to "Sgt. Pepper's Lonely Hearts Club Band."

## ABBA Platinum

■ NEW YORK — "ABBA-The Album," the Atlantic recording group's fifth U.S. album which was released January, 1978, has been certified platinum by the RIAA. In addition, the current single from the lp, "Take A Chance On Me," has been certified gold by the RIAA.

## NARM Names Grossman Special Projects Mgr.

■ CHERRY HILL, N.J. — David Grossman has been named manager of special projects by NARM executive vice president Joseph Cohen. The addition to the existing NARM staff was necessitated by the expansion of NARM membership services, those already in operation and those included in future plans.

Grossman's duties with NARM, as manager of special projects, will be varied. Initially, he will become directly involved in the final stages of the preparation of the Industry Guide to Periodic Literature for 1977 and 1978. He will also direct his resources to the development of the retail store managers certification program. Other special projects will be added to his responsibilities as they are approved by the NARM board of directors and implemented by Joseph Cohen.

### Background

Grossman brings with him to NARM several years of work experience in the recording industry. In November, 1976, he joined Record Shack of Atlanta, an international record, tape and accessory wholesale marketing firm. During his tenure with Record Shack, he was involved first in warehouse operations, and then as a sales representative.

## Halem Inks Witherspoon

■ LOS ANGELES—Jimmy Witherspoon has signed with Richard Halem, founding agent of On The Road Talent, for concert and club bookings with an initial club tour set to begin mid-August.

# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ WHOLE LOTTA WHAT? We're not sure yet, but we may have seen another kind of rock'n'roll future, and, frankly, we're scared: it looks a little like 1962. Although clearly an idea whose time has come, the mating of "Stairway To Heaven" with the lyrics to the "Gilligan's Island" theme song provides a brutally frank glimpse into the depths of post-Nietzschean (we're talking Friedrich, not Jack) prime time nod. Imagine the tracings of acoustic guitar, the stately flute, the same tortured vocal—and the ghost of **Bob Denver**, lashed by power chords. Rockers with the guts, though, can witness the miracle via a new single from **Little Roger and the Goosebumps**, one Bay Area band that's anything but mellow, on the Splash label, distributed by Sweetheart Records in Berkeley.

LABOR OF LOVE: Look for a Labor Day announcement of **Richard Perry's** E/A label deal. No word yet on roster.

SURPRISE, SURPRISE—After popping into the Starwood unannounced for their first club date in years, **Aerosmith** have apparently decided that the taste of audience contact should be carried over into their upcoming live longplayer due in September: at press time, the band was expected to show up Wednesday (9) evening at the Paradise in their home town of Boston, with the gig to be recorded for probable inclusion in the album . . . NO VULGAR GESTURES but equal surprise and a multi-media cast of characters were highlights of a birthday party for Arista gold coast VP and director **Michael Lippman**, feted last Sunday (6) at Le Dome by wife Nancy and guests including **Chrysalis' Terry Ellis** and **Billy Bass**, **Steve Leber**, **Shaun Cassidy**, **Alice Cooper**, **Al Stewart**, **Cheryl Ladd**, **Bernie Taupin**, and some 50 others. Lippman was then unwitting star of a slide presentation tracing his growth through bar mitzvah to business.

SPARE PARTS—At press time, **KNXT-TV** news in Los Angeles was expected to finish taping and telecast a profile of **ASCAP's Songwriters Workshop West** during its daily news programming . . . THE FIRST TIME EVER **Clint Eastwood** picked a comparatively new contemporary artist to sing in one of his movies, **Roberta Flack** watched her career undergo a bold growth in the wake of her single of "The First Time Ever I Saw Your Face," revived by the film into hit status. This year's country star **Eddie Rabbitt** can't be blamed for looking forward to the release of Eastwood's next, "Every Which Way But Loose," which will feature Rabbitt's performance of the main theme. Eastwood himself stopped by sessions recently and, instead of plugging his musical partners, unplugged a bottle of Dom Perignon . . . RECENT SURVEY of local gigs where the **Rolling Stones** were not rumored to make a surprise appearance included club dates here by artists such as **B. B. King**, **Freddie Hubbard**, **Emmylou Harris**, **Joe Ely** and **Justin Pierce**.

HEAVY METAL "EVERGREEN"?: The reaction so far to "Eyes of Laura Mars" has been rather lukewarm, at least among people we know who've seen it—but no one seems to be complaining about **Barbra Streisand's** rendition of "Prisoner," the film's love theme. We were mighty surprised to learn the other day that "Prisoner" was written by two members of a new group called **1994**, a decidedly hard-rocking outfit that ostensibly has little more in common with Streisand than **Janis Joplin** had with **Olivia Newton-John**. So we figured we better talk to 1994 singer **Karen Lawrence** (who wrote "Prisoner" with drummer **John Desautels**) to see how this odd pairing came about.

Turns out the connection was a simple, logical one. Karen was once a member of the **L.A. Jets**, whose publishing production was handled by the Entertainment Company, and Streisand's records are currently produced by **Gary Klein** under the Entertainment Company banner (Klein also handled the second, unreleased Jets lp), Enter **Charles Koppelman**, who played "Prisoner" for Barbra and her consort **Jon Peters**, producer of "Eyes"; they liked the song, it went into the movies, Streisand and Peters are happy, Koppelman's happy, and Lawrence is very happy. Karen, who met Streisand when the Jets played at the concert that was set up for the filming of "A Star is Born" live sequences, told us that "I thought Barbra would be able to do a great job on the song—she can sing full blast, flat out, but she's sensitive, too. Now that she's really doing it, it's just a mind blower. They even kept the little piano intro I wrote, which is very flattering."

In the meantime, Karen's going strong with 1994, whose first album just came out on A&M (it was produced by **Jack "Aerosmith" Douglas**, who was "like another member of the band—he never has a bad

(Continued on page 46)

## MARKETING MOMENTUM/78

January/February/March '78  
28% Sales Increase over '77



April/May/June '78  
32% Sales Increase over '77

# Santa Esmeralda

NBLP 7109

*Beauty*



# A MONSTER!

on Casablanca Record and FilmWorks

All Fauves - Puma records are produced by Nicolas Skorsky and Jean Manuel de Scarano



A Fauves-Puma Production



## 'Delta Dawn' Missile



Singer Tanya Tucker is obviously delighted to have NASA name a missile "Delta Dawn" in her honor. Presentation of a photo showing the missile being launched was presented during a recent visit to the Kennedy Space Center by Lee Scherer (right), the Center's director, and assistant director Gerald Griffin (left).

## Epic Ups Leeds

■ NEW YORK — Bob Feineigle, director, national album promotion, Epic/Portrait/Associated Labels, has announced the appointment of Harvey Leeds to associate director, national album promotion, Epic/Portrait/Associated Labels.

### Background

Leeds began with CBS Records in 1974 as a college promotion representative based at Syracuse College. Upon completion of college he joined the company full-time as the northeast college promotion manager. In 1976 he was named northeast regional album promotion manager, the position he has held until his current move. Prior to joining CBS, Leeds worked for Just Sunshine Records and with a number of local radio stations.

## Sam Lyons Dies

■ LONDON—Sam Lyons, senior partner in the firm of Davenport Lyons of Shore Square, died in London July 7 after suffering a heart attack. He was 68 years old.

Although practicing in general commercial work, Lyons was a specialist in entertainment law, especially in the field of music publishing and copyright law.

His body was cremated at Golders Green following a special service held at St. Mary's, Bryanston Square, conducted by the Bishop of Lincoln.

Lyons is survived by his wife. He had no children.

## Roman to Capricorn

■ MACON, GA.—Ed Berson, national sales director of Capricorn Records, last week appointed Randy Roman as southern regional sales director.

# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ WHO'S WHO: Anytime you can get Peter Townshend, Keith Moon and Roger Daltrey together in the same city, the tremors are usually felt on the airwaves and in the press. Last week they spent two days in New York as part of a well orchestrated promotional launch for the new "Who Are You" album which will eventually include a nationally syndicated radio show featuring excerpts from interviews and music from the Ip and Laserium listening sessions in seven cities on August 20. N.Y., N.Y.'s close encounter with Townshend and Moon, the new publicity manager for **The Who's** Shepperton Studios and all group activities, took place last week at the only five star restaurant we've been introduced to south of 126th St., the Supreme Macaroni Co. Between heaping mouthfuls of some of the finest Italian food and homemade wine in memory courtesy of former Man Of the Year **Sammy Vargas**, Townshend spoke about several of the numerous forthcoming Who projects that should carry the group back into the mainstream and on top of the charts during the coming months. First and foremost is "Who Are You" produced by **Glyn Johns** and **Jon Astley**, the group's first album in nearly three years and unquestionably one of their most definitive works and well-played set of songs. Townshend's mastery of the ARP and sundry other synthesizers even eclipses the sounds he produced for "Who's Next." Songs like "Guitar and Pen," "Love Is Coming Down" "Music Must Change" take on a near symphonic quality while "Who Are You" (already available in three different versions), "Sister Disco" and "Had Enough" are examples of the intensity and unparalleled abilities of The Who to make a pop statement with a song and a hook that makes an intimate connection with the listener.

While the Who have not made plans to tour this year, they should be seen on the screen sometime this winter in "The Kids Are Alright," a documentary film of the group's 14 year history. Townshend also spoke about another film project, "Quadrophenia," based on the group's 1973 double album with all four Who members acting as executive producers. The cast will be composed totally of unknowns with the possible exception of Daltrey who may play the role of Jimmy's father. Townshend will compose some additional material and re-mix sections of the original Ip for the soundtrack.

A PICTURE IS WORTH A THOUSAND WORDS, BUT THAT'S NEVER STOPPED US FROM TALKING: As we reported a couple of weeks ago, **Delbert McClinton** made his second successful visit to New York City, once again playing to sold out houses at the Lone Star Cafe, and, as befits a legend in his own time, attracted a sizable number of celebrities. Caught in the act at left here are McClinton and the ol' country boy himself, **Elvis Costello**, while on the right **Otis Blackwell** and McClinton are shown teaming up for a rousing version of one of the most famous of all Blackwell's songs, "Don't Be Cruel."



IF YOU LIKE IT THERE SO MUCH WHY DON'T YOU JUST STAY: Maybe we will, after the show we saw in Cleveland Wednesday last, when the Agora and WMMS-FM reached a pinnacle of sorts by bringing in **Bruce Springsteen** and the **E Street Band** for a free concert, which was also broadcast live to seven other midwestern cities and was so hot that a good deal of it may wind up on a Springsteen live album, should such a thing ever come about. We've never hesitated to comment on Springsteen's comings and goings, and on the importance of his music in the whole scheme of things, but we will back off this time. Springsteen's three-and-a-half hour set was a big thank you to the city's fans who have been among his staunchest supporters since the days of "Greetings From Asbury Park." So perhaps we should turn to a fan for the ultimate word on the show. The fan is none other than **David Roth**, head of Cleveland's celebrated and oft-imitated Free Clinic and perennially one of the state's top businessmen. Said Roth, before Springsteen returned for the first

(Continued on page 59)

## MARKETING MOMENTUM/78

January/February/March '78  
28% Sales Increase over '77



April/May/June '78  
32% Sales Increase over '77

July/August/September '78

Projected 40% Sales Increase over '77



# ELVIS

January 8, 1935 — August 16, 1977



# RECORD WORLD SINGLE PICKS

**DOLLY PARTON**—RCA 11296



**HEARTBREAKER** (prod. by G. Klein) (writers: D. Wolfert-C. Bayer Sager) (Songs of Manhattan/Unichappell/Begonia Melodies, BMI) (3:32)

Parton's recent emphasis on her pop side is heightened even further here with this tearful new single. The Wolfert-Bayer Sager composition is perfect for her new audience and should find friends in country as well. The arrangements are particularly flattering to her delivery.

**ERIC CARMEN**—Arista 0354



**CHANGE OF HEART** (prod. by Carmen) (writer: same) (Camex, BMI) (3:30)

Carmen is at his rejuvenated pop rock best on this airy new disc from his soon to be released album. The hook has something in common with the Bee Gees and the record is aimed straight for the Top 40 audience with adult attention as well. It's more of a "return to heart."

**BOB DYLAN**—Columbia 10850



**BABY STOP CRYING** (prod. by Don DeVito) (writer: Dylan) (Special Rider, ASCAP) (4:17)

The first release from Dylan's new "Street Legal" album is a fine blend of his old and new styles on one disc. Old fans will lean toward his customary throaty vocals while new audiences might latch on to the high female background singing that gives it just a touch of r&b.

**THE ALAN PARSONS PROJECT**—Arista 0352



**WHAT GOES UP** (prod. by Alan Parsons) (writers: E. Woolfson/A. Parsons) (Woolfsongs/Careers/Irving, BMI) (3:39)

Parsons' albums usually appeal to the more esoteric record buyer but this first single from his best selling "Pyramid" album has lots to offer Top 40 listeners as well. The characteristic instrumental arrangements are compelling and the full vocals produce a powerful hook.

**CLOUT**—Epic 50591

**SUBSTITUTE** (prod. by G. Beggs) (writer: W.H. Wilson) (Touch of Gold, BMI) (3:28)

The record made it to #1 on the U.K. pop charts and seems bound for heavy action here as well. It has a bit of ABBA in its overall feel with a rocking bass beat at the core.

**MILLIE JACKSON**—Spring 185

**SWEET MUSIC MAN** (prod. by M. Jackson-B. Shapiro) (writer: K. Rogers) (Jolly Rogers, ASCAP) (4:00)

Millie Jackson gives Kenny Rogers recent hit a whole new meaning and a good shot at new chart life. It's sultry and special and should get quick action.

**ROBERTA KELLY**—Casablanca 935

**OH HAPPY DAY** (prod. by G. Moroder-B. Esty) (writer: E. Hawkins) (Kama Ripppa/Edwin Hawkins, ASCAP) (3:18)

The Edwin Hawkins Singers' early 70s hit works well in a disco beat and Kelly's vocals have just enough gospel to hold true to the original.

**STANLEY TURRENTINE**—Fantasy 834

**DISCO DANCING** (prod. by S. Turrentine) (writers: Rome-Hurt) (April/Richie Rome, ASCAP/Blackwood/Cookie Box, BMI) (3:50)

Turrentine's latest contribution to the disco field is a charmer for pop and adult play as well. The saxophone stands out and the sparse vocals add color.

**DRAGON**—Portrait 70019 (CBS)

**APRIL SUN IN CUBA** (prod. by P. Dawkins) (writers: Hewson-Hunter) (Blackwood, BMI) (3:21)

The Australian group displays some stunning guitar work and a strong rock beat on this sure-shot pop record. The hook is particularly moving.

**COLIN BLUNSTONE**—

Rocket 11356 (RCA)

**I'LL NEVER FORGET YOU** (prod. by Bill Schnee) (writers: Blunstone-Kerr) (Irving, BMI) (3:33)

The voice of The Zombies debuts for Rocket with a big ballad with a pure pop hook and some sophisticated melody changes. It's geared for pop and adult alike.

**RAM JAM**—Epic 50587

**PRETTY POISON** (prod. by Kasenetz-Katz) (writers: J. Strange-T. Love) (Dream Seven/Adbredar, ASCAP) (3:30)

Ram Jam explodes once again with an unrelenting rocker along the lines of their top selling "Black Betty." It should do well AOR as well as pop.

**ERIC MERCURY**—Columbia 10729

**TAKE ME GIRL I'M READY** (prod. by K. Vance) (writers: P. Sawyer-L. Ware-J. Bristol) (Jobete, ASCAP) (3:50)

Mercury's distinctive vocals glide easily across this slick disco arrangement with lots of radio appeal as well. Kenny Vance's production adds brilliance.

**ANITA WARD**—Juana 3417 (T.K.)

**SPOILED BY YOUR LOVE** (prod. by F. Knight) (writers: F. Knight-S. Dees) (Two Knight/Unichappell, BMI) (3:30)

Ward's soprano is particularly effective on this solid disco offering with lots of radio appeal. The new Memphis artist is one to watch.

**PETE CARR**—Big Tree 16126

**CANADIAN SUNSET** (prod. by P. Carr) (writers: N. Gimbel-E. Heywood) (Vogue, BMI) (2:53)

This release from Carr's "Multiple Flash" lp is a light disco remake of the classic tune. Carr's guitar work is smoother than silk.

**JOHNNY BRISTOL**—

Atlantic 3501

**STRANGERS IN THE DARK CORNERS** (prod. by J. Bristol) (writer: same) (Bushka, ASCAP) (3:45)

Bristol's satiny baritone is beautifully orchestrated on this adult oriented ballad. The piano parts are especially effective and this could cross several markets.

**LIPSTIQUE**—Tom & Jerry 6004

**AT THE DISCOTHEQUE** (prod. by J. Korduletsch) (writers: Feldman-Goldstein-Gotthrer) (Pub. not listed)

This new offering from one of Europe's hottest disco groups is a dance journey with a thundering bass line and silvery vocals. R&B progressives take note.

**MICHELLE WILLIAMS**—Parachute 515

**KEEP ON DOIN' WATCHA DOIN'** (prod. by J. Williams-K. Errisson) (writer: J. Williams) (Combat/Jerry Williams, BMI) (3:42)

The disc kicks off with a hook that stays with it until the last groove. It's a disco outing with just a touch of the early 60s pop hits.

**DOROTHY MOORE**—Malaco (T.K.)

**SPECIAL OCCASION** (prod. by Stroud-Stephenson-Couch) (writer: S. Dees) (Unichappell, BMI) (3:49)

Moore's new disc is a good crossover possibility right out of the box. The vocals are impressive and the lyrics are memorable.

**TOMMY KEITH**—Vibration 577

**YOU AIN'T BEEN LOVED** (prod. by T. Keith) (writer: same) (Gambi) (3:45)

Keith's voice is liquid-like and this new self-penned tune is the perfect vehicle. It's just right for r&b with a crossover to pop likely.

**JACKIE DE SHANNON**—

Amherst 37

**THINGS WE SAID TODAY** (prod. by Jim Ed Norton) (writers: Lennon-McCartney) (Maclen, BMI) (3:13)

De Shannon's distinctive vocals glide easily over this re-make of the rarely recorded Beatles tune. The churning guitar parts add drama.

**THE FLOATERS**—ABC 1239

**THE TIME IS NOW** (prod. by J. Mitchell-M. Willis) (writers: Mitchell-Ingram) (ABC/Woodsongs, BMI) (3:40)

A piano intro and some smooth vocals kick off this r&b ballad offering with loads of pop potential. The sparse production adds extra flavor.

**BILLY FALCON'S BURNING ROSE**—Manhattan X1232 (UA)

**SAIL AWAY** (prod. by J.L. Tannenbaum-B. Falcon) (writer: Falcon) (Songs of Manhattan Island, BMI) (2:50)

Native New Yorker Falcon has some Springsteen overtones in his lyrics and his voice. This disc, built around a pure rock & roll beat, destined for top 40 play.

**THE ATLANTIC FAMILY**—Atlantic 3503

**BAHIA (NA BAIXA DO SAPATEIRO)** (prod. by Herbie Mann) (writer: A. Barroso) (Peer, BMI) (4:12)

This release from the Montreux festival lp is a airborne instrumental produced by Atlantic's fine collection of jazz/fusion artists. It has cross format appeal.

**SUGAR CANE**—Ariola 7716

**MONTEGO BAY** (prod. by P. Bellotte) (writers: J. Barry-B. Bloom) (Unart, BMI) (3:43)

Bobby Bloom's 1968 hit record goes Latin disco here and the effect is perfect. The instrumentation is smooth and the harmony vocals fit beautifully.

UNITED ARTISTS RECORDS IS PROUD TO ANNOUNCE

# THE GERRY RAFFERTY CITY PLANNING CONTEST



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This is one of the biggest retail contests ever set up. And it's for one of the biggest albums of 1978: Gerry Rafferty's "City To City." You build a display—out of Here Nows, easel backs, jackets 32" x 32" "City To City" posters, 3-D pieces and anything else your heart or imagination desires.

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The winners of each category will receive the following prizes regardless of store size. There will be 4 key prizes in each category

- **FIRST PRIZE:** BETAMAX VIDEO TAPE PLAYER
- **SECOND PRIZE:** 19" SONY COLOR TV
- **THIRD PRIZE:** TRANSOCEANIC SHORTWAVE ZENITH RADIO
- **TEN RUNNERS-UP:** UNITED ARTISTS WINDBREAKERS—30

## CONTEST INSTRUCTIONS

Send photographs of your displays to: United Artists Records/City Contest Marketing Department/6920 Sunset Blvd., Los Angeles, California 90028.

Photographs of the displays must be postmarked no later than September 28, 1978 and they will be judged by the United Artists Marketing Department for originality and creativity. The individual winners will be the names submitted with each display photograph chosen. Include size and location of store.

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Photographs will become the property of United Artists Records.

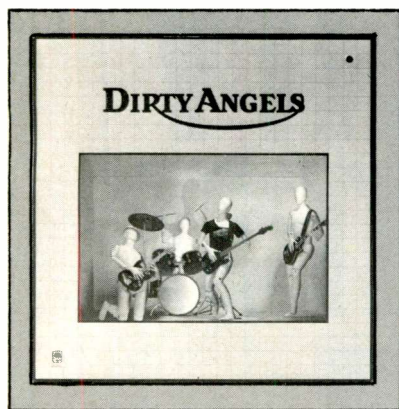
Judges decision will be final.

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# THE GERRY RAFFERTY CITY TO CITY DISPLAY CONTEST

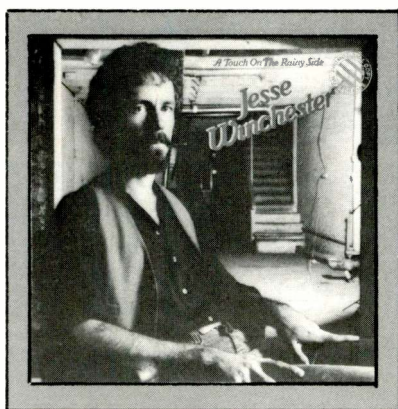
# RECORD WORLD ALBUM PICKS



## DIRTY ANGELS

A&M SP 4716 (7.98)

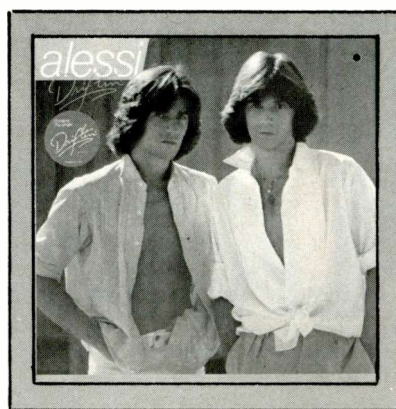
Uptempo rockers mix with mild mannered pop hooks to deliver an all around well paced set. The Richard Gotttehrer produced "Tell Me" (making a reappearance) is among the best cuts here, while the Lew Futterman produced "Call My Name," "Buzz Fuzz," and Jagger / Richard's "Grown Up Wrong" also shine.



## A TOUCH ON THE RAINY SIDE

JESSE WINCHESTER—Bearsville BRK 6984 (WB) (7.98)

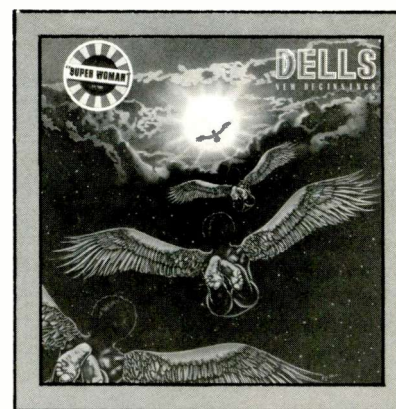
With a fine band and an excellent horn section behind him, pop balladeer Winchester breaks the mold here mixing light ballads with gospel and r&b influenced rockers ("High Ball," "Sassy," and "I'm Looking for a Miracle"). Already one of the most added records on the FM Airplay report.



## DRIFTIN'

ALESSI—A&M SP 4713 (7.98)

A little help from friends Paul Stanley, Seals & Crofts, Lee Ritenour, and "Wah Wah" Watson, along with some r&b influenced rhythms and lavish arrangements combine here to create the most commercial Alessi album to date. The brothers continue to mature both as songwriters and musicians.



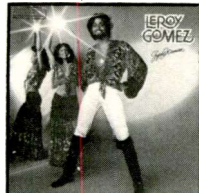
## NEW BEGINNINGS

DELLS—ABC AA 1100 (7.98)

An aptly titled album for the group as it breaks from tradition with some satisfying results. The two George Clinton produced tracks (including the Parliaments' "I Wanna Testify") indicate a new, funkified direction without sacrificing their trademark smooth vocals. Quick r&b response is quite likely.

## GYPSY WOMAN

LEROY GOMEZ—Casablanca NBLP 7110 (7.98)



Gomez was the talented and expressive voice behind the first Santa Esmeralda lp and is heard

here on his first solo disc. The Curtis Mayfield-penned title track with its flamenco flavor is at once reminiscent of his previous outing. "Spanish Harlem" is another interesting interpretation.

## IT'S ALIVE

THE OZARK MOUNTAIN DAREDEVILS—A&M SP 6006

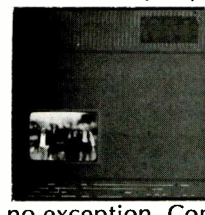


This live two record set showcases some of the Daredevils' best material including

"Jackie Blue" and "If You Wanna Get to Heaven." They've also followed Jackson Browne's lead and have recorded "Satisfied Mind" in the men's shower of the McDonald Arena in Missouri.

## 1994

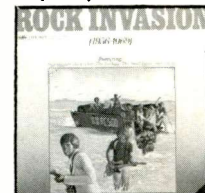
A&M SP 4709 (7.98)



Jack Douglas has a way of bringing out the best in hard rock bands and this proves to be no exception. Comparisons to Heart could be made because of Karen Lawrence's vocals but they wouldn't hold up—this band rocks on its own terms.

## ROCK INVASION

VARIOUS ARTISTS—London LC50012 (7.98)



London has dug deep into their vaults for these dozen tracks, some relatively obscure

(Andrew Loog Oldham Orchestra) and others former chartoppers ("Tell Her No," "Black Is Black"). Perhaps most interesting is Joe Cocker's "I'll Cry Instead."

## BURNT LIPS

LEO KOTTKE—Chrysalis CHR 1191 (7.98)

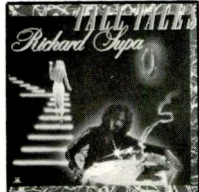


Kottke has been known to cover some material by British groups, but still surprises with a

version of Nick Lowe's obscure "Endless Sleep." His sure handed guitar work which is unaccompanied here, should continue to appeal to his substantial cult following.

## TALL TALES

RICHARD SUPA—Polydor PD-1-6155 (7.98)



A veteran singer/songwriter, Supa, with some help from Al Kooper, Mike Finnigan, and

Aerosmith's Steve Tyler, shines on this record of self-penned material. A simple production keeps things moving.

## SUNSHOWER

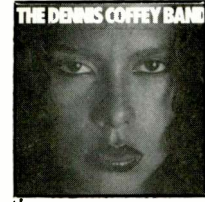
JOACHIM KUHN BAND—Atlantic SD 19193 (7.98)



The German keyboardist fronts a band that includes guitarists Jan Akkerman and Ray Gomez as well as an occasional vocalist by the name of Willie Dee. The lp is exceptionally well crafted with varying moods and textures.

## A SWEET TASTE OF SIN

DENNIS COFFEY BAND—Westbound WT 6105 (Atlantic) (7.98)



Veteran instrumentalist/producer Dennis Coffey is heard doing what he does best with

these uptempo r&b stompers. "A Sweet Taste of Sin," "Love Encounter" and "Someone Special" should prove popular on the dancefloor or on the radio.

## I GET AROUND

THE GOOD VIBRATIONS—Millennium MNL 8008 (7.98)

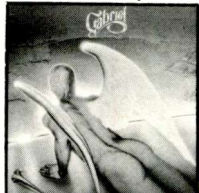


A disco salute to the Beach Boys, this five song record should become an instant party favorite.

Its lush disco production, r&b flavor and sweet vocal harmonies make for an interesting listening experience.

## GABRIEL

Epic/Sweet City JE 35454 (7.98)



Solid musicianship, good vocals, easy rockers and tasteful production combine here to make a

splendid debut record. Stand-out cuts include "Take It Back," "Maybe," and "For Quite Awhile". The group should receive some AOR attention.

## REVENGE OF THE PINK PANTHER

(ORIGINAL MOTION PICTURE SOUNDTRACK)—UA-LA913 H (7.98)



The Pnik Panther soundtracks are always popular items with the familiar Henry Mancini theme (updated here with a tenor sax solo by Tony Coe). The latest album in the series is also highlighted by a possible hit in Peter Sellers' "Thank Heaven For Little Girls."

## Z FOR ZAFRA

ZAFRA—H&L HL69024 (6.98)



This new group from the H&L stable is something special. The group is a combination of Con

Funk Shun and the Ohio Players with a touch of originality that makes it all worthwhile. "Skateboard Shuffie" and "It's In The Music" should garner plenty of airplay around the country.

(Continued on page 65)



# THE GROUP

# SHOTGUN

# THE ALBUM GOODBAD&FUNKY



# THE SINGLE "LOVE ATTACK"

AB 12395

## THE TOUR BROTHERS JOHNSON/EMOTIONS

- |            |                    |             |                    |
|------------|--------------------|-------------|--------------------|
| August 23  | Miami, Fla.        | *August 31  | Fayetteville, N.C. |
| *August 24 | Miami, Fla.        | September 1 | Larga, Md.         |
| August 25  | Lakeland, Fla.     | September 2 | Richmond, Va.      |
| August 26  | Savannah, Ga.      | September 3 | Rcanoke, Va.       |
| August 27  | Jacksonville, Fla. | September 4 | Norfolk, Va.       |

PRODUCED BY:  
STUART ALAN LOVE,  
DAVID CHACKLER  
AND SHOTGUN FOR  
CHALICE PRODUCTIONS, INC.

AA 1060



MARTY PICHINSON MANAGEMENT  
514 La Cienega Boulevard  
Los Angeles, California 90048  
(213) 659-7491

# 101 THE SINGLES CHART 150

**AUGUST 19, 1978**

AUG. 19	AUG. 12			
101	101	<b>GOT TO HAVE LOVING</b>	DON RAY/Polydor 14489 (Cerrone/D. Ray, SACEM)	
102	102	<b>IT'S REALLY YOU</b>	TARNEY SPENCER BAND/A&M 2049 (ATV/Braintree, BMI)	
103	103	<b>WILD IN THE STREETS</b>	BRITISH LIONS/RSO 898 (Castle Hill/Sheepshead Bay, ASCAP)	
104	104	<b>YOU OVERWHELM ME</b>	ROBERT PALMER/Island 105 (WB) (Ackee, ASCAP)	
105	105	<b>FOR A FEW DOLLARS MORE</b>	SMOKEY/RSO 900 (Chinnichap, BMI)	
106	—	<b>LIGHTS JOURNEY</b>	/Columbia 10800 (Weed High Nightmare, BMI)	
107	107	<b>LONG HOT SUMMER NIGHTS</b>	WENDY WALDMAN/Warner Bros. 8617 (Irving/Moon & Stars, BMI)	
108	—	<b>WHY SHOULD LOVE BE THIS WAY</b>	MICHAEL STANLEY BAND/Arista 0348 (Bema/M. Stanley, ASCAP)	
109	110	<b>FIRE</b>	ROBERT GORDON WITH LINK WRAY/Private Stock 45203 (Ramrod, ASCAP)	
110	112	<b>DO IT AGAIN TONIGHT</b>	LARRY GATLIN/Monument 259 (First Generation, BMI)	
111	113	<b>NEVER MAKE A MOVE TOO SOON</b>	B.B. KING/ABC 12380 (Irving/Four Knights, BMI)	
112	114	<b>BABY, I NEED YOUR LOVE</b>	SWEET THUNDER/Fantasy-WMOT 826 (WMOT, BMI)	
113	116	<b>OUT OF THE BLUE</b>	THE BAND/Warner Bros. 8592 (Medicine Hat, ASCAP)	
114	117	<b>BLUE SKIES</b>	WILLIE NELSON/Columbia 3 10784 (Irving Berlin, ASCAP)	
115	118	<b>BEAUTY SCHOOL DROPOUT</b>	FRANKIE AVALON/De-Lite 907 (Mercury) (Edwin Monis, ASCAP)	
116	141	<b>BLAME IT ON THE BOOGIE</b>	Mick Jackson/Atlantic 7091 (Global, ASCAP)	
117	120	<b>TAKIN' IT EASY</b>	SEALS & CROFTS/Warner Bros. 8639 (Phillips-McLeod/Bone Tone, ASCAP)	
118	—	<b>I WANNA LIVE AGAIN</b>	CARILLO/Atlantic 3492 (Kyknos Cantos/Vindaloo, ASCAP)	
119	106	<b>ONE MORE NIGHT WITH YOU</b>	SUTHERLAND BROTHERS/Columbia 3 10758 (Island/Skerry, BMI)	
120	122	<b>FIRST IMPRESSIONS</b>	THE STYLISTICS/Mercury 7 4006 (Teddy Randazzo, BMI)	
121	124	<b>YOUNGBLOOD (LIVIN' IN THE STREETS)</b>	WAR/United Artists 1213 (Far Out, ASCAP)	
122	126	<b>DANCE (DISCO HEAT)</b>	SYLVESTER/Fantasy 827 (Jobete, ASCAP)	
123	—	<b>SEASON FOR GIRLS</b>	TRAMMPS/Atlantic 3460 (Golden Fleece, BMI)	
124	125	<b>MY RADIO SURE SOUNDS GOOD TO ME</b>	LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 (Nineteen Eighty-Five, BMI)	
125	133	<b>ARMS OF MARY</b>	CHILLIWACK/Mushroom 7033 (Island, BMI)	
126	127	<b>THIS IS YOUR LIFE</b>	NORMAN CONNORS/Arista 0343 (Jobete, ASCAP)	
127	130	<b>(THEMES FROM) JAWS II</b>	FLYER/MCA 40927 (Duchess, BMI)	
128	111	<b>SHAKER SONG</b>	SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)	
129	132	<b>LOVE BROUGHT ME BACK</b>	D.J. ROGERS/Columbia 3 10754 (Circle R, ASCAP)	
130	121	<b>STAND BY ME</b>	POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda/ADT, BMI)	
131	134	<b>CASTLES OF SAND</b>	JERMAINE JACKSON/Motown 1441 (Jobete, ASCAP)	
132	115	<b>I CAN'T ASK FOR ANYTHING MORE THAN YOU</b>	RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP)	
133	123	<b>1 2 3 KIND OF LOVE</b>	WILD CHERRY/Epic/Sweet City 8 50551 (Bema/RWP, ASCAP)	
134	136	<b>STELLAR FUNGK</b>	SLAVE/Cotillion 44238 (Atl) (SpurTree/Cotillion, BMI)	
135	137	<b>SUN IS HERE</b>	SUN/Capitol 4587 (Glenwood & Dentente, ASCAP)	
136	138	<b>SOFT AND WET</b>	PRINCE/Warner Bros. 8619 (Prince)	
137	139	<b>SUPER WOMAN</b>	DELLS/ABC 12386 (Groovesville/Razzle Dazzle, BMI)	
138	140	<b>THINK IT OVER</b>	CISSY HOUSTON/Private Stock 204 (Sumac, BMI)	
139	109	<b>LOVE TO SEE YOU SMILE</b>	BOBBY BLAND/ABC 12360 (Alvert, BMI)	
140	142	<b>LADY BLUE</b>	GEORGE BENSON/Warner Bros. 8604 (Teddy Jack, BMI)	
141	146	<b>LET ME TAKE YOU IN MY ARMS AGAIN</b>	JAMES DARREN/RCA 11316 (Stone Bridge, ASCAP)	
142	147	<b>I HAVE NEVER BEEN IN LOVE BEFORE</b>	JOHN MILES/Arista 0331 (British Rocket)	
143	148	<b>OUR LOVE WILL SURVIVE</b>	MEMPHIS HORNS/RCA 11309 (Memphis Fire/Six Continents/Knock Wood, BMI)	
144	149	<b>READY OR NOT</b>	DEBORAH WASHINGTON/Ariola 7700 (United Artists, ASCAP)	
145	108	<b>REELIN'</b>	GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)	
146	143	<b>MIDTOWN AMERICAN MAIN STREET GANG</b>	DION/Lifesong 9 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP)	
147	128	<b>HEARTBREAKER</b>	NANTUCKET/Epic 8 50556 (Nantucket, ASCAP)	
148	129	<b>NOW YOU SEE 'EM, NOW YOU DON'T</b>	ROY HEAD/ABC 12346 (Tree, BMI)	
149	144	<b>THIS NIGHT WON'T LAST FOREVER</b>	BILL LaBOUNTY/Warner/Curb 8529 (Captain Crystal, BMI)	
150	131	<b>GROOVE WITH YOU</b>	ISLEY BROS./T-Neck 2277 (CBS) (Bovina, ASCAP)	

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NOTHING GONNA KEEP ME FROM YOU	Barry Gibb, Karl Richardson & Alby Galuten (Stigwood, BMI)	47
ALL I SEE IS YOUR FACE	M. McCauley & F. Mollin (Welback, ASCAP)	63
ALMOST LIKE BEING IN LOVE	B. Maher & S. Gibson (United Artists, No licensee)	89
AN EVERLASTING LOVE	Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	15
A ROLL 'N ROLL FANTASY	R. Davies (Davray, BMI)	45
BACK IN MY ARMS	Agabine Holland, Dozier & Holland (Jobete, ASCAP)	85
BACK IN THE U.S.A.	Peter Asher (Arc, BMI)	66
BAKER STREET	Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	34
BLUER THAN BLUE	Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP)	53
BOOGIE, OOGIE OOGIE	Fonce & Larry Mizell (Conductive/On Time, BMI)	4
BREAK IT TO THEM GENTLY	B. Cummings (Shillelagh, BMI)	81
CALIFORNIA NIGHTS	D. Mackay, Scott & Wolf (Mam, ASCAP)	86
CAN WE STILL BE FRIENDS	Todd Rundgren (Earmark, BMI)	50
CLOSE THE DOOR	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	20
COME TOGETHER	Jack Douglas & George Martin (Maclen, BMI)	61
COPACABANA (AT THE COPA)	Ron Dante & Barry Manilow (Kamakazee/Appoggiatura Camp Songs, BMI)	8
DANCE WITH ME	Cory Wade (Sherlyn/Decible, BMI)	100
DEVOTED TO YOU	Arif Mardin (House of Bryant)	75
DON'T LOOK BACK	Tom Scholz (Pure Songs, ASCAP)	43
DON'T PITY ME	Van McCoy (Van McCoy/Tamerlane, BMI)	93
FLYIN'	Bruce Fairbairn (Squamish/Corinth, BMI)	95
FOOL (IF YOU THINK IT'S OVER)	Gus Dudgeon (Magnet/Sole Selling Agent/Interworld, ASCAP)	24
GET OFF	Cory Wade (Sherlyn, BMI/Lindseyanne, BMI)	36
GOT TO GET YOU INTO MY LIFE	Maurice White (Maclen, BMI)	19
GREASE	Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	1
HE'S SO FINE	Phil & Mitch Margo/Amron Halpern (Bright Tunes, ASCAP)	92
HOLDING ON (WHEN LOVE IS GONE)	Bobby Martin (Almo/McRovscod, ASCAP)	57
HOLLYWOOD NIGHTS	B. Seger (Gear, ASCAP)	35
HOPELESSLY DEVOTED TO YOU	John Farrar (Stigwood/John Farrar/Ensign, BMI)	11
HOT BLOODED	K. Olsen, M. Jones, J. McDonald (Somerset/Evansongs/WB, ASCAP)	7
HOT CHILD IN A CITY	Mike Chapman (Beechwood, BMI)	25
IF YOU WANNA DO A DANCE	Thom Bell (Mighty Three, BMI)	56
I LIKE GIRLS	By Group (Clita, BMI)	82
I LOVE THE NIGHTLIFE (DISCO ROUND)	S. Buckingham (Lowery, BMI)	70
I NEED TO KNOW	Denny Cordell, Noah Shark & Tom Petty (Skyhill, BMI)	58
I WILL STILL LOVE YOU	W. Stewart & I.C. Phillips (WB, ASCAP)	73
I'M NOT GONNA LET IT BOTHER ME	TONIGHT Buddy Buie (Low-Sal, BMI)	26
IT'S A HEARTACHE	David Mackay/Scott & Wolfe (Pi-Gem, BMI)	74
IT'S A BETTER THAN GOOD TIME	T. Macaulay (Macaulay/Almo, ASCAP)	77
I'VE HAD ENOUGH	Paul McCartney (MPL/ATV, BMI)	49
JUST WHAT I NEEDED	Roy Thomas Baker (Lido, BMI)	42
KING TUT	William E. McEuen (Colorado, ASCAP)	16
KISS YOU ALL OVER	Rick Chinn & Mike Chapman (Chinnichap/Careers, BMI)	18
LAST DANCE	Giorgio Moroder (Primus Arista/Olga, BMI)	5
LIFE'S BEEN GOOD	Bob Szymczyk (Wow & Flutter, ASCAP)	10
LIVINGSTON SATURDAY NIGHT	Norman Putnam (ABC/Dunhill/Unart, BMI)	79
LOVE IS IN THE AIR	Vanda & Young (Edwards B. Marks, BMI)	40
LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER)	Gary Klein, (Just Over The Bridge/Diana, BMI)	52
LOVE WILL FIND A WAY	Bill Schnee (Irving/Pablo Cruise, BMI)	6
MACHO MAN	Jacques Morali (Can't Stop, BMI)	29
MAGNET AND STEEL	Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP)	14
MISS YOU	The Glimmer Twins (Colgems-EMI, ASCAP)	3
MR. BLUE SKY	Jeff Lynne (Unart/Jet, BMI)	33
MY ANGEL BABY	Sean Delancy (Texongs/BoMass, BMI)	12
NEW ORLEANS LADIES	Leon S. Medica (Break of Dawn, BMI)	55
OH DARLING	George Martin (Maclen, BMI)	68
PARADISE BY THE DASHBOARD	LIGHT Todd Rundgren (Edward B. Marks/ Neverland/Peg, BMI)	78
RAISE A LITTLE HE HELL	Randy Bachman (Survivor/Top Soil, BMI)	72
REMINISCING	John Boyland & Group (Screen Gems-EMI, BMI)	30
RIGHT DOWN THE LINE	Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	59
RIVERS OF BABYLON	Frank Farian (Al Gallico/Ackee, BMI-ASCAP)	76
RUMOUR AT THE HONKY TONK	Bill Halverson (Peer Intl/Wierd Beard, BMI)	91
RUNAWAY	Larry Cox & Group (Diamondback, BMI)	54
SATURDAY N.	Rodgers & B. Edwards (Chic, BMI)	67
SET THE WORLD ON FIRE	John Alcock (Chappell, ASCAP)	99
SHADOW DANCING	Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	17
SHAKE AND DANCE WITH ME	Skip Scarborough (Valle-Joe, BMI)	84
SHAME	Warren R. Schatz (Six Continents/Mills & Mills, BMI)	13
SHE LOVES TO BE IN LOVE	T. Thomas, J. Colbeck & E. Organ (Heavy, BMI)	90
SHE'S ALWAYS A WOMAN	Phil Ramone (Joelsongs, BMI)	62
SONGBIRD	Gary Klein (Manhattan Island/Diana, BMI/Intersong, U.S.A., ASCAP)	98
STAY JACKSON BROWNE	(Cherio, BMI)	27
STILL THE SAME	Bob Seger & Punch (Gear, ASCAP)	44
STEPIN' IN A SLIDE ZONE	Tony Clarke (Johnsongs, ASCAP)	60
STUFF LIFE THAT	Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP)	21
SUMMER NIGHTS	Louis S. Louis (Edwin Morris, ASCAP)	32
SURRENDER	Tom Werman (Screen Gems-EMI/Adult, BMI)	71
SWEET LIFE	Phil Benton & Paul Davis (Webb IV, BMI/Tanta Chappell, ASCAP)	87
TAKE A CHANCE ON ME	Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP)	41
TAKE ME I'M YOURS	Michael Henderson (Electrocard, ASCAP)	94
TALKING IN YOUR SLEEP	Allen Reynolds (Chriswood, BMI)	51
THERE'S NO SURF IN CLEVELAND	Eric Carmen (Camex, BMI)	96
THINK IT OVER	Gary Klein (Kengorus, ASCAP)	64
THREE TIMES A LADY	J. Carmichael/ Commodores (Jobete/Commodores, ASCAP)	2
TIME FOR ME TO FLY	Kevin Cronin, Gary Ridrath & Paul Grupp (Fate, ASCAP)	69
TWO OUT OF THREE	AIN'T BAD Todd Rundgren (Edward B. Marks/Neverland/Peg, BMI)	31
TWO TICKETS TO PARADISE	Bruce Botnick (Graionca, BMI)	23
USE TA BE MY GIRL	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	39
VICTIM	Dave Crawford (Dean, ASCAP)	88
WHENEVER I CALL YOU "FRIEND"	Bob James (Milk Money, ASCAP)	38
WITHOUT YOU	M. Flicker (Warner Bros., ASCAP)	97
YOU	David Anderle (Beechwood/Snow, BMI)	72
YOU	Trevor Lawrence (Island, BMI)	48
YOU AND I	Rick James & Art Stewart (Stone Diamond, BMI)	28
YOU NEEDED ME	Jim Ed Norman (Chappell/Ironside, ASCAP)	37
YOU'RE A PART OF ME	Steve Gibson (Brown Shoes/Chappell, ASCAP)	46
YOU'RE ALL I NEED TO GET BY	Jack Gold (Jobete, ASCAP)	65
YOU'RE THE ONE THAT I WANT	John Farrar (Stigwood/John Farrar/Ensign BMI)	9

**It's Time For  
You...**



AFL1-2555

**"You"**  
PB-11358  
**The New Single**  
**From JESSIE BARISH,**  
the sensitive upbeat talent  
that was behind "Count on Me"  
and many other hit singles,  
now goes it alone.



## Towser Tunes Will Tackle Films and Fan Clubs

By ALAN WOLMARK

■ NEW YORK—A multi-purpose organization, Towser Tunes, Inc., has been established here by The Who's Peter Townshend to represent his varied interests in film, the Meher Baba spiritual community, and the group's plethora of fans. Entirely owned by Townshend, the company has a three-pronged approach encompassing a fan operation, music publishing and a sound division tailored to the guitarist/composer's media experiments. An independent film company financed by Towser, Nunzi Productions, will also be housed in the Towser complex.

Susan Fazio, VP and Townshend's personal secretary in the U.S., generally oversees all operations and runs the publishing end which is currently searching out talent to cover material by Townshend, Billy Nichols of White Horse, Steve Gibbons, Phil Riley and David Hastilow who are published by the company.

### Fan Concern

Towser Tunes in many ways represents Townshend's desire to be more involved with other artists and particularly with the fans whom always seem to get the short end of the stick. "Pete knows better than any other rock star the feeling of being a kid," says the head of the fan operation Lisa Seckler. "And he wants them to be able to be as close to the situation as possible." Street and Soul, the fan division, will take up from where the now-defunct Who Fan Club left off, supplying a free "national underground network of Who Fans to be kept closer to the band and each other," notes Seckler who will be writing a monthly newsletter along with conducting functions "to take the burden off the band, management and label."

Also under the fan division's

auspices and headed by Seckler who does the company's publicity and promotion is Towser Tunes' first concrete endeavor—its mail order service which has imported a limited shipment of the hard-and-softbound "The Story of Tommy" co-written by Townshend and Richard Barnes. It is currently available as will be the three Meher Baba albums made by Townshend and formerly only publicly appearing in bootleg form.

### Nunzi

Much energy is being channeled into Nunzi Productions which veteran filmmaker John "Nunzi" Annunziato says came about when he and Townshend envisioned a project based on Meher Baba disciple Delia DeLyon. The firm's first film, already in production, will be the documentary "Facets of the Diamond" which Annunziato is filming and for which the leader of The Who is penning a soundtrack. With Townshend's extensive creative input and wealth of pending ideas Annunziato sees a blossoming film company even if it were solely based on "the tons of Pete's untapped stuff that we can use."

He adds that "Pete is open to anything for the company to explore and try new things." Plans now see the film company getting involved with promotional films, concert footage and "to become a facility for film production and rentals." Nunzi Productions will be offering services and equipment for film projects in a supplier and rental capacity to any end of the music industry."

### Documentaries

More than just a money-making entity, Peter Townshend views Towser Tunes as a tangible extension of his own ideas and the company will definitely be filming documentaries about

Meher Baba disciples which it will distribute. As for his own work, Townshend has had sound division head John Fazio develop a personal library of sound effects for future use and to oversee a small studio which is currently being developed.

Offices of Towser Tunes, Inc., Street and Soul, and Nunzi Productions are at 321 West 44th Street, New York, N.Y. 10036; phone: (212) 541-5962. For Nunzi Productions the number is (212) 541-5963.

## Falstrom Named WEA Controller

■ LOS ANGELES — Gerald Falstrom, director of financial planning for the Warner-Elektra-Atlantic Corp., has been appointed controller in an announcement issued by Jack O'Connell, senior vice president/finance.

Prior to joining WEA, Falstrom was with the CBS television network from 1971 to 1977.

The responsibilities of the controller for WEA include financial planning, general accounting, and payroll.

## Helen Reddy Plays Atlantic City



Capitol recording artist Helen Reddy recently played to enthusiastic audiences a week's worth of performances at Resorts International in Atlantic City, New Jersey. Pictured from left: Arthur Field, promotion, New York; John Sammartino, district manager, Philadelphia; Helen Reddy; Michael Lessner, promotion, Philadelphia; Don Cannon of WFIL/Philadelphia; and Fred Disipio, independent promotion person.

## Polydor Names Three Local Promo Managers

■ NEW YORK — Jerry Jaffe, national director of promotion for Polydor Incorporated, has announced the appointment of three new local promotion managers.

Roger Silver has been named local promotion manager in San Francisco. Silver has a background in theatre and has co-written music for the San Francisco-based group Journey.

Mark Niederhauser has been named local promotion manager in St. Louis. His background is in concert promotion.

Alex Mayewsky is the new local promotion manager in Cleveland. He worked in the wholesale record business.

## Private Stock Readies Cissy Houston Album

■ NEW YORK — Private Stock Records has announced the simultaneous release, both here and abroad, of "Think It Over," a new album by Cissy Houston.

The album was recorded at Secret Sound in New York, produced by Michael Zager, with Jerry Love as executive producer, for Love-Zager Productions.

## Polygram Ups Simek

■ NEW YORK — Bert Franzblau, vice president of operations for Polygram Distribution, Inc., has announced the promotion of Ed Simek to the newly-created position of director, inventory management and production.

Simek joined Polygram Distribution in 1976 and for the past two years has served as director of inventory management. Previously, he held the position of director, planning, at CBS Records for six years.

## Casablanca Sets LPs

■ LOS ANGELES — Casablanca Records has announced the August release of nine LPs, highlighted by the rush release of Donna Summer's "Live And More," and the Giorgio Moroder produced soundtrack to "Midnight Express."

Also included among the releases are: "Callin'," The Pips; "Our Ms. Brooks," Patti Brooks; "The Wizard Of Oz," the Millennium LP from Meco; "Pleasure Train," Teri DeSario; "Confidential Affair," Harvey Scales; "The Wright Brothers Flying Machine;" and "Deliverance," Space. Tilt, a hard rock act from Detroit, will debut with "Music" on Parachute.

## Pablo Cruises Miami

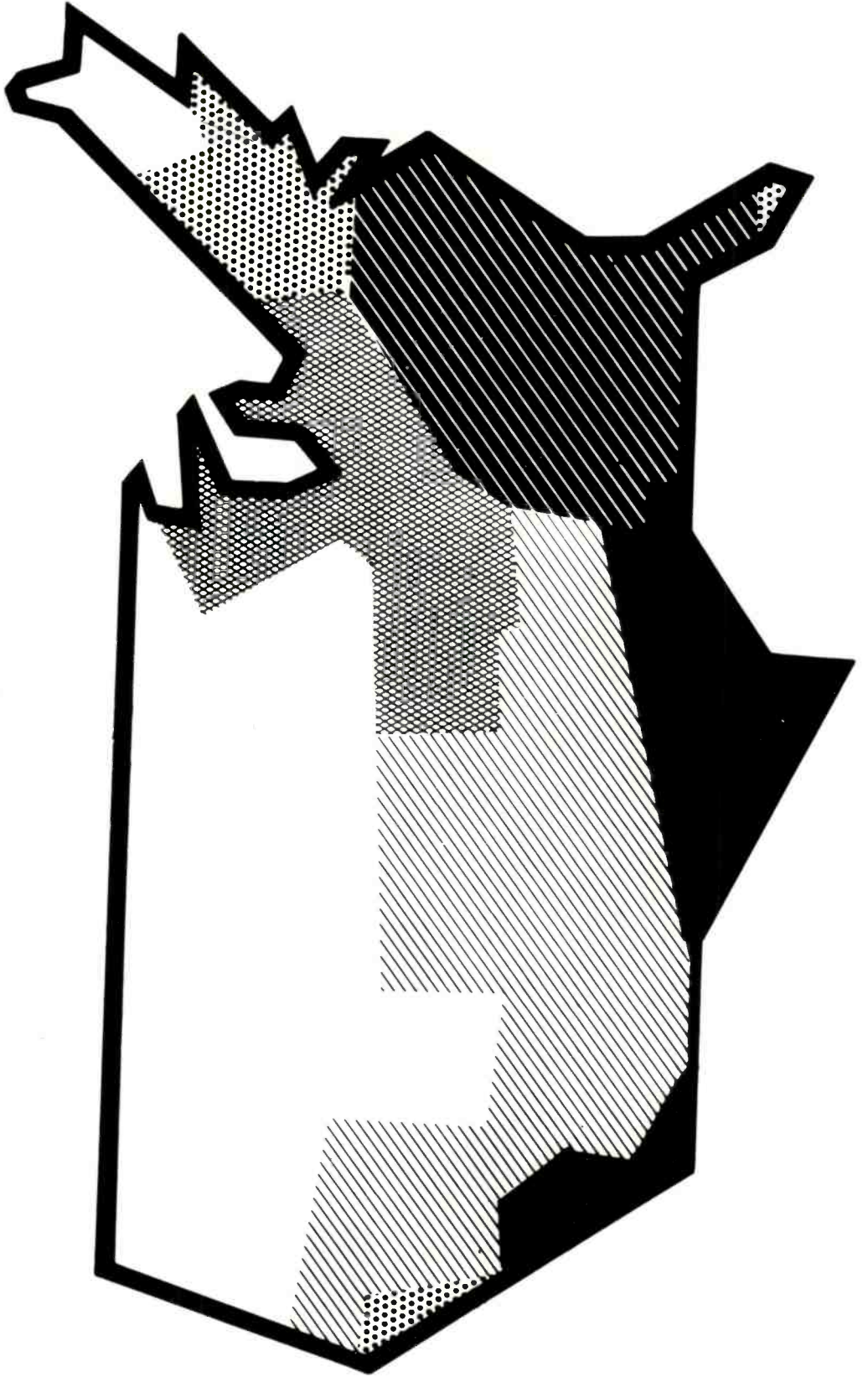


During their recent concert appearance in Miami, A&M's rock group Pablo Cruise takes time out to visit the folks at ZETA-4/Miami. Pictured from left: Kim Yeager, ZETA-4 air personality; Tony Varona, salesman, Together Distributing; Richard Pachter, local promotion manager, A&M Records, Miami; David Jenkins (Pablo Cruise); Michelle Robinson, music director at ZETA-4; Bruce Day (Pablo Cruise); Tom Webb, news director, ZETA-4; and ZETA-4 air personalities, Randy Thomas and Larry Bessler.

August 19, 1978  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



# THE RADIO MARKE

## Record World Suggested Mar

Based on airplay and sales in similar behavioral

### Stations:

#### RW I

WABC WAVZ WBBF WCAO WDRC WFIL  
WICC WIFI WKBW WPEZ WPGC WPRO-FM  
WQAM WRKO WTIC-FM WVBF KDON KFRC  
KYA KYNO Y100 13Q Z104 96X 99X

#### RW II

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

#### RW III

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

### Tendency:

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

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

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

#### Last This Week: Week:

2	1	Frankie Valli
3	2	Rolling Stones
1	3	Commodores
4	4	Pablo Cruise
7	5	A Taste of Honey
8	6	Foreigner
12	7	Olivia Newton-John
5	8	Donna Summer
15	9	Andy Gibb
11	10	Joe Walsh
13	11	Toby Beau
16	12	Earth, Wind & Fire
14	13	Walter Egan
20	14	Exile
6	15	Barry Manilow
17	16	Rita Coolidge
19	17	Chris Rea
18	18	Jackson Browne
21	19	Teddy Pendergrass
22	20	Nick Gilder
23	21	Cars
24	22	Rick James
Add	23	Travolta & Newton-John
Add	24	LRB
Ex	25	Anne Murray

**Adds:** Boston  
Kenny Loggins  
Bob Seger  
Linda Ronstadt

**Extras:** Barbra Streisand  
Aerosmith  
Eddie Money  
Robin Gibb

**LPCuts:** Steely Dan (Josie)  
Rolling Stones (Beast)

**Also Possible:** ARS  
Quincy Jones  
John Paul Young  
Moody Blues  
Journey  
Dan Hill  
Gerry Rafferty  
Bruce Springsteen

#### Last This Week: Week:

1	1	Commodores
2	2	Frankie Valli
6	3	Foreigner
4	4	Pablo Cruise
3	5	Rolling Stones
5	6	Joe Walsh
10	7	Olivia Newton-John
13	8	A Taste of Honey
14	9	Evelyn "Champagne" King
17	10	Andy Gibb
11	11	Toby Beau
12	12	Rita Coolidge
16	13	Eddie Money
7	14	Atlanta Rhythm Section
18	15	Chris Rea
20	16	Exile
22	17	Earth, Wind & Fire
23	18	Teddy Pendergrass
8	19	Walter Egan
26	20	Travolta & Newton-John
27	21	LRB
9	22	Donna Summer
24	23	Quincy Jones
25	24	Village People
28	25	Gene Cotton
Add	26	Rick James
Add	27	Kenny Loggins

**Adds:** Boston  
Linda Ronstadt  
Nick Gilder

**Extras:** Bob Seger  
McCrarys  
Gerry Rafferty  
Anne Murray  
Robin Gibb  
Barbra Streisand  
Paul Davis

**LPCuts:** Rolling Stones (Beast)

**Also Possible:** Cheryl Ladd  
Crystal Gayle  
Stonebolt  
Billy Joel  
John Paul Young  
Dan Hill  
Raydio

#### Last This Week: Week:

2	1	Commodores
3	2	Frankie Valli
1	3	Rolling Stones
5	4	Pablo Cruise
4	5	Joe Walsh
8	6	Foreigner
9	7	A Taste of Honey
10	8	Walter Egan
6	9	Barry Manilow
13	10	Olivia Newton-John
14	11	Andy Gibb (Everlasting)
15	12	Toby Beau
16	13	Rita Coolidge
7	14	Donna Summer
17	15	Evelyn "Champagne" King
23	16	Earth, Wind & Fire
22	17	Chris Rea
18	18	ELO
11	19	Andy Gibb (Shadow)
—	20	Travolta & Newton-John
Add	21	Exile
24	22	Eddie Money
Ex	23	Rick James
Ex	24	Nick Gilder

**Adds:** Boston  
Bob Seger  
Linda Ronstadt

**Extras:** Kenny Loggins  
Aerosmith  
ARS  
Village People  
Moody Blues  
REO Speedwagon

**LPCuts:** None

**Also Possible:** John Paul Young  
Cheryl Ladd  
Michael Stanley Band  
Trooper  
Dan Hill  
Meatloaf  
Carly Simon with  
James Taylor

### Hottest:

#### Rock:

Boston

#### Adult:

Carly Simon with James Taylor

#### R&B Crossovers:

McCrarys

# SEALS & CROFTS are TAKIN' IT EASY

(WBS 8693) ...The hard-hitting new single from their latest great album, *Takin' It Easy*



Produced by Louie Shelton for Oaktree Productions. On Warner Bros. records & tapes. BSK 3163

# THE RADIO MARKETPLACE

## Bill Tanner, Y100

"The radio marketplace is very simply the best national chart that's out there. We can look at it and tell instantly whether the stations that are aligned to our type of sound, our type of music research, are doing well with a record. That's what we want from a national trade."

## Dave Thomson, KDWB

"I like the marketplace because it puts together a compilation of what is going on regionally and no other trade does it as well."

## Joel Denver, KCBQ

"It's an innovative idea in view of the fact that more records are happening on a region to region basis, rather than nationwide. It's a direct reflection of radio programmers becoming more in tune with their individual markets."

## Charlie Lake, Charter Broadcasting

"I have found the radio marketplace feature a welcome and innovative addition to Record World's continuing efforts to become even more valuable to the radio industry."

## Les Garland, KFRC

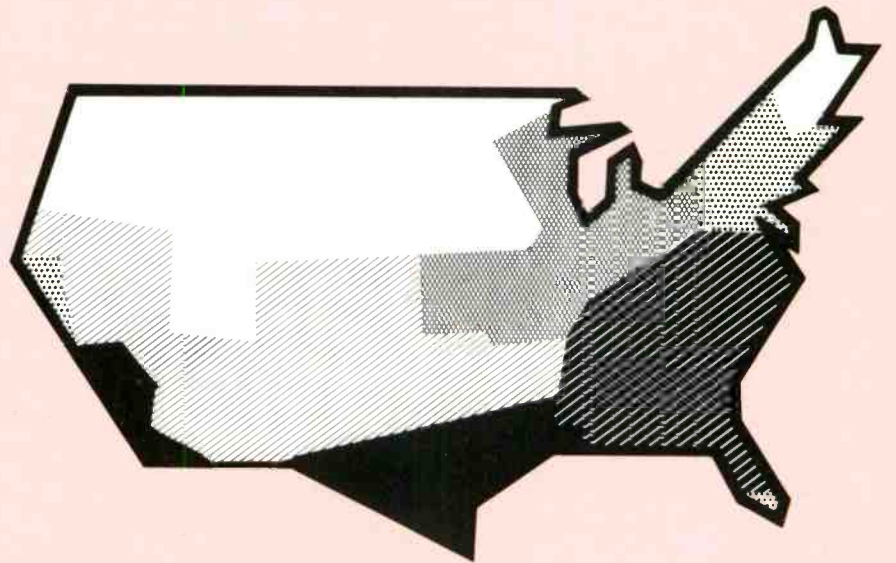
"I find that the radio marketplace brings records to my attention that might be right for San Francisco that I might otherwise miss by just reading a national chart."

## Dave Sholin, RKO Radio

"Short and sweet, easy to read and loaded with information. An excellent tool in tracking music."

## Bryan McIntyre, WCOL/92X

"We find the radio marketplace useful for finding out what new songs are growing in our region."

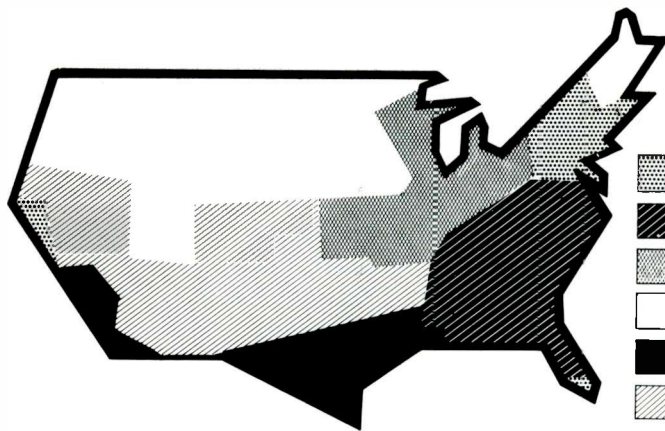


# RECORD WORLD



# TPLACE ket Playlists

areas.



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

## Stations:

### RW IV

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

### RW V

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

### RW VI

KAAY KAKC KIMN KLIF KLUE KOFM  
KRIZ KNUS KTFX KTLK Z97

## Tendency:

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

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

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

### Last Week: This Week:

2	1	Commodores
1	2	Frankie Valli
3	3	Rolling Stones
5	4	Joe Walsh
4	5	Pablo Cruise
10	6	Foreigner
8	7	Walter Egan
6	8	Toby Beau
11	9	Andy Gibb
12	10	Olivia Newton-John
14	11	Rita Coolidge
16	12	Chris Rea
17	13	Exile
21	14	Earth, Wind & Fire
9	15	Gerry Rafferty
13	16	Donna Summer
23	17	LRB
24	18	A Taste of Honey
25	19	Travolta & Newton-John
22	20	Nick Gilder
15	21	Jackson Browne
7	22	Barry Manilow
Add	23	Anne Murray
26	24	Kenny Rogers
27	25	Crystal Gayle
Ex	26	Kenny Loggins
Ex	27	Kinks

**Adds:** Boston  
Captain & Tennille  
Robin Gibb

**Extras:** Evelyn "Champagne" King  
Gerry Rafferty

**LPCuts:** Steely Dan (Josie)

**Also Possible:** Spinners  
Stonebolt  
Bob Seger  
Wendy Waldman  
Michael Johnson  
Dan Hill  
Quincy Jones  
Billy Joel

### Last Week: This Week:

1	1	Frankie Valli
2	2	Commodores
5	3	Rolling Stones
4	4	Pablo Cruise
8	5	Foreigner
7	6	Joe Walsh
11	7	Olivia Newton-John
9	8	Toby Beau
12	9	Walter Egan
3	10	Donna Summer
14	11	Andy Gibb
13	12	Rita Coolidge
18	13	Evelyn "Champagne" King
15	14	Eddie Money
19	15	Exile
21	16	Chris Rea
22	17	A Taste of Honey
6	18	Barry Manilow
20	19	Jackson Browne
27	20	Travolta & Newton-John
23	21	ARS
24	22	ELO
28	23	Nick Gilder
29	24	Earth, Wind & Fire
30	25	Rick James
10	26	Jefferson Starship
Add	27	LRB
Ex	28	Teddy Pendergrass
Ex	29	Kinks

**Adds:** Boston  
Linda Ronstadt  
Kenny Loggins  
Bob Seger

**Extras:** Gerry Rafferty  
McCrays  
Cars  
Robin Gibb  
Louisiana's Le Roux

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

**Also Possible:** Quincy Jones  
Village People  
Moody Blues  
Sweet  
Dan Hill  
Captain & Tennille  
John Paul Young

### Last Week: This Week:

5	1	Commodores
1	2	Joe Walsh
3	3	Pablo Cruise
4	4	Frankie Valli
2	5	Rolling Stones
6	6	Walter Egan
7	7	Toby Beau
15	8	Foreigner
8	9	ARS
11	10	Rita Coolidge
12	11	Olivia Newton-John
14	12	Andy Gibb
13	13	ELO
19	14	Chris Rea
16	15	Jackson Browne
20	16	Earth, Wind & Fire
22	17	Evelyn "Champagne" King
21	18	Exile
24	19	A Taste of Honey
23	20	Nick Gilder
Add	21	LRB
Ex	22	Travolta & Newton-John
25	23	Anne Murray
26	24	Eddie Money

**Adds:** Robin Gibb  
Bob Seger  
Gerry Rafferty

**Extras:** Rick James  
Kenny Loggins  
Linda Ronstadt

**LPCuts:** None

**Also Possible:** Cheryl Ladd  
John Paul Young  
Prism  
Captain & Tennille  
Boston

## Hottest:

### Country Crossovers:

Crystal Gayle

### Teen:

Travolta & Newton-John

### LP Cuts:

Bee Gees & Peter Frampton (Sgt. Pepper)  
Steely Dan (Josie)  
Rolling Stones (Beast)

# HOT ADDS

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

## Most Added Records at Major Markets:

Boston (Epic) .....	27
Bob Seger & The Silver Bullet Band (Capitol) .....	22
LRB (Harvest) .....	16
Linda Ronstadt (Asylum) .....	15
Travolta & Newton-John (RSO) .....	14
Kenny Loggins (Columbia) .....	12
Nick Gilder (Chrysalis) .....	12

## Most Added Records at Secondary Markets:

Robin Gibb (RSO) .....	18
Boston (Epic) .....	16
Nick Gilder (Chrysalis) .....	16
Kenny Loggins (Columbia) .....	14
Gerry Rafferty (UA) .....	14
Bob Seger & The Silver Bullet Band (Capitol) .....	10
John Paul Young (Scotti Bros.) .....	10

## Most Added R&B:

Gladys Knight & The Pips (Buddah) .....	14
Funkadelic (Warner Bros.) .....	9
Atlantic Starr (A&M) .....	9
Donny Hathaway (Atco) .....	8
Rose Royce (Whitfield) .....	8
Stargard (MCA) .....	8
Emotions (Columbia) .....	8
O'Jays (Phila. Intl.) .....	8

## Most Added Country:

Dolly Parton (RCA) .....	53
Merle Haggard (MCA) .....	50
Dave & Sugar (RCA) .....	39
Larry Gatlin (Monument) .....	34
Randy Barlow (Republic) .....	29
Hank Williams, Jr. (Warner Bros.) .....	25
Emmylou Harris (Warner Bros.) .....	23
Bobby Borchers (Epic) .....	22

# ACTION MUSIC

By CHRISTY WRIGHT

■ Nick Gilder (Chrysalis). This single has had many additions both on the major market and secondary levels. Now it is taking good jumps at all of these stations and is already a number one record in New Orleans. Jumps are 2-1 WNOE, 9-4 WTIK, 26-18 WKBW, 26-20 13Q, HB-30 WRKO, 17-15 WZZP, 26-17 WDRQ, 28-24 CKLW, 32-27 KSLQ, 38-35 KXOK, 28-21 KDBW, 26-23 KRBE, 30-23 B100, HB-28 KTLK, 20-17 WIFE, 22-14 WVBF, HB-17 WZUU, HB-24 KFI, 29-26 KNDE, 32-25 KTFX, HB-27 KCPX, 24-21 WCGQ, 30-21 WBBQ. Adds are KFRC, WGCL, WMET, WIFI, 94Q, KGW, Z104, WAVZ, WNDE, KNOE-FM, WHHY, WANS, WSGA, WRJZ.



Nick Gilder

Rick James (Motown). A great cross-over from r&b is making it in major markets all over the country and continues to get added to playlists. Adds are 99X, WOKY, KLUE, KOFM, WRJZ. Moves are 10-6 96X, 10-9 CKLW, 12-9 WAVZ, 5-5 WFLB, 10-7 WANS, 31-28 WNBC, 36-32 WQAM, 26-23 Y100, 28-21 WZZP, 17-11 WGCL, 29-19 WTIK, HB-26 WCAO, 35-32 V97, HB-23 WINW, 40-34 KNOE-FM, HB-27 WISE, HB-27 WBSR, 28-20 WBBQ, 26-16 WSGA.

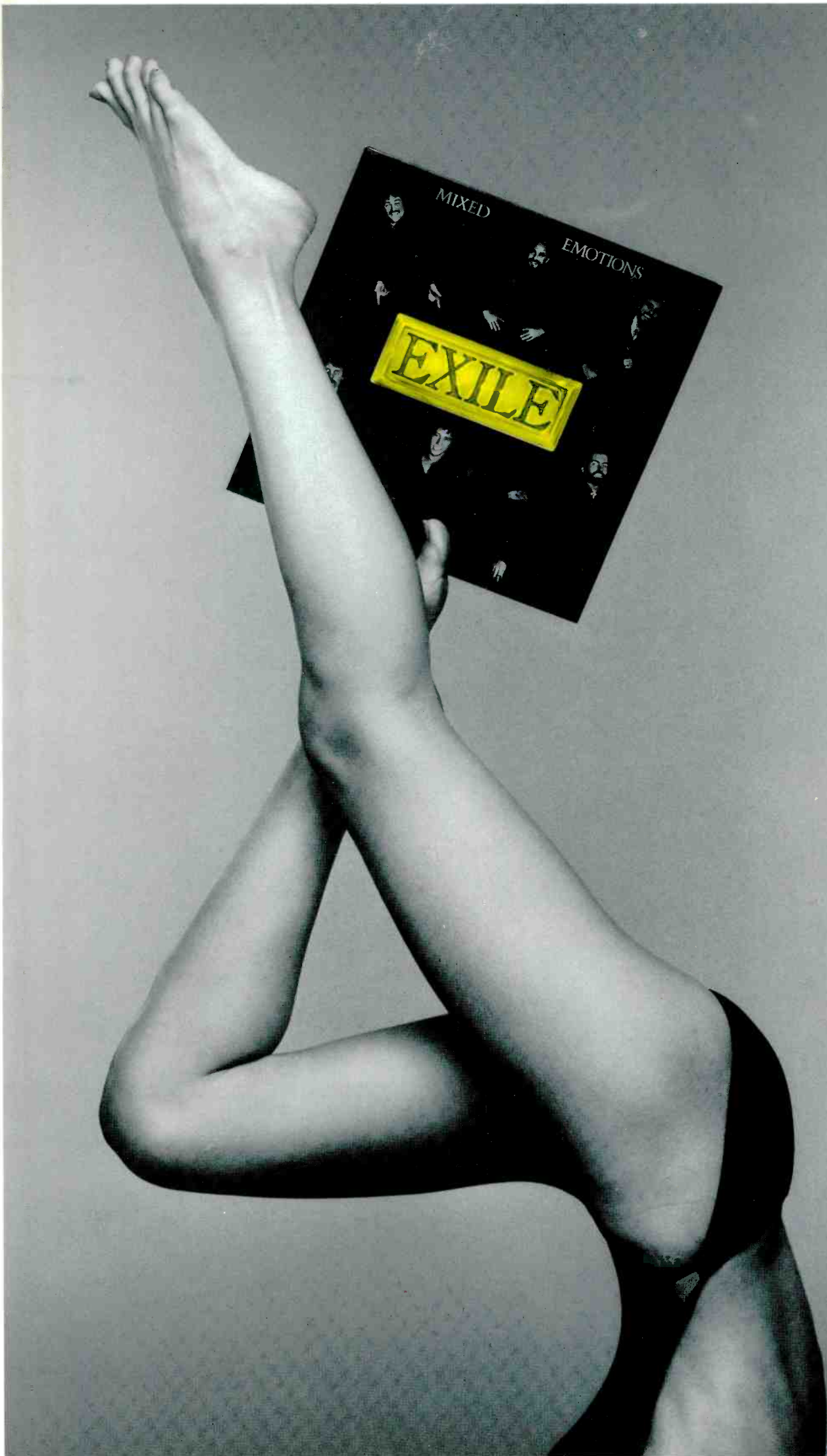
John Travolta & Olivia Newton-John (RSO). Another smash single off of the "Grease" album which continues to be the number one album in the country. Adds this week are 13Q, WHBQ, WDRQ, KLIF, KING. Moves are 1-1 KNOE-FM, 2-1 WSGA, 20-10 KFRC, 28-10 WMET, 6-3 WNOE, 13-8 WIFI, 7-3 WAVZ, 19-9 WHHY, 16-13 WNBC, 28-15 WKBW, 31-15 96X, HB-23 WRKO, 18-11 WZZP, 29-22 WSAI, 24-11 Q102, 22-11 WTIK, 25-19 KRBE, 25-19 WCAO, HB-25 KYA, 25-19 KNUS, 19-15 KRTH, 28-17 WICC, 16-11 Z104, 38-20 Z97, 35-25 WINW, HB-15 WNDE, 23-19 KTOQ, HB-25 WJON, 27-22 KKLS, 27-23 KNDE, 22-17 KLUE, 16-13 KTFX, HB-22 KOFM, 31-25 WISE, 20-12 WLCY, 26-17 WAAY, 27-24 WCGQ, 25-20 WBSR, 23-19 WBBQ, HB-25 WRJZ.



Linda Ronstadt

Boston (Epic) "Don't Look Back." Radio all over the country at all levels seemed to pounce on the first single from Boston's upcoming new album. The adds on this week's Chart-maker were tremendous: 99X, WNBC, WRKO, KFRC, WHBQ, Z93, WMET, WDRQ, WOKY, KSLQ, KXOK, WSAI, KJR, WTIK, WNOE, B100, WCAO, WIFI, WVBF, KYA, WZUU, 94Q, KING, WIFE, KRTH, WINW, WBBF, WAVZ, KTOQ, KCPX, KKLS, KNOE-FM, KNDE, KIIS-FM, KTFX, WFLB, WCGQ, WBSR, WSGA, WBBQ.

Linda Ronstadt (Asylum) "Back in the U.S.A." Not only did we have Boston as a major release but this lady came out with a good song that radio everywhere is very excited about and added right out of the box. Adds are WRKO, KFRC, Z93, WDRQ, KSLQ, KXOK, KRBE, KHJ, WIFI, 94Q, WZUU, KFI, KILT, TEN-Q, KRTH, WAVZ, KLUE, KIIS-FM, WANS, WBBQ.



**Now that they've  
made it to first  
base with you,  
Exile are ready  
to go all the way...**

**As "Kiss You All Over"  
proved, the hottest new  
pop band in America is  
way past the hand-holding  
stage. Exile are coming on  
strong, going all the way  
in a very serious display  
of affection: their very first  
Warner/Curb album...**

**EXILE/Mixed Emotions  
Featuring the hit single  
"Kiss You All Over"  
(WBS 8589)  
Produced by Mike Chapman  
On Warner/Curb  
records and tapes  
(BSK 3205)**



FROM  
THE ORIGINAL MOTION PICTURE SOUND TRACK ALBUM  
**SGT. PEPPER'S  
LONELY HEARTS CLUB BAND**

RUSH RELEASED BY POPULAR DEMAND THE SINGLE

RS-2-4100

**"OH! DARLING"**

BY

RS-907

**ROBIN GIBB**

PRODUCED BY GEORGE MARTIN



A Robert Stigwood Production in Association with Dee Anthony of A Film by Michael Schultz.  
"Sgt. Pepper's Lonely Hearts Club Band" written by Henry Edwards.  
Music and Lyrics by John Lennon and Paul McCartney.  
"Here Comes The Sun" written by George Harrison.




Records & Tapes

# RECORD WORLD SINGLES CHART


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

AUG. 19 AUG. 12

WKS. ON CHART

1	1	<b>GREASE</b> FRANKIE VALLI RSO 897 (2nd Week)		12
2	2	<b>THREE TIMES A LADY</b> COMMODORES/Motown 1443		9
3	3	<b>MISS YOU</b> ROLLING STONES/Rolling Stones 19307 (Atl)		13
4	9	<b>BOOGIE, OOGIE OOGIE</b> A TASTE OF HONEY/Capitol 4565		10
5	4	<b>LAST DANCE</b> DONNA SUMMER/Casablanca 926		14
6	8	<b>LOVE WILL FIND A WAY</b> PABLO CRUISE/A&M 2048		12
7	10	<b>HOT BLOODED</b> FOREIGNER/Atlantic 3488		8
8	6	<b>COPACABANA (AT THE COPA)</b> BARRY MANILOW/ Arista 0339		11
9	5	<b>YOU'RE THE ONE THAT I WANT</b> JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891		21
10	11	<b>LIFE'S BEEN GOOD</b> JOE WALSH/Asylum 45493		11
11	18	<b>HOPELESSLY DEVOTED TO YOU</b> OLIVIA NEWTON-JOHN/ RSO 903		7
12	15	<b>MY ANGEL BABY</b> TOBY BEAU/RCA 11250		15
13	14	<b>SHAME</b> EVELYN "CHAMPAGNE" KING/RCA 11122		12
14	17	<b>MAGNET AND STEEL</b> WALTER EGAN/Columbia 3 10719		12
15	19	<b>AN EVERLASTING LOVE</b> ANDY GIBB/RSO 904		6
16	16	<b>KING TUT</b> STEVE MARTIN/Warner Bros. 8577		14
17	7	<b>SHADOW DANCING</b> ANDY GIBB/RSO 893		19
18	21	<b>KISS YOU ALL OVER</b> EXILE/Warner/Curb 8589		7
19	28	<b>GOT TO GET YOU INTO MY LIFE</b> EARTH, WIND & FIRE/ Columbia 3 10796		4
20	25	<b>CLOSE THE DOOR</b> TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)		10
21	24	<b>STUFF LIKE THAT</b> QUINCY JONES/A&M 2043		11
22	26	<b>YOU</b> RITA COOLIDGE/A&M 2058		8
23	23	<b>TWO TICKETS TO PARADISE</b> EDDIE MONEY/Columbia 3 10765		8
24	27	<b>FOOL (IF YOU THINK IT'S OVER)</b> CHRIS REA/Magnet/ UA 1198		7
25	29	<b>HOT CHILD IN THE CITY</b> NICK GILDER/Chrysalis 2226		9
26	22	<b>I'M NOT GONNA LET IT BOTHER ME TONIGHT</b> ATLANTA RHYTHM SECTION/Polydor 14484		11
27	20	<b>STAY/LOADOUT</b> JACKSON BROWNE/Asylum 45485		12
28	35	<b>YOU AND I</b> RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)		9
29	31	<b>MACHO MAN</b> VILLAGE PEOPLE/Casablanca 922		9
30	40	<b>REMINISCING</b> LITTLE RIVER BAND/Harvest 4605 (Capitol)		4
31	12	<b>TWO OUT OF THREE AIN'T BAD</b> MEATLOAF/Epic/Cleveland Intl. 8 50513		23
32	44	<b>SUMMER NIGHTS</b> JOHN TRAVOLTA, OLIVIA NEWTON-JOHN & CAST/RSO 906		3
33	33	<b>MR. BLUE SKY</b> ELO/Jet 5050 (CBS)		9
34	13	<b>BAKER STREET</b> GERRY RAFFERTY/United Artists 1192		19
35	54	<b>HOLLYWOOD NIGHTS</b> BOB SEGER/Capitol 4618		2
36	41	<b>GET OFF</b> FOXY/Dash 5046 (TK)		8
37	42	<b>YOU NEEDED ME</b> ANNE MURRAY/Capitol 4574		7
38	52	<b>WHENEVER I CALL YOU "FRIEND"</b> KENNY LOGGINS/ Columbia 3 10794		4
39	30	<b>USE TA BE MY GIRL</b> O'JAYS/Phila. Intl. 8 3462 (CBS)		18
40	45	<b>LOVE IS IN THE AIR</b> JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)		6
41	34	<b>TAKE A CHANCE ON ME</b> ABBA/Atlantic 3457		18
42	51	<b>JUST WHAT I NEEDED</b> CARS/Elektra 45491		7

**CHARTMAKER OF THE WEEK**

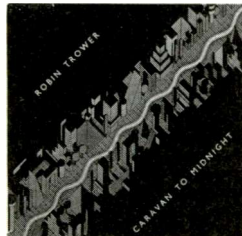
43	—	<b>DON'T LOOK BACK</b> BOSTON Epic 8 50590		1
44	32	<b>STILL THE SAME</b> BOB SEGER & THE SILVER BULLET BAND/ Capitol 4581		15
45	53	<b>A ROCK 'N ROLL FANTASY</b> THE KINKS/Arista 0342		4
46	49	<b>YOU'RE A PART OF ME</b> GENE COTTON/Ariola 7704		9
47	50	<b>AIN'T NOTHIN' GONNA KEEP ME FROM YOU</b> TERI DeSARIO/Casablanca 929		7

48	57	<b>YOU</b> McCRARYS/Portrait 6 70014		6
49	38	<b>I'VE HAD ENOUGH WINGS</b> /Capitol 4594		9
50	47	<b>CAN WE STILL BE FRIENDS</b> TODD RUNDGREN/Bearsville 0324 (WB)		11
51	56	<b>TALKING IN YOUR SLEEP</b> CRYSTAL GAYLE/United Artists 1214		5
52	61	<b>LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER)</b> BARBRA STREISAND/Columbia 3 10777		4
53	37	<b>BLUER THAN BLUE</b> MICHAEL JOHNSON/EMI-America 8001		16
54	59	<b>IF YOU WANNA DO A DANCE</b> SPINNERS/Atlantic 3493		5
55	58	<b>NEW ORLEANS LADIES</b> LOUISIANA'S LE ROUX/Capitol 4586		10
56	36	<b>RUNAWAY</b> JEFFERSON STARSHIP/Grunt 11275 (RCA)		13
57	65	<b>HOLDING ON (WHEN LOVE IS GONE)</b> LTD/A&M 2057		4
58	55	<b>I NEED TO KNOW</b> TOM PETTY AND THE HEARTBREAKERS/ Shelter 62010 (ABC)		8
59	68	<b>RIGHT DOWN THE LINE</b> GERRY RAFFERTY/United Artists 1233		2
60	67	<b>STEPPIN' IN A SLIDE ZONE</b> MOODY BLUES/London 270		4
61	72	<b>COME TOGETHER</b> AEROSMITH/Columbia 3 10802		2
62	75	<b>SHE'S ALWAYS A WOMAN</b> BILLY JOEL/Columbia 3 10788		2
63	77	<b>ALL I SEE IS YOUR FACE</b> DAN HILL/20th Century Fox 2378		2
64	69	<b>THINK IT OVER</b> CHERYL LADD/Capitol 4599		5
65	66	<b>YOU'RE ALL I NEED TO GET BY</b> JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10772		4
66	—	<b>BACK IN THE U.S.A.</b> LINDA RONSTADT/Elektra 45519		1
67	71	<b>SATURDAY</b> NORMA JEAN/Bearsville 0326 (WB)		4
68	—	<b>OH! DARLING</b> ROBIN GIBB/RSO 907		1
69	70	<b>TIME FOR ME TO FLY</b> REO SPEEDWAGON/Epic 8 50582		6
70	76	<b>I LOVE THE NIGHTLIFE (DISCO ROUND)</b> ALICIA BRIDGES/ Polydor 14488		5
71	79	<b>SURRENDER</b> CHEAP TRICK/Epic 8 50570		5
72	81	<b>RAISE A LITTLE HELL</b> TROOPER/MCA 40924		3
73	80	<b>I WILL STILL LOVE YOU</b> STONEBOLT/Parachute 512 (Casablanca)		3
74	39	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA 11249		22
75	—	<b>DEVOTED TO YOU</b> CARLY SIMON WITH JAMES TAYLOR/ Elektra 45506		1
76	62	<b>RIVERS OF BABYLON</b> BONEY M/Sire/Hansa 1027 (WB)		10
77	85	<b>IT'S A BETTER THAN GOOD TIME</b> GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)		2
78	—	<b>PARADISE BY THE DASHBOARD</b> LIGHT MEATLOAF/Epic/ Cleveland Intl. 8 50588		1
79	—	<b>LIVINGSTON SATURDAY NIGHT</b> JIMMY BUFFETT/ABC 12391		1
80	88	<b>5.7.0.5.</b> CITY BOY/Mercury 73999		4
81	82	<b>BREAK IT TO THEM GENTLY</b> BURTON CUMMINGS/Portrait 6 70016		5
82	86	<b>I LIKE GIRLS</b> FATBACK BAND/Spring 181 (Polydor)		4
83	—	<b>YOU NEVER DONE IT LIKE THAT</b> CAPTAIN & TENNILLE/ A&M 2062		1
84	94	<b>SHAKE AND DANCE WITH ME</b> CON FUNK SHUN/ Mercury 74008		3
85	90	<b>BACK IN MY ARMS AGAIN</b> GENYA RAVAN/20th Century Fox 2374		3
86	91	<b>CALIFORNIA NIGHTS</b> SWEET/Capitol 4610		2
87	96	<b>SWEET LIFE</b> PAUL DAVIS/Bang 738		2
88	89	<b>VICTIM</b> CANDI STATON/Warner Bros. 8582		4
89	92	<b>ALMOST LIKE BEING IN LOVE</b> MICHAEL JOHNSON/ EMI-America 8004		2
90	93	<b>SHE LOVES TO BE IN LOVE</b> CHARLIE/Janus 276		3
91	95	<b>RUMOUR AT THE HONKY TONK</b> SPELLBOUND/ EMI-America 8002		3
92	87	<b>HE'S SO FINE</b> KRISTY & JIMMY McNICHOL/RCA 11271		3
93	84	<b>DON'T PITY ME</b> FAITH, HOPE & CHARITY/20th Century Fox 2370		5
94	97	<b>TAKE ME I'M YOURS</b> MICHAEL HENDERSON/Buddah 597 (Arista)		3
95	98	<b>FLYIN' PRISM</b> /Ariola 7714		2
96	99	<b>THERE'S NO SURF IN CLEVELAND</b> EUCLID BEACH BAND/ Epic/Cleveland Intl. 8 50584		2
97	100	<b>WITHOUT YOU</b> HEART/Mushroom 7035		2
98	48	<b>SONGBIRD</b> BARBRA STREISAND/Columbia 3 10756		11
99	—	<b>SET THE WORLD ON FIRE</b> LIAR/Bearsville 0328 (WB)		1
100	46	<b>DANCE WITH ME</b> PETER BROWN/Drive 6269 (TK)		25

# RECORD WORLD FM AIRPLAY REPORT

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

## FLASHMAKER



**CARAVAN TO MIDNIGHT**  
ROBIN TROWER  
Chrysalis

### MOST ADDED:

- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis (20)
- DON'T LOOK BACK** (single)—Boston—Epic (17)
- NEXT OF KIHN**—Greg Kihn—Beserkley (13)
- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum (9)
- SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol (8)
- BURNT LIPS**—Leo Kottke—Chrysalis (7)
- BLACKBIRD**—Mose Jones—RCA (6)
- LEO SAYER**—WB (6)
- 3-WAY MIRROR**—Livingston Taylor—Epic (6)

## WNEW-FM/NEW YORK

### ADDS:

- ADOLESCENT SEX**—Japan—Ariola
- BURNT LIPS**—Leo Kottke—Chrysalis
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- DIRTY ANGELS**—A&M
- IN THE MIDDLE OF THE NIGHT**—Aerial—Capitol
- NEXT OF KIHN**—Greg Kihn—Beserkley
- 1994**—A&M
- SONGS FROM THE SUNSHINE JUNGLE**—Venus & Razorblades—Visa
- THE LAST OF THE BRITISH BLUES**—John Mayall—ABC
- THE MICHAEL JOHNSON ALBUM**—EMI-America
- HEAVY ACTION** (airplay in descending order):
- WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)
- SOME GIRLS**—Rolling Stones—Rolling Stones
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- URBAN DESIRE**—Genya Ravan—20th Century
- STRANGER IN TOWN**—Bob Seger—Capitol
- DAVID JOHANSEN**—Blue Sky
- THIS YEARS MODEL**—Elvis Costello—Col
- STREET-LEGAL**—Bob Dylan—Col
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
- THE CARS**—Elektra

## WBCN-FM/BOSTON

### ADDS:

- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- DREADLOCK** (single)—10cc—Polydor (import)

- EARTH SHAKER**—KoKo Taylor—Alligator
- PAT METHENY GROUP**—ECM
- SONGS & STORIES**—Shel Silverstein—Parachute
- 3-WAY MIRROR**—Livingston Taylor—Epic
- WE HAVE COME FOR YOUR CHILDREN**—Dead Boys—Sire
- WHITE, HOT & BLUE**—Johnny Winter—Blue Sky
- WHITE TRASH** (single)—Steve Cash—A&M

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

- SOME GIRLS**—Rolling Stones—Rolling Stones
- STRANGER IN TOWN**—Bob Seger—Capitol
- THE CARS**—Elektra
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
- URBAN DESIRE**—Genya Ravan—20th Century
- MORE SONGS**—Talking Heads—Sire
- HEAVEN TONIGHT**—Cheap Trick—Epic
- PETER GABRIEL**—Atlantic
- MISFITS**—The Kinks—Arista
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col

## WLIR-FM/LONG ISLAND

### ADDS:

- CUPIE DOLLS**—The Debs—A&M
- DON'T LOOK BACK** (single)—Boston—Epic
- DRIFTIN'**—Alessi Brothers—A&M
- FRIENDS**—Chick Corea—Polydor
- HOBO WITH A GRIN**—Steve Harley—Capitol
- MULTIPLE FLASH**—Pete Carr—Big Tree
- NEXT OF KIHN**—Greg Kihn—Beserkley
- PAT METHENY GROUP**—ECM
- SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
- THE BEST OF CHUCK MANGIONE**—Mercury
- HEAVY ACTION** (airplay in descending order):
- SOME GIRLS**—Rolling Stones—Rolling Stones
- WORLDS AWAY**—Pablo Cruise—A&M
- ROCKY HORROR PICTURE SHOW** (soundtrack)—Ode
- RINGS AROUND THE MOON**—Carillo—Atlantic
- WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- THREE'S A CROWD**—Tarney/Spencer Band—A&M
- THE CARS**—Elektra
- WAITING FOR COLUMBUS**—Little Feat—WB
- PETER GABRIEL**—Atlantic

## WCOZ-FM/BOSTON

### ADDS:

- A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville
- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
- DON'T LOOK BACK** (single)—Boston—Epic
- LIFE BEYOND L.A.**—Ambrosia—WB
- OBSESSION**—UFO—Chrysalis
- SINGLE**—Bill Champlin—Full Moon
- 3-WAY MIRROR**—Livingston Taylor—Epic

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

- DOUBLE VISION**—Foreigner—Atlantic
- THE CARS**—Elektra
- SOME GIRLS**—Rolling Stones—Rolling Stones
- SGT. PEPPER** (soundtrack)—RSO
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- STRANGER IN TOWN**—Bob Seger—Capitol
- THE STRANGER**—Billy Joel—Col
- WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)
- OCTAVE**—Moody Blues—London
- STREET-LEGAL**—Bob Dylan—Col

## WPLR-FM/NEW HAVEN

### ADDS:

- BLACKBIRD**—Mose Jones—RCA
- DIRTY ANGELS**—A&M
- DREAM OF A CHILD**—Burton Cummings—Portrait
- GABRIEL**—Epic
- I NEED A VACATION** (single)—Radiants—ABC
- MIXED EMOTIONS**—Exile—WB
- HEAVY ACTION** (airplay, sales, phones in descending order):

- SOME GIRLS**—Rolling Stones—Rolling Stones
- DOUBLE VISION**—Foreigner—Atlantic
- STRANGER IN TOWN**—Bob Seger—Capitol
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- OCTAVE**—Moody Blues—London
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- WORLDS AWAY**—Pablo Cruise—A&M
- SLEEPER CATCHER**—Little River Band—Harvest
- THE CARS**—Elektra
- INFINITY**—Journey—Col

## WIOQ-FM/PHILADELPHIA

### ADDS:

- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- DON'T LOOK BACK** (single)—Boston—Epic
- HEAVY ACTION** (airplay, sales, phones in descending order):
- SOME GIRLS**—Rolling Stones—Rolling Stones
- THE CARS**—Elektra
- DOUBLE VISION**—Foreigner—Atlantic
- HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- MORE SONGS**—Talking Heads—Sire
- HEAVEN TONIGHT**—Cheap Trick—Epic
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- U.K.**—Polydor
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

## WSAN-AM/ALLENTOWN

### ADDS:

- A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville
- AMERICANA**—Leon Russell—Paradise
- DON'T LOOK BACK** (single)—Boston—Epic
- NEXT OF KIHN**—Greg Kihn—Beserkley
- SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
- TROPICO**—Gato Barbieri—A&M

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

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

## WHFS-FM/WASHINGTON

### ADDS:

- BURNT LIPS**—Leo Kottke—Chrysalis
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- CREED**—Asylum
- INNOCENCE**—Kenny Barron—Wolf
- NEXT OF KIHN**—Greg Kihn—Beserkley
- REDNECK JAZZ**—Danny Gatton—NRC
- SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
- SUPERSTAR**—Bob McGilpin—Butterfly
- 3-WAY MIRROR**—Livingston Taylor—Epic
- HEAVY ACTION** (airplay in descending order):
- SOME GIRLS**—Rolling Stones—Rolling Stones
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- STREET-LEGAL**—Bob Dylan—Col
- CONTRARY TO ORDINARY**—Jerry Jeff Walker—MCA
- BRUISED ORANGE**—John Prine—Asylum
- PAT METHENY GROUP**—ECM
- A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville
- URBAN DESIRE**—Genya Ravan—20th Century
- LOUISIANA'S LeROUX**—Capitol
- DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor

## WKLS-FM/ATLANTA

### ADDS:

- MORE SONGS**—Talking Heads—Sire
- WHATEVER HAPPENED**—Chris Rea—UA
- HEAVY ACTION** (airplay, sales, phones in descending order):
- SOME GIRLS**—Rolling Stones—Rolling Stones
- STRANGER IN TOWN**—Bob Seger—Capitol
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- PYRAMID**—Alan Parsons Project—Arista
- WORLDS AWAY**—Pablo Cruise—A&M

## WORJ-FM/ORLANDO

### ADDS:

- CREED**—Asylum
- OBSESSION**—UFO—Chrysalis
- THE CARS**—Elektra
- THE LAST OF THE BRITISH BLUES**—John Mayall—ABC
- WHATEVER HAPPENED**—Chris Rea—UA
- HEAVY ACTION** (airplay, sales, phones in descending order):
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- SOME GIRLS**—Rolling Stones—Rolling Stones

- STRANGER IN TOWN**—Bob Seger—Capitol
- OCTAVE**—Moody Blues—London
- DOUBLE VISION**—Foreigner—Atlantic

## WQSR-FM/TAMPA

### ADDS:

- LEO SAYER**—WB
- HEAVY ACTION** (airplay, sales, phones in descending order):
- SOME GIRLS**—Rolling Stones—Rolling Stones
- STREET-LEGAL**—Bob Dylan—Col
- CITY TO CITY**—Gerry Rafferty—UA
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- NIGHTWATCH**—Kenny Loggins—Col
- STRANGER IN TOWN**—Bob Seger—Capitol
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
- SLEEPER CATCHER**—Little River Band—Harvest
- WORLDS AWAY**—Pablo Cruise—A&M

## WMMS-FM/CLEVELAND

### ADDS:

- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
- 1994**—A&M
- SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
- WHATEVER HAPPENED**—Chris Rea—UA
- HEAVY ACTION** (airplay, sales in descending order):
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- DOUBLE VISION**—Foreigner—Atlantic
- SOME GIRLS**—Rolling Stones—Rolling Stones
- NIGHTWATCH**—Kenny Loggins—Col
- THE CARS**—Elektra
- CABIN FEVER**—Michael Stanley Band—Arista
- NOT SHY**—Walter Egan—Col
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
- STRANGER IN TOWN**—Bob Seger—Capitol
- DAVID GILMOUR**—Col

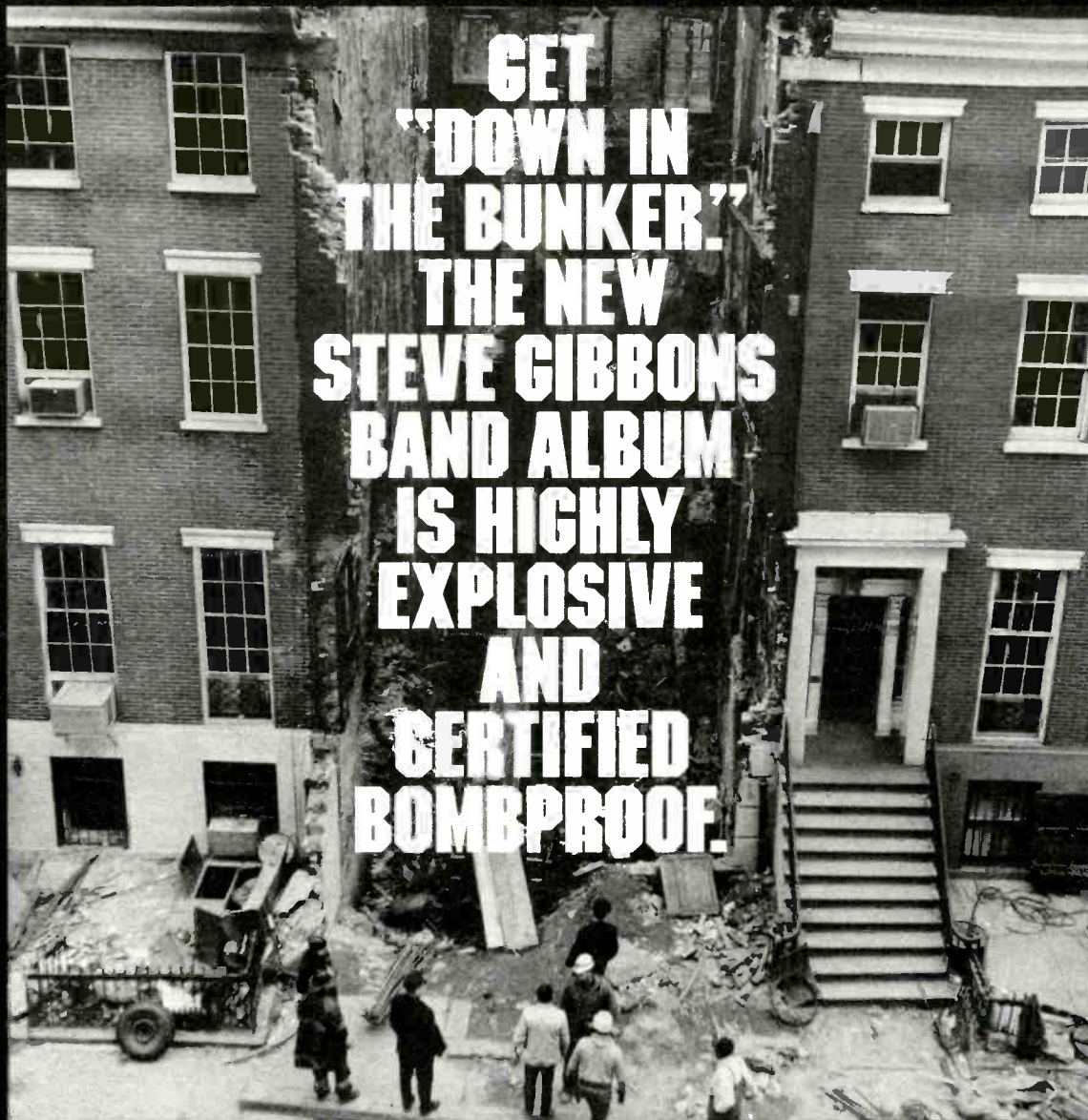
## WABX-FM/DETROIT

### ADDS:

- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- CRIMSON TIDE**—Capitol
- DON'T LOOK BACK** (single)—Boston—Epic
- HEAVY ACTION** (airplay, sales, phones in descending order):
- STRANGER IN TOWN**—Bob Seger—Capitol
- SOME GIRLS**—Rolling Stones—Rolling Stones
- DOUBLE VISION**—Foreigner—Atlantic
- WORLDS AWAY**—Pablo Cruise—A&M
- HEAVEN TONIGHT**—Cheap Trick—Epic
- NIGHTWATCH**—Kenny Loggins—Col
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

39 stations reporting this week. In addition to those printed are:

- WBAB-FM** ZETA 4-FM KPFT-FM
- WAAF-FM** WWWW-FM KBPI-FM
- WBLM-FM** WZMF-FM KOME-FM
- WOUR-FM** KQRS-FM KZEL-FM
- WQDR-FM**



**GET  
"DOWN IN  
THE BUNKER."  
THE NEW  
STEVE GIBBONS  
BAND ALBUM  
IS HIGHLY  
EXPLOSIVE  
AND  
CERTIFIED  
BOMBPROOF.**

Steve Gibbons has shaved his beard, reared back, and blasted out his strongest album of rock and roll yet.

But don't take our not-unbiased opinion. Listen to the overwhelming response coming from everywhere there are people with ears:

**FMOB'S BILL HARD PICKS "DOWN IN THE BUNKER" AS HIS "HARD CHOICE."**

Hey! This one hits it. The new Steve Gibbons Band album is a treat from start to finish and *will* see a dramatic increase in add activity.

**"BOFFO" SAYS GAVIN.**

"A surprise comes in the package of the Steve Gibbons Band LP. In the past he has been good, but not more. Here, Steve shows a two-edged writing and performing sword which is not to be taken lightly."

**WALRUS SINKS HIS TUSKS INTO "DOWN IN THE BUNKER."**

"Strongly meritorious. His best...super Gibbons songs yield the kind of album which will wear well play after play."

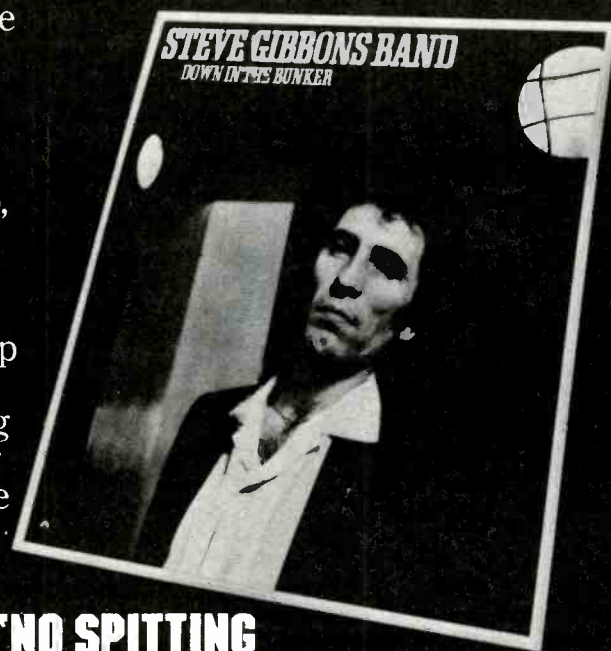
**RADIO STATIONS JUMP ON "DOWN IN THE BUNKER."**

Songs like "No Spitting On The Bus," "Chelita" and the title track are generating shock waves on heavyweight AOR stations in New York, Long Island, Boston, Philadelphia, Kansas City, Chicago, Cleveland, Cincinnati, Nashville, Miami, San Francisco and Seattle. And the reports of great listener response keep pouring in.

In the world of enterprising activities between consenting adults, it's good there's a Steve Gibbons Band.

"Down In The Bunker" is witty, trenchant, and flat-out great rock and roll. Get into "Down In The Bunker" and feel secure. This new Steve Gibbons Band album is highly explosive. But it's certified bombproof.

**#4 MOST ADDED AT RADIO & RECORDS,  
#6 MOST ADDED FMOB**



**THE NEW STEVE GIBBONS BAND ALBUM.  
"DOWN IN THE BUNKER." FEATURING THE HIT SINGLE "NO SPITTING  
ON THE BUS." ON POLYDOR RECORDS AND TAPES.**

PD 1-501

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# 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

- SOME GIRLS**—Rolling Stones—Rolling Stones (38)
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col (30)
- STRANGER IN TOWN**—Bob Seger—Capitol (29)
- DOUBLE VISION**—Foreigner—Atlantic (28)
- WORLDS AWAY**—Pablo Cruise—A&M (22)
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum (19)
- THE CARS**—Elektra (19)
- STREET-LEGAL**—Bob Dylan—Col (18)
- OCTAVE**—Moody Blues—London (13)
- HEAVEN TONIGHT**—Cheap Trick—Epic (11)
- NIGHTWATCH**—Kenny Loggins—Col (11)

## WXRT-FM/CHICAGO

- ADDS:**
- ADOLESCENT SEX**—Japan—Ariola
  - FOOTWORK**—John Hammond—Vanguard
  - NEXT OF KIHN**—Greg Kihn—Beserkley
  - SIR ARMY SUIT**—Klaatu—Capitol
  - SONGS & STORIES**—Shel Silverstein—Parachute
  - THE LAST OF THE BRITISH BLUES**—John Mayall—ABC
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - STREET-LEGAL**—Bob Dylan—Col
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - OCTAVE**—Moody Blues—London
  - PETER GABRIEL**—Atlantic
  - WORLDS AWAY**—Pablo Cruise—A&M

## KSHE-FM/ST. LOUIS

- ADDS:**
- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
  - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
  - CRIMSON TIDE**—Capitol
  - DON'T LOOK BACK** (single)—Boston—Epic
  - LEO SAYER**—WB

- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN**—Bob Seger—Capitol
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
  - DOUBLE VISION**—Foreigner—Atlantic
  - THICK AS THIEVES**—Trooper—MCA
  - WHITE, HOT & BLUE**—Johnny Winter—Blue Sky
  - DAVID GILMOUR**—Col
  - CABIN FEVER**—Michael Stanley Band—Arista

## WKDF-FM/NASHVILLE

- ADDS:**
- ALL I SEE IS YOUR FACE** (single)—Dan Hill—20th Century
  - BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
  - BLACKBIRD**—Mose Jones—RCA
  - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
  - CREED**—Asylum
  - DON'T LOOK BACK** (single)—Boston—Epic
  - JESSE BARRISH**—RCA
  - LEO SAYER**—WB
  - NEXT OF KIHN**—Greg Kihn—Beserkley
  - SUPERSTAR**—Bob McGilpin—Butterfly
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - SGT. PEPPER** (soundtrack)—RSO
  - WORLDS AWAY**—Pablo Cruise—A&M
  - DOUBLE VISION**—Foreigner—Atlantic
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - NIGHTWATCH**—Kenny Loggins—Col
  - PYRAMID**—Alan Parsons Project—Arista
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - STREET-LEGAL**—Bob Dylan—Col

## WQFM-FM/MILWAUKEE

- ADDS:**
- ALL NIGHT LONG**—Sammy Hagar—Capitol
  - AT THE THIRD STROKE**—Russ Ballard—Epic
  - BLACKBIRD**—Mose Jones—RCA
  - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
  - SAVAGE RETURN**—Savoy Brown—London
  - SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - DOUBLE VISION**—Foreigner—Atlantic
  - WORLDS AWAY**—Pablo Cruise—A&M
  - PYRAMID**—Alan Parsons Project—Arista
  - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
  - DAVID GILMOUR**—Col
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - OCTAVE**—Moody Blues—London
  - STREET-LEGAL**—Bob Dylan—Col
  - STRANGER IN TOWN**—Bob Seger—Capitol

## CHUM-FM/TORONTO

- ADDS:**
- CONTRARY TO ORDINARY**—Jerry Jeff Walker—MCA
  - DON'T LOOK BACK** (single)—Boston—Epic
  - WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)

- HEAVY ACTION (airplay in descending order):**
- DOUBLE VISION**—Foreigner—Atlantic
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - WORLDS AWAY**—Pablo Cruise—A&M
  - CITY TO CITY**—Gerry Rafferty—UA
  - MISFITS**—The Kinks—Arista
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - RUNNING ON EMPTY**—Jackson Browne—Asylum
  - MARIPOSA DE ORO**—Dave Mason—Col

## KLOL-FM/HOUSTON

- HEAVY ACTION (airplay in descending order):**
- THE CARS**—Elektra
  - OCTAVE**—Moody Blues—London
  - MARIPOSA DE ORO**—Dave Mason—Col
  - STREET-LEGAL**—Bob Dylan—Col
  - WHITE MANSIONS**—A&M
  - NIGHTWATCH**—Kenny Loggins—Col
  - MORE SONGS**—Talking Heads—Sire
  - SONGS & STORIES**—Shel Silverstein—Parachute
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)

## KAWY-FM/WYOMING

- ADDS:**
- BURNT LIPS**—Leo Kottke—Chrysalis
  - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
  - CREED**—Asylum
  - IN THE MIDDLE OF THE NIGHT**—Aerial—Capitol
  - KATE BUSH**—EMI-America
  - NEXT OF KIHN**—Greg Kihn—Beserkley
  - SAVAGE RETURN**—Savoy Brown—London
  - SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
  - THE BEE'S KNEES**—Derek Taylor—Epic
- HEAVY ACTION (airplay):**
- AMERICANA**—Leon Russell—Paradise
  - DOUBLE VISION**—Foreigner—Atlantic
  - IMAGES**—The Crusaders—ABC
  - LAST KISS**—Fandango—RCA
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
  - MULTIPLE FLASH**—Pete Carr—Big Tree
  - NESTED**—Laura Nyro—Col
  - THE CARS**—Elektra
  - WHITE, HOT & BLUE**—Johnny Winter—Blue Sky

## KGB-FM/SAN DIEGO

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - DOUBLE VISION**—Foreigner—Atlantic
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - WORLDS AWAY**—Pablo Cruise—A&M
  - NIGHTWATCH**—Kenny Loggins—Col
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col

## KWST-FM/LOS ANGELES

- ADDS:**
- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
  - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
  - CRIMSON TIDE**—Capitol
  - DON'T LOOK BACK** (single)—Boston—Epic
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - URBAN DESIRE**—Genya Ravan—20th Century
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - DOUBLE VISION**—Foreigner—Atlantic
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - STREET-LEGAL**—Bob Dylan—Col
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - THE CARS**—Elektra
  - PYRAMID**—Alan Parsons Project—Arista
  - WORLDS AWAY**—Pablo Cruise—A&M

## KZAP-FM/SACRAMENTO

- ADDS:**
- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
  - BURNT LIPS**—Leo Kottke—Chrysalis
  - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
  - FOOTWORK**—John Hammond—Vanguard
  - LEO SAYER**—WB
  - SAVAGE RETURN**—Savoy Brown—London
  - SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - NEXT OF KIHN**—Greg Kihn—Beserkley
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - THE CARS**—Elektra
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - AMERICANA**—Leon Russell—Paradise
  - DOUBLE VISION**—Foreigner—Atlantic
  - STREET-LEGAL**—Bob Dylan—Col

## KSJO-FM/SAN JOSE

- ADDS:**
- A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville
  - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
  - DON'T LOOK BACK** (single)—Boston—Epic
  - HEARTS OF STONE**—Stoneground—WB
  - JET LAG**—Chavin—CP
  - LAST KISS**—Fandango—RCA
  - NEXT OF KIHN**—Greg Kihn—Beserkley
  - SAVAGE RETURN**—Savoy Brown—London
  - SONGS FROM THE SUNSHINE JUNGLE**—Venus & Razorblades—Visa
  - SUPERSTAR**—Bob McGilpin—Butterfly

- HEAVY ACTION (airplay):**
- ALL NIGHT LONG**—Sammy Hagar—Capitol
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - DAVID GILMOUR**—Col
  - DOUBLE VISION**—Foreigner—Atlantic
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - OBSESSION**—UFO—Chrysalis
  - POWERAGE**—AC/DC—Atlantic
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - THE CARS**—Elektra
  - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

## KSAN-FM/SAN FRANCISCO

- ADDS:**
- BEZERKLEY TIMES**—Various Artists—Beserkley (import)
  - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
  - HOBOWITH A GRIN**—Steve Harley—Capitol
  - LEO SAYER**—WB
- HEAVY ACTION (airplay):**
- APPROVED BY THE MOTORS**—The Motors—Virgin
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - DAVID JOHANSEN**—Blue Sky
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - MISFITS**—The Kinks—Arista
  - NEXT OF KIHN**—Greg Kihn—Beserkley
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - THE CARS**—Elektra
  - URBAN DESIRE**—Genya Ravan—20th Century

## KZAM-FM/SEATTLE

- ADDS:**
- ADAM**—Adam Makowicz—Col
  - BURNT LIPS**—Leo Kottke—Chrysalis
  - CROSSINGS**—Garland, Carter & Jones—Galaxy
  - FOOTWORK**—John Hammond—Vanguard
  - HEARTBREAKER**—Dolly Parton—RCA
  - INFINITY IS**—Sonny Fortune—Atlantic
  - LONE STAR SIX-PACK**—Various Artists—Lone Star/Mercury
  - STEALIN' HOME**—Ian Matthews—Rockburgh (import)
  - THE ESSENTIAL JIMI HENDRIX**—WB
  - 3-WAY MIRROR**—Livingston Taylor—Epic
- HEAVY ACTION (airplay):**
- A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville
  - BRUISED ORANGE**—John Prine—Asylum
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - LAURA ALLAN**—Elektra
  - PAT METHENY GROUP**—ECM
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGE COMPANY**—Wendy Waldman—WB
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - STREET-LEGAL**—Bob Dylan—Col
  - WHITE, HOT & BLUE**—Johnny Winter—Blue Sky



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Robin Trower... on an adventure worth taking with his latest album  
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Music Adapted & Supervised by

QUINCY JONES

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THE WIZ

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The first step.



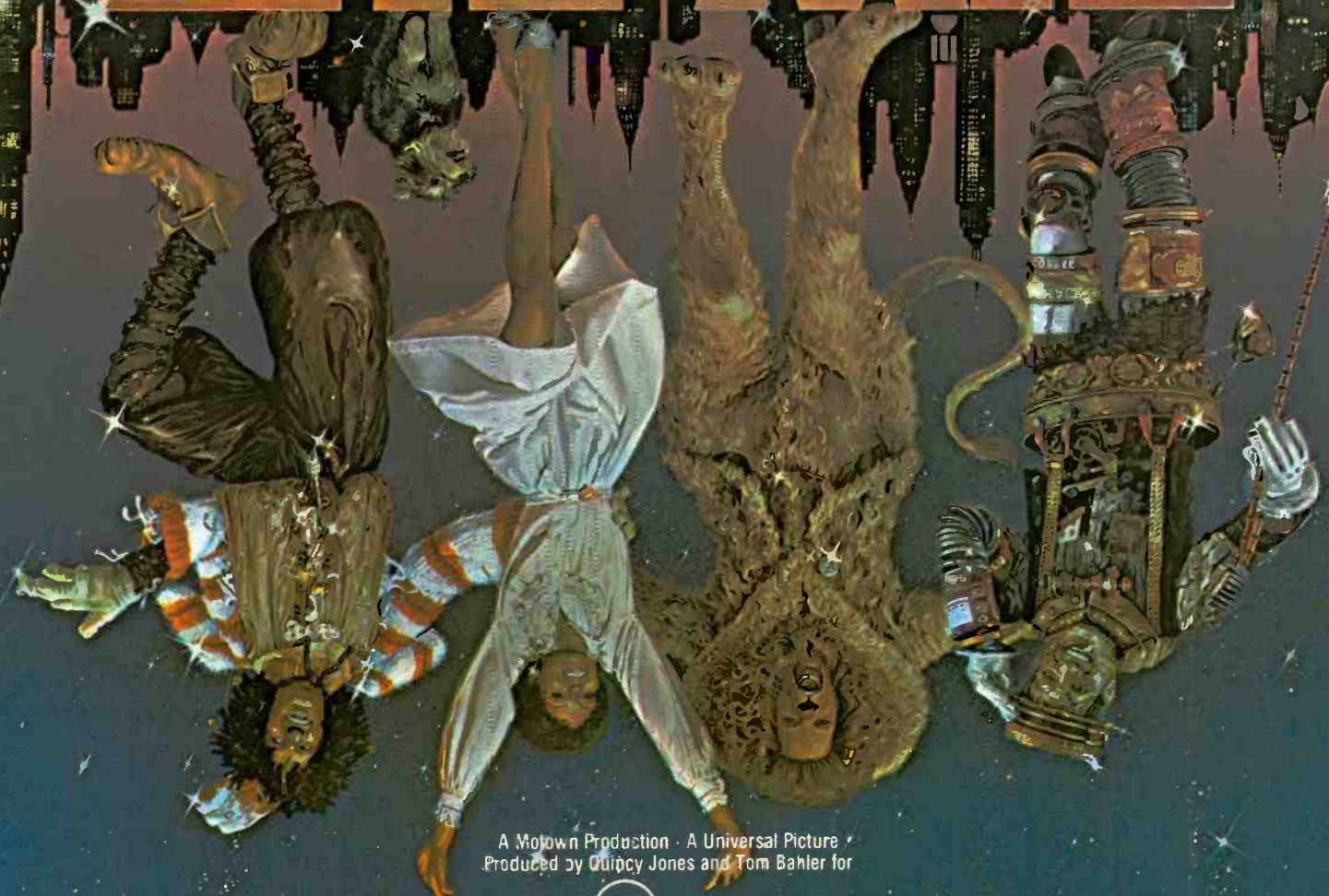
MCA RECORDS





# THE WIZ

# THE WIZ



A Motown Production - A Universal Picture  
Produced by Quincy Jones and Tom Bahler for



# 101 THE ALBUM CHART 150

AUGUST 19, 1978

AUG. 19	AUG. 12	
101	111	NOT SHY WALTER EGAN/Columbia JC 35077
102	86	STARDUST WILLIE NELSON/Columbia JC 35332
103	104	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041
104	114	THREE'S A CROWD TARNEY SPENCER BAND/A&M SP 4710
105	87	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092
106	93	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046
107	92	DOUBLE FUN ROBERT PALMER/Island ILPS 9476 (WB)
108	95	CASINO AL DI MEOLA/Columbia JC 35277
109	119	CALIFORNIA JAM 2 VARIOUS ARTISTS/Columbia PC 35389
110	88	FRENCH KISS BOB WELCH/Capitol ST 11663
111	115	FREESTYLE BOBBI HUMPHREY/Epic JE 35338
112	122	LOUISIANA'S LE ROUX/Capitol SW 11734
113	127	FRIENDS CHICK COREA/Polydor PD 1 6160
114	118	CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182
115	132	ATLANTIC STARR/A&M SP 4711
116	108	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126
117	107	ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)/Ode OSY 21653 (Jem)
118	128	LIFE BEYOND L.A. AMBROSIA/Warner Bros. BSK 3135
119	124	AMERICANA LEON RUSSELL/Paradise PAK 3142 (WB)
120	121	DREAM WORLD CROWN HEIGHTS AFFAIR/De-Lite DSR 9506 (Mercury)
121	112	ALL 'N' ALL EARTH, WIND & FIRE/Columbia JC 34905
122	109	HERMIT OF MINK HOLLOW TODD RUNDGREN/Bearsville BRK 6091 (WB)
123	91	HEADLIGHTS WHISPERS/Solar BXL1 2774 (RCA)
124	129	A TOUCH ON THE RAINY SIDE JESSE WINCHESTER/Bearsville BRK 6984 (WB)
125	125	RANDY MEISNER/Asylum 6E 140
126	130	ULYSSES THE GREEK SUITE/20th Century Fox 2T 1101
127	113	SPYRO GYRA/Amherst AMH 1014
128	139	MIXED EMOTIONS EXILE/Warner/Curb BSK 3205
129	131	STAY THE NIGHT JANE OLIVOR/Columbia JC 35437
130	140	FAME GRACE JONES/Island ILPS 9525 (WB)
131	137	THICK AS THIEVES TROOPER/MCA 2377
132	133	WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H
133	134	SNAIL/Cream CR 1009
134	135	POWERAGE AC/DC/Atlantic SD 19180
135	110	... AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173
136	147	FIRE UP 'N' KICKIN' FATBACK BAND/Spring 1 6718 (Polydor)
137	—	LEO SAYER/Warner Bros. BSK 3200
138	141	WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290
139	143	ALL NIGHT LONG SAMMY HAGAR/Capitol SMAS 11812
140	144	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century Fox T 541
141	136	DO WHAT YOU WANNA DO DRAMATICS/ABC AA 1072
142	116	PEABO PEABO BRYSON/Capitol ST 11729
143	117	FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)
144	138	ARABESQUE JOHN KLEMMER/ABC AA 1068
145	148	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century Fox T 550
146	—	GOLDEN GREATS BUDDY HOLLY/MCA 3040
147	145	FLOWING RIVERS ANDY GIBB/RSO 1 3019
148	126	THE GRAND ILLUSION STYX/A&M SP 4637
149	—	MAGIC IN YOUR EYES EARL KLUGH/United Artists UA LA 877 H
150	120	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118

## 151-200 ALBUM CHART

151	SEE FOREVER EYES PRISM/Ariola SW 50034	176	URBAN DESIRE GENYA RAVAN/20th Century Fox T 562
152	LIVE FROM PARIS STOMU YAMASHTA'S GO/Island ISLD 10 (WB)	177	STONEBOLT/Parachute RRLP 9006 (Casablanca)
153	STEPPIN' OUT HIGH INERGY/Gordy G7 982R1 (Motown)	178	THE ONE AND ONLY . . . GLADYS KNIGHT AND THE PIPS/Buddah BDS 5701 (Arista)
154	YOUNGBLOOD (ORIGINAL SOUNDTRACK) WAR/United Artists UA LA 940 H	179	FOREVER YOURS THE SYLVERS/Casablanca NBLP 7103
155	THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK)/Epic JE 35412	180	PAT METHENY GROUP/ECM 1 1114 (WB)
156	SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728	181	SET THE WORLD ON FIRE LIAR/Bearsville BRK 6982 (WB)
157	THE CAPTAIN'S JOURNEY LEE RITENOUR/Elektra 6E 136	182	LARRY CARLTON/Warner Bros. BSK 3221
158	MEMPHIS HORNS BAND II/RCA APL1 2643	183	DREAM OF A CHILD BURTON CUMMINGS/Portrait JR 35481
159	3 POUSETTE-DART BAND/Capitol SW 11781	184	THE DIRT BAND/United Artists UA LA 854 H
160	WHITE MANSIONS VARIOUS ARTISTS/A&M SP 6004	185	MONTREUX SUMMIT VOL. II VARIOUS ARTISTS/Columbia JG 35090
161	THE GARDEN OF LOVE DON RAY/Polydor PD 1 6150	186	SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES/Capitol SMAS 2653
162	OUT OF THE BLUE ELO/Jet KZ2 35467 (CBS)	187	ALL ABOUT ESTHER PHILLIPS/Mercury SAM 1 3733
163	DAVID JOHANSEN/Blue Sky JZ 34926 (CBS)	188	THE ESSENTIAL JIMI HENDRIX/Warner Bros. 2 RS 2245
164	FOREIGNER/Atlantic SD 19109	189	MIDSTREAM DEBBY BOONE/Warner/Curb BSK 3130
165	WHITE, HOT & BLUE JOHNNY WINTER/Blue Sky JZ 35475 (CBS)	190	SWEET MUSIC ROADMASTER/Village VR 7804
166	ALIVEMUTHERFORA VARIOUS ARTISTS/Columbia JC 35349	191	EYES OF LAURA MARS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Columbia JS 35487
167	MY SONG KEITH JARRETT/ECM 1 1115 (WB)	192	HONKY TONK MASQUERADE JOE ELY/MCA 2333
168	MORE SONGS ABOUT BUILDINGS OND FOOD TALKING HEADS/Sire SRK 6058 (WB)	193	TASTY PATTI LABELLE/Epic JE 35335
169	KISS THIS WORLD GOODBYE MTUME/Epic JE 35255	194	IN FASHION THE STYLISTICS/Mercury SRM 1 3727
170	ELVIS PRESLEY SINGS FOR CHILDREN AND GROWNUPS TOO!/RCA CPL1 2901	195	VILLAGE PEOPLE/Casablanca NBLP 7064
171	HAPPY TO BE WITH YOU JEAN CARN/Phila. Intl. JZ 34986 (CBS)	196	CARLENE CARTER/Warner Bros. BSK 3204
172	DEADEYE DICK C.J. & CO./Westbound WT 6104 (Atl)	197	BEAUTY SANTA ESMERALDA/Casablanca NBLP 7109
173	GOT A FEELING PATRICK JUVET/Casablanca NBLP 7101	198	FAITH, HOPE & CHARITY/20th Century Fox T 560
174	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726	199	STICKY FINGERS ROLLING STONES/Rolling Stones COC 39105 (Atl)
175	SWITCH/Gordy G7 980R1 (Motown)	200	KRISTY & JIMMY McNICHOLO/RCA AFL1 2175

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FOXY	92	BRUCE SPRINGSTEEN	15
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# Dialogue (Continued from page 10)

like CBS, it might have taken me longer to build because they already have a major promotion force. My agreement with Stigwood from the very beginning was that we would have a full-fledged record company. It was only a matter of time before we could logically afford to take on more and more of the whole operation of the company. I didn't want to be a label manager per se, or a functioning record company president that just looked after the masters. I never would have gotten involved if that were the case; I'm not cut out for that.

**RW:** Did you have a specific timetable for growth in terms of that expansion and consolidation of the company?

**Coury:** It was only a matter of when the timing was going to be right, and when we could feasibly afford it. That's not to say Stigwood couldn't afford anything; it's just that from a business point of view, you had to see when you could do it in line with general turnover and your projected budgets.

All I could add is that we met all of our goals that we had projected for the first 18 months during the first six months of operation at RSO. Consequently, with the team we had put together up to that point, we set a very stiff pace for ourselves in the beginning. We never really were off the charts, and we always had something to sell; our returns were always the lowest.

If you're always on the radio, and you're always getting your product exposed, and you're selling and not selling crap, which means that you're not creating major returns that normally eat into your profits, then you're well on your way to running a very healthy record company.

**RW:** Turning to the roster, how many acts were under contract to RSO when you joined the label? Had it already been pared down?

**Coury:** It was only six or seven artists, I think, which in those days included several artists exclusively in the U.K., like Barbara Dickson and Paul Nicholas. We had the rights to them for the rest of the world, but they never got released here, apparently because Atlantic, or RSO for that matter, never felt like their product was ready for America at the time.

In our first release, there was a Paul Nicholas record. We thought that he had the potential of having hit records in America. That first one didn't quite make it. It wasn't a hit, but it showed us that, in that very early stage, he had the potential, which did surface later: his second record, as you know, became a major hit, his album became a chart album, and we were very happy with that.

**RW:** Prior to your first releases, most industry views of RSO would likely have focused on its album artists, many rock based, with, of course, the exception of the Bee Gees. Yet your first releases were singles, establishing a rapid presence; less obviously, but equally important, you were gearing up for the sort of multi-media interplay that has since proven so potent with your joint film/record ventures. Were those goals, especially the singles emphasis, also conscious from the outset?

**Coury:** Yes. From the very beginning. In my initial meetings with Stigwood, even before I made my deal with him, we discussed the artist roster as he had it at that time, starting off with the Bee Gees. The obvious problem that I presented to him was that the Bee Gees, despite the success they'd had with "Main Course" on Atlantic, had no identity, no visibility: the people wouldn't know who the Bee Gees were if they fell on them, even though "Jive Talkin'" and "Nights On Broadway" were so great, because the album cover had this terrific logo and great graphic. I don't know whether it was done

intentionally or not, or whether it was right or wrong for them at that point, but there was no picture of the group.

When I met the Bee Gees and got to know them, I realized they were young, attractive people, and I felt we should at least give the audience interested in their music an opportunity to see what they looked like. I knew that since "Main Course" this was a new audience for them, and it was our intention to exploit that. Robert then agreed that we had to make them more visible, so we did that. The first album we released had that very striking cover with the leather jackets and their white scarves; they all looked great.

Somebody said to me the reason why Atlantic hadn't wanted to put them on the cover was the strong possibility of getting black airplay, and they didn't want black radio people to know the Bee Gees weren't black; if they saw three white guys on the cover, that might be a major problem. When I discussed that with Robert, I said we'd have to take that chance, because I thought we could further exploit the pop, AOR and MOR acceptance for the Bee Gees, and expand that audience.

**RW:** What about the rest of the roster?

**Coury:** To get back to your original question, our plan was to begin by taking the mainstays of our company, our biggest selling acts, the Bee Gees and Eric Clapton, and get the most out of them; to develop them further, maximizing them demographically as well as musically, to get them to the widest audience.

We have achieved that in both instances. We obviously achieved it with the Bee Gees, who sell and get played on r&b, MOR, AOR and top 40, getting hit after hit after hit. In the case of Eric, we had a legendary, major rock figure, noted, needless to say, for his guitar playing as well as his singing. We set out to maximize his potential. If there was a possibility for Eric Clapton to have a hit single then we were going to make every effort to get it, which is not to say that we would ever ask Eric to go in and record a, quote/unquote, Top 40 single. We wouldn't do that with any act, especially with someone like Eric, but there was a conscious effort to try to get him a hit. He didn't get it on the first album we released, but we did, needless to say, get it on the second album, and we're well over 2,400,000 now.

*(Continued on page 58)*

## RSO Signs Jim Capaldi



Jim Capaldi has signed with RSO Records, it was announced by Al Coury, president of the label. Capaldi's first RSO album, "Daughter Of The Night," is set for release September 11. Pictured from left are Jay Levy, artist relations coordinator; Jim Capaldi; Rich Fitzgerald, vice president, promotion; and Al Coury.

## MARKETING MOMENTUM/78

January/February/March '78

28% Sales Increase over '77



April/May/June '78

32% Sales Increase over '77



July/August/September '78

Projected 40% Sales Increase over '77



October/November/December '78

Projected 50% Sales Increase  
over '77



## At the Polygram Meet . . .



Polygram Distribution held a summer management meeting at the St. Moritz Hotel in New York 27-28, at which the company unveiled its fall "World of Music" campaign. Shown at the meeting are (top row, from left) Polygram Distribution president John Frisoli, Capricorn president Phil Walden and Phonogram sales VP Harry Lusk; RSO president Al Coury; Neil Bogart, Casablanca president; (bottom row) Harry Lusk; Polydor marketing VP Harry Anger; and a group of Hawaiian dancers and musicians at the "World of Music" presentation.

## Goodphone™ ROCK ALBUMS

August 14, 1978

LW TW NW

(A survey of reports indicating airplay activity at major album stations across the country)

2	1	1	The Rolling Stones	Some Girls	Rolling Stones
1	3	2	Bruce Springsteen	Darkness On The Edge Of Town	Columbia
4	2	3	Foreigner	Double Vision	Atlantic
3	4	4	Bob Seger	Stranger In Town	Capitol
5	6	5	Bob Dylan	Street-Legal	Columbia
8	7	6	Pablo Cruise	World's Away	A&M
6	5	7	Joe Walsh	But Seriously Folks	Asylum
11	8	8	Kenny Loggins	Nightwatch	Columbia
9	11	9	David Gilmour	David Gilmour	Columbia
10	12	10	The Cars	The Cars	Elektra
7	9	11	The Moody Blues	Octave	London
12	10	12	Alan Parsons	Pyramid	Arista
20	20	13	Various Artists	Sgt. Pepper Soundtrack	RSO
14	14	14	Cheap Trick	Heaven Tonight	Epic
13	13	15	Tom Petty	You're Gonna Get It	ABC
15	15	16	Dave Mason	Mariposa De Oro	Columbia
**	34	17	Greg Kihn	Next of Kihn	Beserkley/Janus
17	18	18	The Kinks	Misfits	Arista
22	21	19	Prism	See Forever Eyes	Ariola
**	**	20	Robin Trower	Caravan To Midnight	Chrysalis
16	16	21	Peter Gabriel	Peter Gabriel	Atlantic
25	23	22	Genya Ravan	Urban Desire	20th Century
18	19	23	Ambrosia	Life Beyond L.A.	Warner Bros.
27	26	24	Talking Heads	More Songs About Buildings & Food	Sire
40	29	25	Johnny Winter	White Hot And Blue	Blue Sky
23	22	26	Leon Russell	Americana	Paradise/WB
21	28	27	UFO	Obsession	Chrysalis
24	35	28	Jesse Winchester	A Touch On The Rainy Side	Bearsville
44	37	29	Michael Stanley	Cabin Fever	Arista
19	17	30	Little River Band	Sleeper Catcher	Harvest
**	49	31	Moon Martin	Shots From A Cold Nightmare	Capitol
35	32	32	Todd Rundgren	Hermit Of Mink Hollow	Bearsville
31	31	33	Gerry Rafferty	City To City	UA
**	41	34	Pat Metheny	Pat Metheny Group	ECM
43	27	35	Chilliwack	Lights From The Valley	Mushroom
39	38	36	Rita Coolidge	Love Me Again	A&M
42	**	37	Steve Gibbons	Down In The Bunker	Polydor
**	**	38	Mose Jones	Blackbird	RCA
**	**	39	Chris Rea	Whatever Happened To Benny Santini	UA
32	30	40	Trooper	Thick As Thieves	MCA
41	47	41	Tarney/Spencer	Three's A Crowd	A&M
**	**	42	Eddie Money	Eddie Money	Columbia
**	**	43	John Prine	Burnt Orange	Asylum
**	**	44	Leo Sayer	Leo Sayer	Warner Bros.
49	33	45	The Motors	Approved By The Motors	Virgin
**	**	46	Brothers Johnson	Blam!	A&M
**	**	47	Livingston Taylor	Three Way Mirror	Epic
36	24	48	Sammy Hagar	All Night Long	Capitol
26	36	49	Meat Loaf	Bat Out Of Hell	Cleve Int'l
33	40	50	The Crusaders	Images	ABC

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## Phonogram Ups Jay McDaniel

■ CHICAGO — Jim Taylor, national promotion manager for Phonogram, Inc./Mercury Records, has announced the appointment of Jay McDaniel to the position of national singles promotion, secondaries. McDaniel will be based in the firm's home office in Chicago.

McDaniel has been with Phonogram/Mercury since March of this year as local promotion manager for North and South Carolina. Before joining Phonogram, he had an extensive background in radio, including program director of WAIT in Winston-Salem, N.C., program director of WMFS in Daytona Beach, Fla., and music director of WTOV in Winston-Salem.

## RCA Taps Stevens

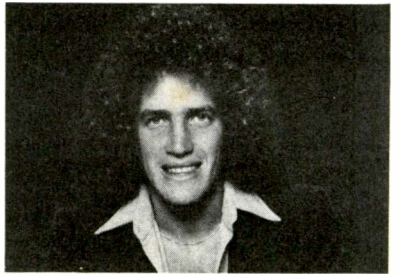
■ NEW YORK — The appointment of Sally Stevens to the post of administrator, press and information, west coast, RCA Records, has been announced by Grelun Landon, manager, press and information, west coast.

Stevens recently served as west coast publicity director for Elektra/Asylum Records.

## A&M Promotes Harris

■ LOS ANGELES — Gil Friesen, president, A&M Records, has announced the appointment of Jordan Harris as director of product management.

Jordan Harris joined A&M in March, 1976 as a product coordinator, and most recently was senior product manager for the label.



Jordan Harris

## West End Taps Hare, McDermott

■ NEW YORK — Mel Cheren and Ed Kushins of West End Records have announced the appointment of Michael Hare to the position of executive assistant to the president. His duties and radio promotion as well as creative services and press relations.

West End has also announced that Jim McDermott will join the staff as national director of disco promotion. He will be working with deejays around the country and will be actively involved in special projects.

## Senoff Taps White

■ LOS ANGELES — Pete Senoff Enterprises has announced the appointment of Jacqueline M. White to the post of vice president, public relations division.

Ms. White is a veteran public relations specialist, previously serving as an account executive at entertainment oriented Levinson Associates, as a project coordinator at Cash Box magazine and as assistant public affairs director at Frawley Enterprises.

## The Coast (Continued from page 18)

idea"). She doesn't have much good to say about the band's recent gig here with **Cheap Trick**, but they had played with very little rehearsal and through a pitiful sound system. Now, she says, they're ready.

MISCELLANY: **The Brothers Johnson**, RW's retail Salesmaker last week, and the **Emotions**, RW's Chartmaker last week, are about to tour together. The 85-city jaunt will include stops at the Omni in Atlanta, Madison Square Garden, the Capital Centre in Maryland and the Greek in L.A. **Chip Dox** will be handling the Brothers' stage design—and after what he's done for **David Bowie**, **Elton John** and **Earth, Wind and Fire**, that should be something . . . Point of clarification: In the ECM Records story that appeared in these pages last issue, there were sales figures quoted for two **Keith Jarrett** albums, "Solo Concerts" and "Koln Concerts"—lest anyone be misled, we should add that those figures represented sales worldwide, not only in the U.S. . . . **Lenny Beer**, who just resigned his post at 20th Century Fox Records, can be reached at (213) 980-8085.

# RECORD WORLD RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**BLAM**  
BROTHERS JOHNSON  
A&M

### TOP SALES

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

## CAMELOT/NATIONAL

**BLAM**—Brothers Johnson—A&M  
**CALIFORNIA JAM 2**—Various Artists—Col  
**CHERYL LADD**—Capitol  
**DREAM**—Captain & Tennille—A&M  
**FIRE UP 'N' KICKIN'**—Fatback—Spring  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**PYRAMID**—Alan Parsons Project—Arista  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**TOBY BEAU**—RCA

## HANDLEMAN/NATIONAL

**BLAM**—Brothers Johnson—A&M  
**COME GET IT**—Rick James—Gordy  
**ELVIS SINGS FOR CHILDREN**—Elvis Presley—RCA  
**HEARTBREAKER**—Dolly Parton—RCA  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**PYRAMID**—Alan Parson Project—Arista  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**UNDER WRAPS**—Shaun Cassidy—Warner/Curb  
**YOUNGBLOOD**—War—UA (Soundtrack)

## KORVETTES/NATIONAL

**BLAM**—Brothers Johnson—A&M  
**CARS**—Elektra  
**COME GET IT**—Rick James—Gordy  
**IMAGES**—Crusaders—ABC Blue Thumb  
**OBSESSION**—UFO—Chrysalis  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**3-WAY MIRROR**—Livingston Taylor—Epic  
**TOBY BEAU**—RCA  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK

## MUSICLAND/NATIONAL

**BLAM**—Brothers Johnson—A&M  
**ELVIS SINGS FOR CHILDREN**—Elvis Presley—RCA  
**GET OFF**—Foxy—Dash  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**MIDSTREAM**—Debby Boone—Warner/Curb  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SUNBEAM**—Emotions—Col

**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**UNDER WRAPS**—Shaun Cassidy—Warner/Curb  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK

## RECORD BAR/NATIONAL

**CARS**—Elektra  
**FAME**—Grace Jones—Island  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**LEO SAYER**—WB  
**SUNBEAM**—Emotions—Col  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**THE BEAST**—Santa Esmeralda—Casablanca  
**UNDER WRAPS**—Shaun Cassidy—Warner/Curb  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK  
**YOU SEND ME**—Roy Ayers—Polydor

## SOUND UNLIMITED/NATIONAL

**BETTY WRIGHT LIVE**—Alston  
**BLAM**—Brothers Johnson—A&M  
**COME GET IT**—Rick James—Gordy  
**FIRE UP 'N' KICKIN'**—Fatback—Spring  
**NIGHTWATCH**—Kenny Loggins—Col  
**OBSESSION**—UFO—Chrysalis  
**PART II**—Sylvester—Fantasy  
**SEE FOREVER EYES**—Prism—Ariola  
**SWEET MUSIC**—Roadmaster—Village  
**TASTE OF HONEY**—Capitol

## SAM GOODY/EAST COAST

**AIN'T MISBEHAVIN'**—RCA (Original Cast)  
**CHRISTY & JIMMY**—Christy & Jimmy McNichol—RCA  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**GREASE**—RSO (Soundtrack)  
**OCTAVE**—Moody Blues—London  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SOUNDS**—Quincy Jones—A&M  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**WORLDS AWAY**—Pablo Cruise—A&M

## FOR THE RECORD/BALTIMORE

**FIRE UP 'N' KICKIN'**—Fatback—Spring  
**GET OFF**—Foxy—Dash  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**NORMA JEAN**—Bearsville  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SOFTONES**—H&L  
**SUNBEAM**—Emotions—Col  
**THE CONCEPT**—Slave—Cotillion  
**YOU SEND ME**—Roy Ayers—Polydor  
**YOUNGBLOOD**—War—UA (Soundtrack)

## RECORD & TAPE COLLECTOR/BALTIMORE

**CARS**—Elektra  
**FRIENDS**—Chick Corea—Polydor  
**GET OFF**—Foxy—Dash  
**NIGHTWATCH**—Kenny Loggins—Col  
**SUNBEAM**—Emotions—Col  
**SWEET THUNDER**—Fantasy  
**THE CONCEPT**—Slave—Cotillion  
**THICKS AS THIEVES**—Trooper—MCA  
**UNDER WRAPS**—Shaun Cassidy—Warner/Curb  
**YOU SEND ME**—Roy Ayers—

## KEMP MILL/WASH, D.C.

**BLAM**—Brothers Johnson—A&M  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**MISFITS**—Kinks—Arista  
**NIGHTWATCH**—Kenny Loggins—Col  
**NOT SHY**—Walter Egan—Col  
**SUNBEAM**—Emotions—Col  
**SUNBURN**—Sun—Capitol  
**THE CONCEPT**—Slave—Cotillion  
**THE ONE & ONLY**—Gladys Knight & the Pips—Buddah  
**YOU SEND ME**—Roy Ayers—Polydor

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

**ALL ABOUT ESTHER PHILLIPS**—Esther Phillips—Mercury  
**GET OFF**—Foxy—Dash  
**HEARTBREAKER**—Dolly Parton—RCA  
**HOUSE OF LOVE**—Candi Staton—WB  
**NATALIE LIVE**—Natalie Cole—Capitol  
**NOT SHY**—Walter Egan—Col  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SWITCH**—Motown  
**THE CONCEPT**—Slave—Cotillion  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK

## GARY'S/RICHMOND

**COME GET IT**—Rick James—Gordy  
**GREASE**—RSO (Soundtrack)  
**LOUISIANA'S LE ROUX**—Capital  
**NATURAL HIGH**—Commodores—Motown  
**NIGHTWATCH**—Kenny Loggins—Col  
**SMOOTH TALK**—Evelyn Champagne King—RCA  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SOUNDS**—Quincy Jones—A&M  
**STREET-LEGAL**—Bob Dylan—Col  
**WORLDS AWAY**—Pablo Cruise—A&M

## PLATTERS/PHILADELPHIA

**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**BLAM**—Brothers Johnson—A&M  
**CARS**—Elektra  
**DO IT ALL NIGHT**—Curtis Mayfield—Curton  
**LET'S KEEP IT THAT WAY**—Anne Murray—Capitol  
**LOVING YOU, LOVING ME**—Giorgio & Chris—Casablanca  
**TERRY CALLIER**—Elektra  
**THE CONCEPT**—Slave—Cotillion  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK

## RECORD REVOLUTION/CLEVELAND

**BLAM**—Brothers Johnson—A&M  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**CARLENE CARTER**—WB  
**DAVID JOHANSEN**—Blue Sky  
**DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**MY SONG**—Keith Jarrett—ECM  
**OBSESSION**—UFO—Chrysalis  
**SUNBEAM**—Emotions—Col  
**THE CONCEPT**—Slave—Cotillion

## ROSE RECORDS/CHICAGO

**BLAM**—Brothers Johnson—A&M  
**DOUBLE VISION**—Foreigner—Atlantic  
**FIRE UP 'N' KICKIN'**—Fatback—Spring  
**HEARTBREAKER**—Dolly Parton—RCA  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**OBSESSION**—UFO—Chrysalis  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SUNBEAM**—Emotions—Col  
**TOGETHERNESS**—LTD—A&M

## MUSHROOM/NEW ORLEANS

**ATLANTIC STARR**—A&M  
**BLAM**—Brothers Johnson—A&M  
**MCCRARYS**—Portrait  
**MIXED EMOTIONS**—Exile—WB  
**MORE SONGS ABOUT BUILDINGS AND FOOD**—Talking Heads—Sire  
**SPARK OF LOVE**—Lenny Williams—ABC  
**SUNBEAM**—Emotions—Col  
**TASTE OF HONEY**—Capitol  
**TROPICO**—Gato Barbieri—A&M  
**YOU SEND ME**—Roy Ayers—Polydor

## TAPE CITY/NEW ORLEANS

**CHRISTY & JIMMY**—Christy & Jimmy McNichol—RCA  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**FAME**—Grace Jones—Island  
**FREESTYLE**—Bobbi Humphrey—Epic  
**GET OFF**—Foxy—TK  
**MIXED EMOTIONS**—Exile—WB  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**TASTE OF HONEY**—Capitol  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**TOGETHERNESS**—LTD—A&M

## DAVEY'S LOCKER/SOUTH

**BETTY WRIGHT LIVE**—Alston  
**COME GET IT**—Rick James—Gordy  
**DAVID GILMOUR**—Col  
**DIRT BAND**—UA  
**ELVIS SINGS FOR CHILDREN**—Elvis Presley—RCA  
**IMAGES**—Crusaders—ABC Blue Thumb  
**MARIPOSA DE ORO**—Dave Mason—Col  
**NIGHTWATCH**—Kenny Loggins—Col  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SMOOTH TALK**—Evelyn Champagne King—RCA

## SOUND TOWN/DALLAS

**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**HEARTBREAKER**—Dolly Parton—RCA  
**IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton  
**LAST KISS**—Fandango—RCA  
**OBSESSION**—UFO—Chrysalis  
**PART II**—Sylvester—Fantasy  
**SWEET THUNDER**—Fantasy  
**TASTE OF HONEY**—Capitol  
**THREE'S A CROWD**—Tarney—Spencer Band—A&M  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK

## INDEPENDENT RECORDS/DENVER

**ATLANTIC STARR**—A&M  
**DOUBLE VISION**—Foreigner—Atlantic  
**FRIENDS**—Chick Corea—Polydor  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**PART II**—Sylvester—Fantasy  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SUMMERTIME GROOVE**—Bohannon—Mercury  
**SUNBEAM**—Emotions—Col  
**THE CONCEPT**—Slave—Cotillion  
**YOU SEND ME**—Roy Ayers—Polydor

## SOUND WAREHOUSE/COLORADO SPRINGS

**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**BLAM**—Brothers Johnson—A&M  
**HEARTBREAKER**—Dolly Parton—RCA  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**SUNBEAM**—Emotions—Col  
**SWITCH**—Motown  
**THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)

**THE CONCEPT**—Slave—Cotillion  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK  
**YOU SEND ME**—Roy Ayers—Polydor

## CIRCLES/ARIZONA

**CALIFORNIA JAM 2**—Various Artists—Col  
**FRANKIE VALLI IS THE WORD**—Frankie Valli—Warner/Curb  
**HEARTBREAKER**—Dolly Parton—RCA  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**SUNBEAM**—Emotions—Col  
**SWITCH**—Motown  
**THE CONCEPT**—Slave—Cotillion  
**THE ONE & ONLY**—Gladys Knight & the Pips—Buddah  
**UNDER WRAPS**—Shaun Cassidy—Warner/Curb  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK

## ODYSSEY/SOUTHWEST & WEST

**BEST OF CHUCK MANGIONE**—Mercury  
**CARS**—Elektra  
**NEXT OF KINH**—Greg Kihn—Beverly  
**OBSESSION**—UFO—Chrysalis  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SUNBEAM**—Emotions—Col  
**URBAN DESIRE**—Genya Ravan—20th Century  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK

## LICORICE PIZZA/LOS ANGELES

**ATLANTIC STARR**—A&M  
**LARRY CARLTON**—WB  
**LEO SAYER**—WB  
**PYRAMID**—Alan Parsons Project—Arista  
**SO FULL OF LOVE**—O'Jays—Phila. Intl.  
**SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC  
**STARDUST**—Willie Nelson—Col  
**THREE'S A CROWD**—Tarney—Spencer Band—A&M  
**UNDER WRAPS**—Shaun Cassidy—Warner/Curb  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC Shelter

## EUCALYPTUS RECORDS/WEST & NORTHWEST

**BLAM**—Brothers Johnson—A&M  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**DAVID GILMOUR**—Col  
**FEELS SO GOOD**—Chuck Mangione—A&M  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**OBSESSION**—UFO—Chrysalis  
**RUNNING ON EMPTY**—Jackson Browne—Asylum  
**SMOOTH TALK**—Evelyn Champagne King—RCA

## EVERYBODY'S RECORDS/NORTHWEST

**BLAM**—Brothers Johnson—A&M  
**ESSENTIAL JIMI HENDRIX**—WB  
**HEART TO HEART**—David Sanborn—WB  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**LOVE ME AGAIN**—Rita Coolidge—A&M  
**MAGIC IN YOUR EYES**—Earl Klugh—UA  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**STRANGE COMPANY**—Wendy Waldman—WB  
**3**—Pousette-Dart Band—Capitol  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC Shelter

# RECORD WORLD ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)	AUG. 19	AUG. 12	WKS. ON CHART
<b>1</b> <b>1</b> GREASE (ORIGINAL SOUNDTRACK) RSO RS 2 4002 (5th Week)			15 J
<b>2</b> <b>2</b> SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)			9 G
<b>3</b> <b>3</b> NATURAL HIGH COMMODORES/Motown M7 902R1			13 G
<b>4</b> <b>4</b> DOUBLE VISION FOREIGNER/Atlantic SD 19999			7 G
<b>5</b> <b>5</b> SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100			3 X
<b>6</b> <b>6</b> SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001			35 J
<b>7</b> <b>7</b> SHADOW DANCING ANDY GIBB/RSO RS 1 3034			10 G
<b>8</b> <b>9</b> WORLDS AWAY PABLO CRUISE/A&M SP 4697			10 G
<b>9</b> <b>8</b> STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698			13 G
<b>10</b> <b>10</b> BUT SERIOUSLY, FOLKS... JOE WALSH/Asylum 6E 141			12 G
<b>11</b> <b>11</b> LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)			10 G
<b>12</b> <b>12</b> CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G			15 G
<b>13</b> <b>15</b> THE STRANGER BILLY JOEL/Columbia JC 34987			46 G
<b>14</b> <b>13</b> OCTAVE THE MOODY BLUES/London PS 708			8 G
<b>15</b> <b>17</b> DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/Columbia JC 35318			10 G
<b>16</b> <b>14</b> STREET-LEGAL BOB DYLAN/Columbia JC 35453			7 G
<b>17</b> <b>19</b> SOUNDS... AND STUFF LIKE THAT!! QUINCY JONES/A&M SP 4685			10 G
<b>18</b> <b>18</b> PYRAMID ALAN PARSONS PROJECT/Arista AB 4180			8 G
<b>19</b> <b>16</b> FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658			42 G
<b>20</b> <b>20</b> SONGBIRD BARBRA STREISAND/Columbia JC 35375			11 G
<b>21</b> <b>25</b> BLAM!! BROTHERS JOHNSON/A&M SP 4714			3 G
<b>22</b> <b>23</b> TOGETHERNESS LTD/A&M SP 4705			10 G
<b>23</b> <b>21</b> THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7099			16 X
<b>24</b> <b>26</b> BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974			36 G
<b>25</b> <b>22</b> RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113			34 G
<b>26</b> <b>28</b> NATALIE... LIVE! NATALIE COLE/Capitol SKBL 11709			6 G
<b>27</b> <b>31</b> A TASTE OF HONEY/Capitol ST 11754			10 G
<b>28</b> <b>30</b> EVEN NOW BARRY MANILOW/Arista AB 4164			26 G
<b>29</b> <b>32</b> COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)			9 G
<b>30</b> <b>24</b> BOYS IN THE TREES CARLY SIMON/Elektra 6E 128			17 G
<b>31</b> <b>27</b> SO FULL OF LOVE O'JAYS/Phila. Int. JZ 35355 (CBS)			18 G
<b>32</b> <b>33</b> MISFITS THE KINKS/Arista AB 4167			12 G
<b>33</b> <b>35</b> IMAGES THE CRUSADERS/ABC AA 6030			6 G
<b>34</b> <b>34</b> FM (ORIGINAL SOUNDTRACK)/MCA 2 12000			16 X
<b>35</b> <b>40</b> NIGHTWATCH KENNY LOGGINS/Columbia JC 35387			5 G
<b>36</b> <b>29</b> LONDON TOWN WINGS/Capitol SW 11777			19 G
<b>37</b> <b>36</b> THE ALBUM ABBA/Atlantic SD 19164			27 G
<b>38</b> <b>37</b> IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821			12 G
<b>39</b> <b>38</b> SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)			18 G
<b>40</b> <b>42</b> VAN HALEN/Warner Bros. BSK 3075			24 G
<b>41</b> <b>41</b> MARIPOSA DE ORO DAVE MASON/Columbia JC 35285			9 G
<b>42</b> <b>43</b> DAVID GILMOUR/Columbia JC 35388			8 G
<b>43</b> <b>44</b> AJA STEELY DAN/ABC AA 1006			46 G
<b>44</b> <b>49</b> THAT'S WHAT FRIENDS ARE FOR JOHNNY MATHIS & DENIECE WILLIAMS/Columbia JC 35435			4 G
<b>45</b> <b>48</b> LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725			8 G
<b>46</b> <b>47</b> YOU'RE GONNA GET IT TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)			11 G
<b>47</b> <b>39</b> CENTRAL HEATING HEATWAVE/Epic JE 35260			18 G
<b>48</b> <b>51</b> LOVE ME AGAIN RITA COOLIDGE/A&M SP 4699			9 G
<b>49</b> <b>50</b> HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312			12 G
<b>50</b> <b>45</b> SLOWHAND ERIC CLAPTON/RSO RS 1 3030			39 G



<b>51</b> <b>54</b> GET IT OUTCHA SYSTEM MILLIE JACKSON/Spring SP 1 6719 (Polydor)			5 G
<b>52</b> <b>76</b> SUNBEAM EMOTIONS/Columbia JC 35385			2 G
<b>53</b> <b>46</b> EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)			23 G
<b>54</b> <b>56</b> STONE BLUE FOGHAT/Bearsville BRK 6977 (WB)			14 G
<b>55</b> <b>53</b> POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)			44 G
<b>56</b> <b>62</b> OBSESSION UFO/Chrysalis CHR 1182			3 G
<b>57</b> <b>59</b> SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)			9 G
<b>58</b> <b>63</b> IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah BDS 5712 (Arista)			6 G
<b>59</b> <b>52</b> IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/Curtain CUK 5021 (WB)			10 G
<b>60</b> <b>66</b> SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 2466			6 G
<b>61</b> <b>57</b> WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139			29 J
<b>62</b> <b>58</b> EDDIE MONEY/Columbia PC 34909			25 F
<b>63</b> <b>56</b> MAGAZINE HEART/Mushroom MRS 5008			18 G
<b>64</b> <b>68</b> PETER GABRIEL/Atlantic SD 19181			4 G
<b>65</b> <b>60</b> MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)			18 G
<b>66</b> <b>61</b> CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134			20 G
<b>67</b> <b>99</b> UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222			2 G
<b>68</b> <b>65</b> RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010			78 G
<b>69</b> <b>67</b> YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082			16 G
<b>70</b> <b>78</b> THE CARS/Elektra 6E 135			3 F
<b>71</b> <b>73</b> LIVE AND DANGEROUS THIN LIZZY/Warner Bros. 2BS 3213			5 H
<b>72</b> <b>77</b> MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096			19 G
<b>73</b> <b>89</b> THE CONCEPT SLAVE/Cotillion SD 5206 (Atl)			2 G
<b>74</b> <b>90</b> HEARTBREAKER DOLLY PARTON/RCA AFL1 2797			2 G
<b>75</b> <b>79</b> SUNBURN SUN/Capitol ST 11723			5 G
<b>76</b> <b>74</b> THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177			12 G
<b>77</b> <b>64</b> EASTER THE PATTI SMITH GROUP/Arista AB 4171			19 G
<b>78</b> <b>80</b> SUNLIGHT HERBIE HANCOCK/Columbia JC 34907			6 G
<b>79</b> <b>83</b> THE MICHAEL JOHNSON ALBUM/EMI-America SW 17002			3 G

CHARTMAKER OF THE WEEK

**80** **123** YOU SEND ME  
ROY AYERS  
Polydor PD 1 6159



<b>81</b> <b>85</b> BETTY WRIGHT LIVE/Alston 4408 (TK)			4 G
<b>82</b> <b>70</b> THE LAST WALTZ THE BAND/Warner Bros. 3WB 3146			17 X
<b>83</b> <b>81</b> INFINITY JOURNEY/Columbia JC 34912			29 G
<b>84</b> — WHO DO YA (LOVE) KC & THE SUNSHINE BAND/TK 607			1 G
<b>85</b> <b>101</b> JASS-AY-LAY-DEE OHIO PLAYERS/Mercury SRM 1 3730			1 G
<b>86</b> <b>94</b> TOBY BEAU/RCA AFL1 2771			2 G
<b>87</b> <b>84</b> U.K./Polydor PD 1 6146			13 G
<b>88</b> <b>69</b> TOGETHER FOREVER THE MARSHALL TUCKER BAND/Capricorn CPN 0205			14 G
<b>89</b> <b>72</b> SHAUN CASSIDY/Warner/Curb BS 3067 (WB)			60 F
<b>90</b> <b>96</b> SWEET THUNDER/Fantasy-WMOT F 9547			2 G
<b>91</b> <b>100</b> STEP II SYLVESTER/Fantasy F 9556			2 G
<b>92</b> <b>105</b> GET OFF FOXY/Dash 3005 (TK)			1 F
<b>93</b> <b>102</b> LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists UA LA 903 H			1 G
<b>94</b> <b>103</b> SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073			1 G
<b>95</b> <b>98</b> LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090			47 G
<b>96</b> <b>97</b> MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175			10 G
<b>97</b> <b>106</b> TROPICA GATO BARBIERI/A&M SP 4710			1 G
<b>98</b> <b>82</b> DOUBLE PLATINUM KISS/Casablanca NBLP 7100			13 J
<b>99</b> <b>75</b> DON'T LET GO GEORGE DUKE/Epic JE 35366			13 G
<b>100</b> <b>71</b> YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259			21 G



# Spinning Brown into Gold

Peter Brown, He's no fantasy. He's for real. Real gold.  
His LP, A FANTASY LOVE AFFAIR, with the hit single,  
"DANCE WITH ME", is gold... heading straight for platinum.



Contains his just released single,  
**YOU SHOULD DO IT.** DRIVE 6272

DRIVE RECORDS  
Distributed by TK

Produced by Cory Wade for  
General Entertainment Corp.

 **PRODUCTIONS, INC.**

495 S.E. 10th Court, Hialeah, Florida 33010

65 E. 55th Street, New York, New York 10022 • 6464 Sunset Blvd., Hollywood, California 90028

Management: Astral Management  
Artist Representative: Norby Walters Assoc.

# SOUL TRUTH

By BASIL NIAS

■ NEW YORK—Personal Pick: "Don't Stop, Get Off"—The Sylvers (Casablanca). This debut single for the group on the Casablanca label just might be the biggest record that this platinum group has ever produced. It's got all the right ingredients to be successful: a good dance beat, plenty of hooks and the reputation of producing monster hits in the past. The future for this talented group looks very bright indeed.

**Dede Dabney** is currently in Philadelphia, recovering from minor surgery. Anyone wishing to send get well cards and wishes can forward them to: Dede Dabney, 5003 Woodbine Avenue, Philadelphia, Pa. 19131.

**Chic's** producers, **Nile Rogers** and **Bernard Edwards**, have just recently agreed to produce **Sister Sledge's** next album. In addition to their own album, Niles and Bernard have also produced Chic's lead singer, **Norma Jean Wright**, for Bearsville . . . **Maxine Brown** opened for the **Dramatics** at the Bottom Line in N.Y. last week, and the only thing I can say is where has the lady been so long? Maxine is currently looking for a recording contract and I can't think of any one more deserving than her . . . **Gary Berger** of RSO's N.Y. office stopped by this week to preview the new **Player** test pressing. "Prisoner of Love" was impressive. This should be another smash crossover hit for this group that debuted on the r&b charts last time with "Baby Come Back."

## SNEAK PREVIEW

**Lee Oskar**—"Before The Rain" (Elektra). The harmonica man from War has done it again. This album is very well balanced material wise and should experience excellent crossover action. Selected cuts are: "Before The Rain" and "Feelin' Happy."

**Bobby Lyle**—"New Warrior" (Capitol). Bobby has done it all on this one. There's a little funk, a little jazz and a whole lot of good music. This could be the album to bring him nationwide recognition as a crossover artist. Selected cuts: "Groove," "New Warrior," "What Is This Thing Called Love" and "Star Traveler."

**Pockets**—"Take It On Up" (ARC/Columbia). The second album for this group from the Baltimore/D.C. area is very impressive. Produced by **Verdine White** and **Robert Wright** for Kalimba Productions, this album crackles with electricity. Selected cuts: "Take It On Up," "Lay Your Head," "Sphinx" and "Funk It Over."

**Loleatta Holloway**—"Queen Of The Night" (Gold Mind/Salsoul). This long awaited return engagement has been well worth the wait. The lady can sing and it's time the world knew it. The album frames but does not hinder the multi-faceted talents of Loleatta. **Bunny Sigler's** hand can be felt, and the result of the marriage is devastating. Selected cuts: "You Light Up My Life," "Only You" and "I Am In Love."

**Cheryl Lynn**—"Cheryl Lynn" (Columbia). Would you believe that this young lady was discovered on the Gong Show? Well, her talent is certainly not a joke. Her name will be a household word within the next year. Look out for Cheryl, she's a winner. Selected cuts: "Got To Be Real," "Star Love."

## BMA Meeting Set (Continued from page 3)

used to ensure the admittance of invited guests only.

The La Costa meetings are a prelude to BMA's membership campaign which is scheduled to begin early fall of 1978. A Los Angeles press conference is tenta-

tively planned to follow the La Costa meetings, at which time the BMA shall disclose the results of the corporate government meetings, BMA's membership campaign, as well as BMA's projected calendar of events through 1979.

## Who In The World:

### 'Champagne' Bubbles with Success

■ RCA artist Evelyn "Champagne" King is a just-turned 18 year old lady with heavy responsibility. The reason? She has a hit record.

Thanks to a single called "Shame" and an album called "Smooth Talk," this Bronx-born teenager has acquired a more than modest amount of celebrity, a manager, a birthday gift moped, currently being ridden all over Harlem by other members of the King family while "Champagne" works her bubbles off singing across the country with the O'Jays, and an ever-growing fan club.

King's self-confidence and professionalism have startled critics, fans and friends alike—if not her parents, who accept all that's going down as if it were expected. At a recent Felt Forum appearance, when Evelyn was still seventeen and playing her "first big gig," she received a roaring standing ovation.

Her audience is getting into Evelyn's music now. Already, she is not merely "an opening act" on tour with the O'Jays, but a definite factor at the box-office in her own right. Unquestionably launched in the discos and sped on her way by black radio play,

Evelyn "Champagne" King is today one of the fastest rising pop stars.

Her trip started with the release in August, 1977 of "Smooth Talk," her RCA Records album debut. Little more than a year before, Evelyn King was cleaning bathrooms in the Gamble and Huff studios in Philadelphia, while her mother worked a vacuum cleaner nearby. She was "discovered" there by T. Life, who was then a writer, producer and artist at Philadelphia International Records and is, today, an RCA Records artist with his first solo album in current release. Life saw her potential ("She had very big pipes for a kid," he remembers) and began to work with her, bringing her songs, coaching, bringing her along, slowly. "Smooth Talk," produced by T. Life, was to be their first collaboration. The album took its time getting started, but "Shame," which was busting out all over discoland, couldn't wait. RCA released the single in September, 1977. The rest is Evelyn's young history. "Shame" has become a long-lasting disco hit, a rhythm and blues chart-breaker and, now, a fully crossed-over pop hit.

## Arista Signs Phyllis Hyman



Clive Davis, president of Arista Records, has announced the signing of Phyllis Hyman to an exclusive long-term agreement. Hyman is expected to have her first album for Arista, as yet untitled, released in September. Shown at the announcement of the signing (from left) are: (standing) Elliot Goldman, executive vice president and general manager, Arista Records; Larry Alexander, Command Performance Management; Clive Davis, president, Arista; Charles Ward, attorney; Hank Talbert, vice president, national r&b promotion, Arista; (seated) Phyllis Hyman.

## R&B PICKS OF THE WEEK

SLEEPER



**QUAZAR, "FUNK AND ROLL"** (Jumpshot Pub., BMI). Look out world, there is a new funk band on the block and they're serving notice. Coming from the George Clinton school of funk, this group was produced by the late Glen Goins, who was formerly lead singer and guitar player for the Funkadelics, just before his untimely demise. The group is highly commercial and should garner a huge segment of the r&b market. Arista-AS-0349.

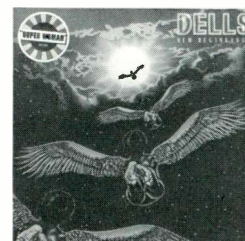
SINGLE



**SOLAR FLARE, "BOOGIE FUND"** (Sunnystreet Music Inc., BMI). This new group on RCA may usher in a new wave for the company's r&b division. This up-tempo dance tune has a Tramps flavor to it, without the horn section. Sure to be a crowd pleaser on the disco circuit, should find an immediate home on the charts with a strong crossover possibility. RCA JD11335.

ALBUM

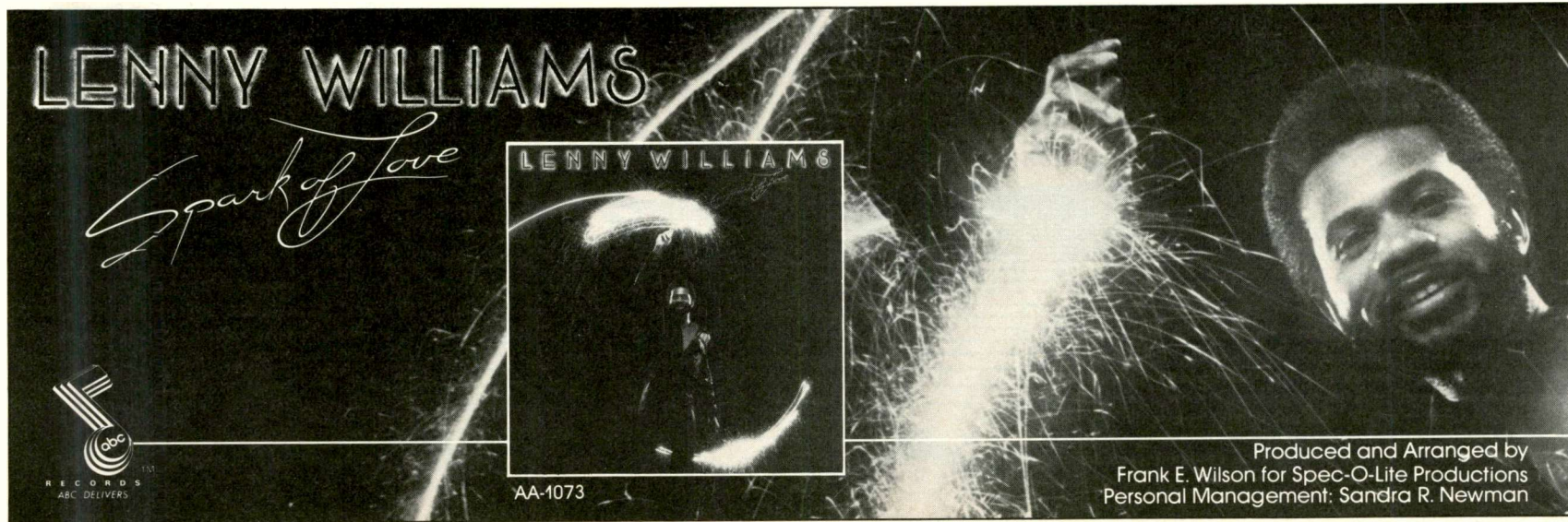
**DELLS, "NEW BEGINNINGS."** What more can be said about this marvelous supergroup that hasn't already been said? This album once again re-establishes this group as perennial winners in the race for the gold. The title is very appropriate inasmuch as they venture into new realms that have been previously untouched by them. Funk is the name of the game and they've got the best in two George Clinton productions of his original material. ABC AA-1100.



# RECORD WORLD R&B SINGLES CHART

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

AUG. 19	AUG. 12	TITLE, ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>BOOGIE, OOGIE</b> <b>OOGIE</b> A TASTE OF HONEY Capitol 4565 (3rd Week)		11
2	3	<b>THREE TIMES A LADY</b> COMMODORES/Motown 1443		9
3	2	<b>YOU AND I</b> RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)		13
4	5	<b>GET OFF FOXY</b> /Dash 5046 (TK)		8
5	4	<b>CLOSE THE DOOR</b> TEDDY PENDERGRASS/Phila. Intl. 8 5648 (CBS)		12
6	8	<b>SHAKE AND DANCE WITH ME</b> CON FUNK SHUN/Mercury 74008		8
7	6	<b>SHAME</b> EVELYN "CHAMPAGNE" KING/RCA 11122		19
3	10	<b>HOLDING ON (WHEN LOVE IS GONE)</b> LTD/A&M 2057		7
9	13	<b>GOT TO GET YOU INTO MY LIFE</b> EARTH, WIND & FIRE/ Columbia 3 10796		4
10	9	<b>STUFF LIKE THAT</b> QUINCY JONES/A&M 2043		14
11	12	<b>I LIKE GIRLS</b> FATBACK BAND/Spring 181 (Polydor)		10
12	14	<b>TAKE ME I'M YOURS</b> MICHAEL HENDERSON/Buddah 597 (Arista)		9
13	7	<b>LAST DANCE</b> DONNA SUMMER/Casablanca 926		14
14	11	<b>ANNIE MAE</b> NATALIE COLE/Capitol 4572		15
15	17	<b>VICTIM</b> CANDI STATON/Warner Bros. 8582		9
16	18	<b>YOU'RE ALL I NEED TO GET BY</b> JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10722		7
17	15	<b>DON'T PITY ME</b> FAITH, HOPE & CHARITY/20th Century Fox 2370		10
18	16	<b>USE TA BE MY GIRL</b> THE O'JAYS/Phila. Intl. 8 3642 (CBS)		20
19	26	<b>YOU</b> McCRARYS/Portrait 6 70014		8
20	22	<b>BABY, I NEED YOUR LOVE</b> SWEET THUNDER/Fantasy- WMOT 826		10
21	23	<b>NEVER MAKE A MOVE TOO SOON</b> B.B. KING/ABC 12380		9
22	25	<b>IF YOU WANNA DO A DANCE</b> SPINNERS/Atlantic 3493		6
23	19	<b>SHADOW DANCING</b> ANDY GIBB/RSO 893		15
24	35	<b>WHAT YOU WAITIN' FOR</b> STARGARD/MCA 40932		4
25	30	<b>LOVE BROUGHT ME BACK</b> D.J. ROGERS/Columbia 3 10754		6
26	28	<b>GROOVE WITH YOU</b> ISLEY BROS./T-Neck 8 2277 (CBS)		7
27	29	<b>FIRST IMPRESSIONS</b> THE STYLISTICS/Mercury 74406		10
28	36	<b>SMILE</b> EMOTIONS/Columbia 3 10791		4
29	31	<b>THIS IS YOUR LIFE</b> NORMAN CONNORS/Arista 0343		7
30	32	<b>MY RADIO SURE SOUNDS GOOD TO ME</b> LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602		10
31	33	<b>MISS YOU</b> ROLLING STONES/Rolling Stones 19307 (Atl)		7
32	34	<b>YOUNGBLOOD (LIVIN' IN THE STREETS)</b> WAR/United Artists 1213		7
33	37	<b>DANCE (DISCO HEAT)</b> SYLVESTER/Fantasy 827		6
34	38	<b>CASTLES OF SAND</b> JERMAINE JACKSON/Motown 1441		6
35	39	<b>SATURDAY</b> NORMA JEAN/Bearsville 0326 (WB)		5
36	40	<b>STELLAR FUNGK</b> SLAVE/Cotillion 44238 (Atl)		5
37	42	<b>SUPER WOMAN</b> DELLS/ABC 12386		3
38	47	<b>SOFT AND WET</b> PRINCE/Warner Bros. 8619		4
39	41	<b>THE SPANK</b> JAMES BROWN/Polydor 14487		9
40	44	<b>SUN IS HERE</b> SUN/Capitol 4587		8
41	27	<b>STOP YOUR WEeping</b> DRAMATICS/ABC 12372		11
42	50	<b>BRANDY</b> O'JAYS/Phila. Intl. 3652 (CBS)		3
43	48	<b>MORE THAN JUST A JOY</b> ARETHA FRANKLIN/Atlantic 3495		5
44	56	<b>I'M IN LOVE (AND I LOVE THE FEELING)</b> ROSE ROYCE/ Whitfield 8629 (WB)		2
45	51	<b>OUR LOVE WILL SURVIVE</b> MEMPHIS HORNS/RCA 11309		4
46	52	<b>I DIDN'T TAKE YOUR MAN</b> ANN PEEBLES/Hi 78518 (Cream)		4
47	53	<b>READY OR NOT</b> DEBORAH WASHINGTON/Ariola 7707		3
48	54	<b>BLUE LOVE</b> RUFUS FEATURING CHAKA KHAN/ABC 12390		4
49	55	<b>FUNK-O-NOTS</b> OHIO PLAYERS/Mercury 74014		3
50	58	<b>IT'S A BETTER THAN GOOD TIME</b> GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)		2
51	20	<b>IF YOU'RE READY (HERE IT COMES)</b> ENCHANTMENT/ Roadshow 1212 (UA)		9
52	46	<b>WORDS DON'T SAY ENOUGH</b> 7TH WONDER/Parachute 510 (Casablanca)		8
53	59	<b>YOU GOT ME RUNNING</b> LENNY WILLIAMS/ABC 12387		3
54	65	<b>STAND UP</b> ATLANTIC STARR/A&M 2065		2
55	57	<b>I DIDN'T KNOW WHAT I'D DO</b> SWEET CREAM/Shadybrook 1044		3
56	21	<b>FEEL THE FIRE</b> PEABO BRYSON/Capitol 4573		14
57	24	<b>RUNAWAY LOVE</b> LINDA CLIFFORD/Curtom 0133 (WB)		16
58	66	<b>LET'S START THE DANCE</b> BOHANNON/Mercury 74015		2
59	67	<b>THERE'LL NEVER BE SWITCH</b> /Gordy 7159 (Motown)		2
60	69	<b>GREASE</b> FRANKIE VALLI/RSO 897		2
61	68	<b>THINK IT OVER</b> CISSY HOUSTON/Private Stock 204		2
<b>CHARTMAKER OF THE WEEK</b>				
62	—	<b>ONE NATION UNDER A GROOVE</b> FUNKADELIC Warner Bros. 8618		1
63	63	<b>I THOUGHT IT WAS YOU</b> HERBIE HANCOCK/Columbia 3 10781		5
64	—	<b>YOU WERE MEANT FOR ME</b> DONNY HATHAWAY/Atco 7092		1
65	43	<b>LOVE TO SEE YOU SMILE</b> BOBBY BLAND/ABC 12360		13
66	64	<b>HOT STUFF</b> WAYNE HENDERSON/Polydor 14485		4
67	—	<b>THE BEST OF STRANGERS NOW</b> EDDIE KENDRICKS/Arista 0346		1
68	—	<b>HOT SHOT</b> KAREN YOUNG/West End 1211		1
69	—	<b>LADY BLUE</b> GEORGE BENSON/Warner Bros. 8604		1
70	45	<b>THE GROOVE LINE</b> HEATWAVE/Epic 8 50524		20
71	49	<b>YOU KNOW YOU WANNA BE LOVED</b> KEITH BARROW/ Columbia 3 10722		12
72	72	<b>WHISTLE BUMP</b> EUMIR DEODATO/Warner Bros. 8606		3
73	60	<b>THANK GOD IT'S FRIDAY</b> LOVE & KISSES/Casablanca 925		12
74	61	<b>DUKEY STICK (PART ONE)</b> GEORGE DUKE/Epic 8 50531		19
75	62	<b>DO IT WITH FEELING</b> MICHAEL ZAGER & THE MOON BAND FEATURING PEABO BRYSON/Bang 737		9



LENNY WILLIAMS  
*Spark of Love*  
AA-1073

Produced and Arranged by  
Frank E. Wilson for Spec-O-Lite Productions  
Personal Management: Sandra R. Newman

RECORDS  
ABC DELIVERS

# BLACK ORIENTED ALBUMS

## SOUTH/SOUTHWEST

### Adds

D. J. Rogers  
Slave  
Emotions  
Randy Brown  
Sylvers  
7th Wonder

Peoples Choice  
Gladys Knight & Pips  
Roy Ayers  
Michael Henderson  
Rick James  
Labelle

### Prime Cuts

(Where lp cuts are not indicated, station is on entire album)

Gladys Knight & Pips—WMBM—(Single)  
Slave—WMBM (Stellar, Drac . . .)  
KYOK  
Randy Brown—WMBM—(All We Need)  
KYOK—(Too Little In Common)  
WEDR—(Do It, Want To Make Love, Too Little . . .)  
Mass Production—WMBM—(Make A Dream, Groove Me)  
Bros. Johnson—WMBM—(Blam)  
KYOK—(Mr. Cool, Ain't, Ride . . .)  
WBOK—(Blam, Ride, Ain't . . .)  
Michael Henderson—WMBM—(Happy)  
WAOK—(Night Time)  
Millie Jackson—WLOK—(Homefires, Put Something)  
D. J. Rogers—WMBM—(Love Brought, When Love . . .)  
KYOK  
Lenny Williams—WMBM—(Cause . . .)  
KYOK—(Caus . . ., Midnight . . ., Running)  
Atlantic Starr—KYOK—(Stand Up, Keep It . . .)  
Curtis Mayfield—WEDR—(Party, Do It . . ., No Goodbye)  
WBOK—(All Night . . .)  
Soul Children—WEDR—(Strangers, Summer, Hard Living, Start To Boogie)  
Crown Heights—WBOK—(Dream World, Prayer)  
WEDR  
Al Hudson—WBOK—(How Do You Do, Spreading Love)  
Sylvester—WBOK—(Disco Heat, You Make Me Feel)  
NYCC—KMJQ—(I'll Keep . . .)

## WEST

### Adds

Michael Henderson  
Larry Graham  
Sweet Cream  
McCrays  
Memphis Horns  
Emotions  
Soul Children  
Sylvers  
Bohannon

K.C.  
Ann Peebles  
Rose Royce  
War  
Sweet Thunder  
Sylvester  
Dells  
Gary Criss

### Sales Breakouts

Bohannon (Mercury)  
KC & The Sunshine Band (TK)  
Lenny Williams (ABC)  
Sylvester (Fantasy)

### Jazz Fusion

Quincy Jones—WLOK—(Taking It To The Street)  
KMJQ—(Love Me, Tell Me, Stuff . . .)  
WYLO—(All Cuts)  
Crusaders—KMJQ—(Snowflake, Bayou, Covert . . .)  
WAOK—(Bayou)  
WYLD—(All Cuts)  
Sergio Mendes—KMJQ—(Waters)  
Passport—KMJQ—(Locomotive)  
Lee Ritenour—KMJQ—(Capt. Journey, Matchmaker)  
Earl Klugh—WAOK—(Magic, Cast Your Fate)  
Wilbert Longmire—WAOK—(Lovely Day)  
George Duke—KMJQ—(Duke Stick)  
Raul De Souza—KMJQ—(Fortune, Don't Ask)  
Herbie Hancock—KMJQ—(Sunlight & Thought)  
WAOK—(Thought)  
Bobbi Humphrey—WYLD—(Freestyle, Sunset)  
Eddie Daniels—WYLD—(One Night)  
Kenny Barron—WYLD  
Esther Phillips—KYOK—(Native New York, There You Go)  
WBOK—(Stormy Weather, SOS)  
Roy Ayers—WYLD—(Send Me, Can't You See)  
WAOK—(Get On Up . . .)

### Sales Breakouts

KC & The Sunshine Band (TK)  
Lenny Williams (ABC)  
Crusaders (ABC)  
Sylvester (Fantasy)

Emotions—WAOK—(Walking)  
KYOK  
Rick James—WAOK—(Mary Jane)  
Labelle—WAOK—(Little Girls)  
Peoples Choice—KMJQ  
LTD—WMBM  
Memphis Horns—WEDR  
Sylvers—KYOK

### Prime Cuts

Emotions—KDAY—(Walking . . . Shaking)  
KZIA  
Millie Jackson—KDAY—(Get It . . . System)  
Frankie Valli—KDAY—(Grease)  
KC & The Sunshine Band—KKT—(How About . . .)  
Ann Peebles—KKT—(I Didn't Take)  
Rose Royce—KKT—(I Am In Love)  
War—KKT—(Youngblood)  
Sweet Thunder—KKT—(Baby . . .)  
Sylvester—KKT—(Dance)  
KZIA  
Dells—KKT—(Super)  
Gary Criss—KKT—(Rio . . .)  
McCrays—KUTE  
KZIA  
Memphis Horns—KZIA  
Michael Henderson—KUTE  
Larry Graham—KUTE  
Sylvers—KZIA  
Soul Children—KZIA  
Sweet Cream—KUTE  
Bohannon—KZIA

## MIDWEST

### Adds

Village People  
Prince  
Benson  
Winners  
Memphis Horns  
Roy Ayers  
Grant Green  
Switch  
Bros. Johnson  
Emotions  
Lee Ritenour  
Blue Mitchell  
Betty Wright  
Teddy Pendergrass  
D. J. Rogers  
Vernon Burch  
Mass Production  
KC & The Sunshine Band  
Atlantic Starr  
Commodores  
Frankie Valli  
Randy Brown  
Norma Jean  
Foxy  
Mick Jackson

### Jazz Fusion

George Benson—WJLB—(Lady Blue)  
Lee Ritenour—WBMX—(Morning Glory)  
Blue Mitchell—WBMX—(SummerSoft)  
KKSS—(Evergreen)  
WABQ  
Roy Ayers—WBMX—(You Send Me)  
WAMO—(You Send Me)  
KPRS  
WABQ  
Benny Golson—WABQ  
Paul Horn—WABQ  
Esther Phillips—WABQ  
Crusaders—WABQ, KPRS  
David Sanborn—WABQ  
Nancy Wilson—WABQ  
Phil Upchurch—WABQ  
Blue Note Meets L.A. Philharmonic—WABQ  
Grant Green—WABQ  
Wayne Henderson—KPRS  
Roland Bautista—KPRS  
Freddie Hubbard—KPRS  
Herbie Hancock—KPRS  
Noel Pointer—KPRS  
Earl Klugh—KPRS

### Sales Breakouts

Village People (Casablanca)  
KC & The Sunshine Band (TK)  
Atlantic Starr (A&M)  
Switch (Gordy)

### Prime Cuts

Village People—WJLB—(Macho)  
Prince—WJLB—(Soft & Wet)  
Winners—WJLB—(Get Ready)  
Memphis Horns—WJLB—(Our Love)  
CJ & Co.—WJLB—(Feature)  
Commodores—WJPC—(Visions)  
Bros. Johnson—WJMO—(Ain't)  
KATZ  
WBMX—(Blam)  
WJPC  
WAMO—(Blam, Ain't, Ride)  
KKSS  
WABQ—(It's You Girl, Streetwave)  
KPRS  
Betty Wright—KATZ  
WBMX—(Clean Up)  
Teddy Pendergrass—WBMX—(It Don't Hurt)  
Emotions—WBMX—(Shaking, Walking)  
KPRS  
WAMO—(Walking . . .)  
WVON  
D. J. Rogers—WBMX—(All My Love)  
Michael Henderson—KATZ—(Take Me)  
Frankie Valli—KATZ—(Grease)  
Millie Jackson—KATZ—(Keep Homefire)  
WABQ  
B. B. King—KATZ—(Midnight, When)  
LTD—KATZ—(Jam)  
Natalie Cole—KATZ—(Catching)  
WABQ

Atlantic Starr—KKSS (Give Me, With Your Love)  
WAMO—(Give Me)  
Vernon Burch—WVON—(Brighter Days, Baptize)  
Mass Production—WVON—(Slow Bump)  
KC & The Sunshine Band—WVON (Who Do You Love, So Glad)  
Slave—WAMO—(Stellar . . .)  
Sylvers—WAMO—(Get Up)  
KPRS  
Curtis Mayfield—WAMO—(All Night)  
Ohio Players—WAMO—(Funk-O-Nots . . .)  
Crown Heights—WAMO—(Prayer)  
Mathis & Williams—WVON (Heaven . . .)  
Isley Bros.—WVON—(Coolin')  
Sgt. Pepper—WMO—(Got To Get . . .)  
Bros. By Choice—WABQ  
Randy Brown—WAMO  
Norma Jean—WAMO  
Foxy—WAMO  
Mick Jackson—KPRS  
Natalie Cole—KPRS  
O'Jays—KPRS  
Rufus—KPRS  
LTD—KPRS  
Con Funk Shun—KPRS  
Commodores—KPRS  
Switch—KPRS  
Dramatics—KPRS

## EAST

### Adds

Atlantic Starr  
Dells  
Blair  
Special Delivery  
Crown Heights  
Ritchie Family  
Charles Earland  
Eon  
Margie Joseph  
Memphis Horns  
Faith, Hope & Charity  
Slave  
Vernon Burch  
KC & The Sunshine Band  
Peoples Choice  
D. J. Rogers  
Roy Ayers  
T. Life  
Crusaders  
Ohio Players

### Jazz Fusion

Crusaders—WWIN—(Bayou)  
WNJR  
Charles Earland—WWIN—(I Like It)  
WOL—(Over)  
Blair—WWIN—(Night Life)  
WWRL—(Night Life)  
Wilbert Longmire—WWRL—(Lovely Day)  
Raul de Souza—WWRL—(Don't Ask)  
Earl Klugh—WWRL—(Cast Your Fate . . .)  
Terry Callier—WWIN—(I've Been, African . . ., Love To Love, Holding)  
Phil Upchurch—WWIN—(Strawberry, Free, Good Times)  
Bobbi Humphrey—WWIN—(Freestyle, My Destiny, Sunset, Jam)  
Herbie Hancock—WOL—(Thought)  
George Duke—WOL—(Movin)  
Roy Ayers—WNJR

### Sales Breakouts

Slave (Cotillion)  
Roy Ayers (Polydor)  
KC & The Sunshine Band (TK)  
Atlantic Starr (A&M)

### Prime Cuts

Dells—WWIN—(Super, Testify, Goodies, Cherish)  
Special Delivery—WWIN—(You Say, I've Got To Be Free, Get Up)  
Crown Heights—WWIN—(Say A Prayer)  
Ritchie Family—WWIN—(I Feel Disco Good)  
WNJR—(I Feel Disco Good)  
KC & The Sunshine Band—WWIN—(Who . . ., Love, I . . ., Tomorrow)  
Al Hudson—WWIN—(How Do You Do)  
Atlantic Starr—WWRL—(Stand Up)  
Slave—WWRL—(Stellar . . .)  
Faith, Hope & Charity—WWRL—(People In Love, I Am Ready)  
Eon—WNJR

Margie Joseph—WNJR  
Memphis Horns—WNJR  
Ohio Players—WNJR  
Peoples Choice—WNJR  
D. J. Rogers—WNJR  
Emotions—WNJR  
T. Life—WNJR

Two New Artists  
on Brunswick

TOMMY SANDS

BL 754216

with his debut album



MICHAEL WATSON

and his latest L.P.

“Silent Sunset”

BL 754217

**BRUNSWICK**

**DAKAR**

# RECORD WORLD JAZZ

By ROBERT PALMER

■ The latest batch of Savoy reissues is an interesting and varied batch indeed. "Signals," a double album, brings together material recorded for the signal label in 1955. Three of the four sides feature alto saxophonist **Gigi Gryce**, who dropped out of jazz sometime during the sixties. On one side, Gryce leads a quartet that includes **Art Blakey**, **Percy Heath** and **Thelonious Monk**—heavy company. He is also featured, as composer-arranger and soloist, with a nine-piece band and with another quartet featuring **Duke Jordan**. Gryce was a fine player and perhaps an even finer composer, and this record, which is rounded out by a quartet side featuring **Hall Overton** and **Phil Woods**, is a worthy tribute. The other Savoy's are "The Original Johnny Otis Show," a marvelous collection of rhythm and blues from 1945-51 by the Otis organization, with excellent, detailed notes by **Pete Welding**; "Yesterdays," another recording from Savoy's **Erroll Garner** sessions; and "Down in the Dumps" by tenor saxophonist **Booker Ervin**.

Some exceptional recordings by new jazzmen have arrived during the past two weeks. "Sun Percussion" by percussionist **Famoudou Don Moye** is the first of a projected series of releases on the **Art Ensemble of Chicago's** own **AECO** label, with albums by **Joseph Jarman** and **Malachi Favors** soon to follow. The album came from Record People Distributors, 66 Green Street, in New York City. AECO is located at P.O. Box 6408, Chicago, Illinois 60680 . . . **Steve Lacy** and **John Carter** also have new solo albums out. Lacy's "Clinkers," recorded live in Basel, Switzerland last summer, is a wonderfully idiosyncratic soprano saxophone recital on the **Hat Hut** label; Carter plays clarinet, and plays it better than just about any other contemporary performer on the instrument, on "Echoes from Rudolph's," on **Ibedon Records**. Both labels are distributed by New Music Distribution Service, 6 West 95th Street, New York, N.Y. 10025. So is **Philly Jazz**, which has released drummer **Sunny Murray's** "Apple Cores," featuring **Oliver Lake**, **Arthur Blythe**, **Don Pullen**, **Frank Foster**, **Hamiet Bluiett** and other celebrated New York musicians as well as some Philadelphia accomplices, and "The River," a vibraphone-marimba duet by **Bill Lewis** and **Khan Jamal**. The **Kharma** label, which made its debut earlier this year with albums by Murray and saxophonist **Frank Lowe**, has released "Positions," an intriguing two-record set recorded live by drummer **Jerome Cooper's** trio, featuring Lowe and **Kalaparusha** on tenor saxophones. **Kharma** is located at 165 William Street, New York, N.Y. 10028.

**Eddie Marshall**, who played drums in the groundbreaking fusion group **Fourth Way**, has a new album on the Dutch **Timeless** label, with a top-notch San Francisco quintet that features **George Cables** and **Bobby Hutcherson**. **Todd Barkan**, who produced the album, reports that it will be distributed in the U.S. by **Inner City**. In the meantime, it is being imported by **Rick Ballard**, P.O. Box 5063, Berkeley, California 94705 . . . **Marlin Records**, the subsidiary of **Miami's TK Records**, has released two new jazz albums. "Phil

Upchurch" finds the influential funk and jazz guitarist in compatible but challenging settings; one side was produced by guitarist **John Tropea**, the other by **George Benson**. "Street Wind" is a first **Marlin** date for saxophonist **Eddie Daniels**. It was co-produced by **Dick Duane** and **Don Sebesky** and features an impressive cast: **Patti Austin**, **Joe Beck**, **Randy Brecker**, **Jon Faddis** and others . . . New releases from **Discovery Records**, Box 48081, Los Angeles, California 90048, include "Afterthoughts," a solo piano album by **Mike Wofford**, and "Rex: **Shelly Manne** plays Richard Rogers," featuring **Lew Tabakin** . . . **JEM Records**, South Plainfield, New Jersey 07080, has become heavily involved in jazz-rock, both as an importer and through **JEM's** own **Visa** label. Some recent releases available through **JEM** include "National Health," by the exceptionally inventive English group of the same name; "Silent Promise" by another English aggregation, **Turning Point**; "Difference," a release on the **French Egg** label by **Larry Coryell** and an illustrious cast that includes **Tony Williams** and **Dave Sanborn**; and "Pleasure Signals" by **Danny Wilding** and **Pete Bonus**, an album in the **Brand X** tradition that also features the talents of **Genesis's Phil Collins**, **Mike Shrieve**, and **Bayete**, among others.

(Continued on page 64)

## The Jazz LP Chart

AUGUST 19, 1978

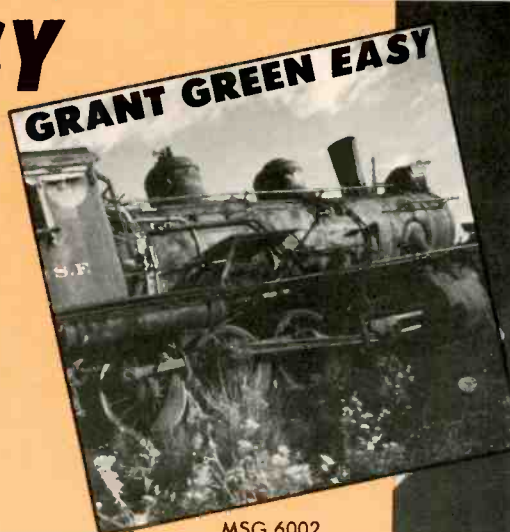
- IMAGES**  
THE CRUSADERS/ABC AA 6030
- SOUNDS . . . AND STUFF LIKE THAT!!**  
QUINCY JONES/A&M SP 4685
- FEELS SO GOOD**  
CHUCK MANGIONE/A&M 4658
- SUNLIGHT**  
HERBIE HANCOCK/Columbia JC 34907
- TROPICO**  
GATO BARBIERI/A&M SP 4710
- WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2WB 3139
- ARABESQUE**  
JOHN KLEMMER/ABC AA 1068
- FREESTYLE**  
BOBBI HUMPHREY/Epic JE 35338
- MODERN MAN**  
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
- THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
- RAINBOW SEEKER**  
JOE SAMPLE/ABC AA 1050
- YOU SEND ME**  
ROY AYERS/Polydor PD 1 6159
- DON'T LET GO**  
GEORGE DUKE/Epic JE 35366
- CASINO**  
AL DiMEOLA/Columbia JC 35277
- MAGIC IN YOUR EYES**  
EARL KLUGH/United Artists UA LA 877 H
- FRIENDS**  
CHICK COREA/Polydor PD 1 6160
- SUPER BLUE**  
FREDDIE HUBBARD/Columbia JC 35386
- MY SONG**  
KEITH JARRETT/ECM 1 1115 (WB)
- HEART TO HEART**  
DAVID SANBORN/Warner Bros. BSK 3189
- ELECTRIC GUITARIST**  
JOHN McLAUGHLIN/Columbia JC 35326
- SAY IT WITH SILENCE**  
HUBERT LAWS/Columbia JC 35022
- ALIVEMUTHERFORYA**  
VARIOUS ARTISTS/Columbia JC 35349
- LOVE ISLAND**  
DEODATO/Warner Bros. BSK 3132
- THE CAPTAIN'S JOURNEY**  
LEE RITENOUR/Elektra 6E 136
- LARRY CARLTON**  
Warner Bros. BSK 3221
- IN THE NIGHT-TIME**  
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- LIVE AT THE BIJOU**  
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- PAT METHENY GROUP**  
ECM 1 1114 (WB)
- SPYRO GYRA**  
Amherst AMH 1014
- INFINITY IS**  
SUNNY FORTUNE/Atlantic SD 19187
- ALL ABOUT ESTHER PHILLIPS**  
Mercury SRM 1 3733
- MONTREUX SUMMIT VOL. II**  
VARIOUS ARTISTS/Columbia JG 35090
- PERCEPTIONS**  
CHARLES EARLAND/Mercury SRM 1 3720
- THE BEST OF CHUCK MANGIONE**  
Mercury SRM 2 8601
- SKY BLUE**  
PASSPORT/Atlantic SD 19177
- SOL DO MEIO DIA**  
EGBERTO GISMONTI/ECM 1 1116 (WB)
- SUNNY SIDE UP**  
WILBERT LONGMIRE/Tappan Zee/Columbia JC 35363
- EASY**  
GRANT GREEN/Versatile MSG 6002
- BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK 3111
- PHIL UPCHURCH**  
Marlin 2209 (TK)

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GREAT ARTIST

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MSG 6002



**AUGUST 19, 1978**

1. **NATURAL HIGH**  
COMMODORES/Motown M7 902R1
2. **LIFE IS A SONG WORTH SINGING**  
TEDDY PENDERGRASS/Phila. Intl.  
JZ 35095 (CBS)
3. **COME GET IT**  
RICK JAMES STONE CITY BAND/Gordy  
G7 981R1 (Motown)
4. **TOGETHERNESS**  
LTD/A&M SP 4705
5. **A TASTE OF HONEY**  
Capitol ST 11754
6. **SOUNDS . . . AND STUFF LIKE THAT!!**  
QUINCY JONES/A&M SP 4685
7. **BLAM!!**  
BROTHERS JOHNSON/A&M SP 4714
8. **SMOOTH TALK**  
EVELYN "CHAMPAGNE" KING/RCA  
APL1 2466
9. **LOVESHINE**  
CON FUNK SHUN/Mercury SRM 1 3725
10. **IN THE NIGHT-TIME**  
MICHAEL HENDERSON/Buddah BDS 5712  
(Arista)
11. **GET OFF**  
FOXY/Dash 30005 (TK)
12. **SUNBEAM**  
EMOTIONS/Columbia JC 35385
13. **GET IT OUTCHA SYSTEM**  
MILLIE JACKSON/Spring SP 1 6719  
(Polydor)
14. **THAT'S WHAT FRIENDS ARE FOR**  
JOHNNY MATHIS & DENIECE WILLIAMS/  
Columbia JC 35435
15. **SO FULL OF LOVE**  
O'JAYS/Phila. Intl. JZ 35355 (CBS)
16. **NATALIE . . . LIVE!**  
NATALIE COLE/Capitol SKBL 11709
17. **BETTY WRIGHT LIVE**  
Alston 4408 (TK)
18. **FIRED UP 'N' KICKIN'**  
FATBACK BAND/Spring 1 6718 (Polydor)
19. **THE CONCEPT**  
SLAVE/Cotillion SD 5206 (A&M)
20. **SUMMERTIME GROOVE**  
BOHANNON/Mercury SRM 1 3728
21. **YOU SEND ME**  
ROY AYERS/Polydor PD 1 6159
22. **MACHO MAN**  
VILLAGE PEOPLE/Casablanca NBLP 7096
23. **WHO DO YA (LOVE)**  
KC & THE SUNSHINE BAND/TK 607
24. **SPARK OF LOVE**  
LENNY WILLIAMS/ABC AA 1073
25. **MY RADIO SURE SOUNDS GOOD  
TO ME**  
LARRY GRAHAM & GRAHAM CENTRAL  
STATION/Warner Bros. BSK 3175
26. **IMAGES**  
THE CRUSADERS/ABC AA 6030
27. **JASS-AY-LAY-DEE**  
OHIO PLAYERS/Mercury SRM 1 3730
28. **YOUNGBLOOD (ORIGINAL  
SOUNDTRACK)**  
WAR/United Artists UA LA 904 H
29. **SUNBURN**  
SUN/Capitol ST 11723
30. **STEP II**  
SYLVESTER/Fantasy F 9556
31. **IF MY FRIENDS COULD SEE ME NOW**  
LINDA CLIFFORD/Curtom CUK 5021 (WB)
32. **CENTRAL HEATING**  
HEATWAVE/Epic JE 35260
33. **ATLANTIC STARR**  
A&M SP 4711
34. **PEABO**  
PEABO BRYSON/Capitol ST 11729
35. **DO IT ALL NIGHT**  
CURTIS MAYFIELD/Curtom CUK 5022  
(WB)
36. **SUNLIGHT**  
HERBIE HANCOCK/Columbia JC 34907
37. **NORMA JEAN**  
Bearsville BSK 6983 (WB)
38. **SWITCH**  
Gordy G7 980R1 (Motown)
39. **SHOWDOWN**  
ISLEY BROS./T-Neck JZ 34930 (CBS)
40. **THANK GOD IT'S FRIDAY**  
(ORIGINAL SOUNDTRACK)  
Casablanca NBLP 7099

## Singles Analysis

(Continued from page 8)

let; Cheap Trick (Epic) #71 bullet; Trooper (MCA) still big in the midwest, #72 bullet; Stonebolt (Parachute) #73 bullet; Gladys Knight (Buddah), #48 bullet r&b, #77 bullet; City Boy (Mercury), #81 bullet; Con Funk Shun (Mercury), #6 bullet r&b at #84 and Paul Davis (Bang) #87 bullet.

Also new on the chart this week are: Linda Ronstadt (Asylum) #66 bullet; Robin Gibb (RSO) #68 bullet; Carly Simon and James Taylor (Elektra) #75 bullet; Meat Loaf (Epic/Cleve. Intl.) Jimmy Buffett (ABC) #79 bullet; Captain & Tennille (A&M) #83 bullet and Liar (Bearsville) #99.

## Capitol Releases Four

■ LOS ANGELES — Capitol Records recently announced the late August release of four lps, including: "Mahal," Eddie Henderson; "Time And Chance," Caldera; "Alley & The Soul Sneakers," Alan Gordon; and "New Warrior," Bobby Lyle.

## Album Analysis

(Continued from page 8)

sales.

Crossing over jazz, r&b and pop right out of the box, Roy Ayers (Polydor) is this week's Chartmaker. Good immediate retail action has it at a bulletted #80. Also in the eighties are KC & the Sunshine Band (TK) debuting at #84 bullet selling on both pop and r&b; Ohio Players (Mercury) at #85 bullet; and Toby Beau (RCA) at a bulletted #86.

### Debuts

At #91 bullet is Sylvester (Fantasy). And debuting in the top 100 are four albums bulletting in their first week: Foxy (Dash) at #92, Kenny Rogers (UA) at #93; Lenny Williams (ABC) at #94; and Gato Barbieri (A&M) #97.

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## CONCERT REVIEW

# Soul Inspires L.A. Audience

■ LOS ANGELES — Friday night (July 28) at the Los Angeles Greek Theatre, actor-singer-performer David Soul (Private Stock Records) inspired an audience with his own special message music. Before a disappointing crowd (only one-third capacity), Soul sang such numbers as "Hooray for Hollywood," "Seem to Miss So Much" and "Don't Give Up On Us," already a gold single and part of an album that's platinum in the U.K. And although he had to be unhappy with the turn-out, Soul seemed to enjoy the audience as much as the audience seemed to enjoy him.

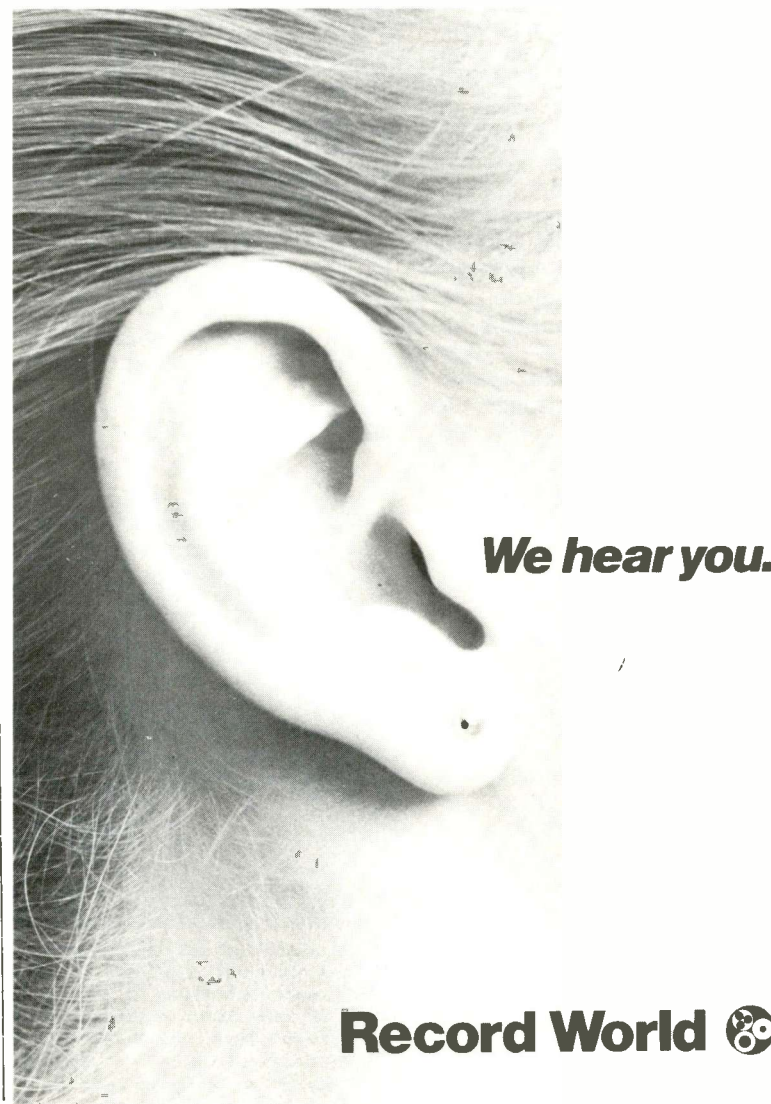
Enthusiastically, and with a boyish naiveté, Soul charmed the friendly audience when he opened with "Hooray for Hollywood," a lively ragtime kind of song with Arlo Guthrie-like lyrics. In fact, his lyrics are so honest and wholesome they make his material sound overly sentimental and a bit corny. However, he does have a talent for wooing the female members of the audience to the point of showering him with bouquets of flowers. As his hit ballad "Don't Give Up On Us" amply demonstrated, Soul's emotional appeal lies in his soothing voice and his sensitivity.

Soul's powerful band included Richard Green (ex-Sea Train) on fiddle, Andy Kulberg (also from Sea Train, and the Blues Project) on flutes and bass, Jimmy Hodder (ex Steely Dan) on drums, Norton Buffalo on harp, and two bombshell, blonde back-up singers named Lynn Marta and Amanda McBoone. The band was exceptional on "Pied Piper" and "Seem to Miss So Much", where Kulberg brought the audience alive with a delightful flute solo. David Soul has indeed won a place in Mainstream Pop.

Maria Muldaur (Warner Bros.) opened the concert with foot-stompin', hand clappin' rhythms and good-time melodies. Maria sang "Reach," and up-tempo gospel flavored tune by former Orleans guitarist John Hall. She enchanted the audience when she sang, "Well sometimes I let myself wonder/What space I'm in/And the places I've been . . ."

Muldaur charismatically captivated the audience with a cult-like magic similar to that of Janis Joplin and Linda Ronstadt. She quietly stole the show with hearty version of Betty Wright's "Clean-Up Woman."

Stan West



**We hear you.**

**Record World**

# Plastic Bertrand's International Success Story

By SAMUEL GRAHAM

■ LOS ANGELES—"Ca Plane Pour Moi," Plastic Bertrand's French language punk/new wave single, first attracted attention both in the United States and Europe purely as a novelty item. However, in the nine or ten months since its release, it has gone on to sell some three million copies worldwide (over 100,000 in the U.S., on the Sire label), clearly not the type of sales activity usually associated with a gimmick record. RW recently spoke to Roland Kluger, Plastic Bertrand's manager, publisher and owner of the Belgian record label RPK, about this remarkable success story.

## MIDEM Was Crucial

The single most important factor in the rise of "Ca Plane"—Kluger said the title roughly translates into English as "I feel good," or "I feel positive, things are great"—was last winter's MIDEM Convention. It was there that Kluger contacted Sire's Seymour Stein ("he saw a video of 'Ca Plane,' and we made the deal") and at the same time arranged for a number of licensing deals in other countries. These included the Vogue label in France, Switzerland and Holland; Hansa in Germany; CBS in Scandinavia; Dureum in Italy; EMI in Spain; Phonogram in the United Kingdom and Sire/Phonogram in Japan; and RCA in Australia and New Zealand. The net result of Kluger's "playing the field" to such an extent, he said, was that "we're with people who believe in the record." (He compared the Plastic Bertrand situation to that engineered by ABBA producer and mentor Stig Anderson.) In addition, "Ca Plane" appears on Kluger's own RPK label in Belgium; Kluger also handles Plastic Bertrand's publishing through his Roland Kluger Music (controlled by Bleu Disque Music in the U.S.).

## Transcending Gimmickry

Kluger is convinced that "Plastic" can parlay the off-the-wall appeal of "Ca Plane" into a career that will transcend gimmickry. "I think there's room for a French act that is presented as truly French," he said. "I don't want to give the impression that we're just copying Americans. We want to try a new approach and establish them as a French artist—because for the new generation, the kids don't know about Charles Aznavour or people like him, there is no French artist here."

## Started As Parody

Kluger confessed that "Ca Plane" started in Europe as "a parody of punk/new wave," but with the help of extensive television exposure (a far more signifi-

ficant factor in breaking an act abroad than domestically), "kids also saw that he was the first artist of a new generation. So it was partly the parody, but also the fact that Plastic was part of a new trend." In the U.S., Kluger added, "the novelty element of the record both hurt and helped. A lot of AOR stations went on it, but some stations didn't want to touch it. When the lp comes out (also on Sire in the U.S.) we may be able to start all over again, and the stations should feel that he is more than a gimmick."

## Follow-Up Blues?

"What to do for a follow-up is always a problem when you have a big hit," Kluger continued, but he feels the album will demonstrate a versatility not apparent in the single. "Naif-Song," for instance, was described by Kluger as "very different, almost a reggae situation—and Plastic will probably record in Jamaica soon, which will also help him get away from the 'Ca Plane' bag." Nevertheless, Kluger recognizes that "you can't change the music radically after just one hit—that would be premature. But when we do a second lp, things should open up a bit." In the meantime, the second single in the U.K., a remake of the Small Faces' "Sha La La La Lee," should expand Plastic Bertrand's audience considerably. The artist is currently making his first live appearances (in the south of France), with a North American tour a possibility next year.

## Motella Hit

A curious sidelight to "Ca Plane" is "Jet Boy, Jet Girl," an English language interpretation of the song by the oddly named

group Elton Motello. According to Kluger, "Jet Boy, Jet Girl" was originally an attempt to capitalize on the success of "Ca Plane": "We had a hit song in France, but no one could foresee that it would be a hit internationally. So we thought we could get into the new wave situation in England with Motello." However, when Plastic Bertrand became a worldwide presence, the Elton Motello version took a back seat. "We had to let Plastic Bertrand happen on its own," Kluger said, "without Elton Motello getting in the way." For that reason—as well as the rather off-color lyrics to "Jet Boy" (the key line is "He gives me head")—no U.S. licensing deal for Motello was sought. However, Kluger feels that "a new, clean version could do well here."

# ABC LPs Set

■ LOS ANGELES — ABC Records will release 10 albums Aug. 23. Highlighting the release is Stephen Bishop's second album, "Bish," and Arlyn Gale's debut lp, "Back To The Mid-West Night."

Also included is the label debut by Traveler, titled "Lost In The Late, Late Show;" "Expressions," by Don Williams; "Under The Influence" by Denise La Salle; a best of package by Crosby and Nash; and "Banjo Bandits" by Roy Clark and Buck Trent.

Two albums are being released on the ABC-distributed Hickory label: "Show Me a Sign" by Jim Chestnut, and "Evenings East" by Doug Owen. In addition, ABC's classical division is re-releasing Bach: The Brandenburg Concertos, conducted by Gustav Leonhardt.

# McNichol's Spec's Session



Jimmy McNichol, host of the "Hollywood Teen" TV show, attracted hundreds of fans at each stop of his recent promotional visit to Florida to promote the RCA Records album, "Kristy and Jimmy McNichol," which he cut with his sister Kristy, star of the "Family" TV series. Among the record stores Jimmy visited were Peaches in Ft. Lauderdale and Spec's Music in South Miami, where he's seen here signing autographs and posing with fans while Ken Van Durand (right, rear), RCA Records local promotion rep, and Baird Spector (right, foreground), of Spec's Music, look on.

# Beau at The Blossom



RCA recording artist Toby Beau recently played the Blossom Music Center in Cuyhoga Falls near Cleveland to promote his debut album which, only in its second week on the RW charts, is bulleting at #86. Shown above are, from left: (back) Jeff Gerber, MD WGCL; Frank Sperrazzo, RCA Cleveland local field rep; Danny McKenna and Balde Silva of Beau's band; Dom Violini, RCA Cleveland branch manager; and Roger Zadd, RCA Cleveland sales; (front) Dan Garfinkle, WMMS; Don Garvey, RCA Cleveland sales; Rob Young, Steve Zipper and Ron Rose of the Beau band; Joel Fernsdorf, WMMS; and Mike Craft, regional promo manager, RCA Cleveland.

# Leon Levy Dies

■ NEW YORK—Dr. Leon Levy, broadcasting pioneer, philanthropist and sportsman who became a major leader and innovator in the communications industry, died at his home in Philadelphia on Wednesday, August 9, at the age of 83.

A native of Philadelphia and generous contributor to educational, medical and dental institutions there, Dr. Levy had been a practicing dentist for 10 years when, in 1925, he became president and general manager of radio station WCAU, in which he and his brother, the late Isaac D. Levy, held the controlling interest. The following year Dr. Levy helped form a network of radio stations that eventually became Columbia Broadcasting System. WCAU was the CBS Radio Network's first affiliate.



# Record Bar Convention

(Continued from page 3)

folk site, which might use the Tracks profile to play on the considerable local interest and business already present.

While the Record Bar will continue to expand, vice president of retail sales David DeFravio does not rule out acquisitions of other operations. "We took a conservative approach in 1978," explained the executive, "but now we're going back and looking at some of the sites we passed on." DeFravio added that the locations were not in any way projected as unprofitable, "but, frankly, we prefer to move responsibly within our rough guidelines, and we did not expect records to sell at the incredible rate they did this year."

DeFravio noted that the hot sales year contributed in a general way to Record Bar's sales improvements, but that a number of other significant factors were also responsible for the upward spiral. "There's been a big change in the management team since the 1975 convention," he explained, "and one crucial aspect has been that managers are staying with the chain longer. They now view Record Bar as a career, rather than as a place they will stay a while and then move on." DeFravio said that fully 70 percent of the managers present at the 1975 convention had not attended a Record Bar national meeting before, compared to the estimated 10 to 15 new managers present at the 1978 meetings.

Harry Clements, vice president of finance, reiterated this observation. "The managers today are a lot stronger than they were before, and we're attracting a true professional at this time. With an eye towards retaining this sort of person we're beginning a profit sharing plan [the announcement brought a round of cheers at the opening session], which should be operational sometime in 1979, and are paying our managers more than before. Also, we have few key turnovers now and management is stronger and more experienced at the upper levels. Our only regret is that we did not start the profit-sharing plan earlier."

Store operations are likewise taking a subtle but distinct turn towards the more professional: in line with defining the store image, "we're trying to appeal to a more intelligent consumer," explained DeFravio. "We take these considerations into account on a market-by-market basis, but what we're trying to do is give the customer an idea that we're dealing in quality merchandise. Consequently, we don't buy tape cases, for instance, that are inexpensive and fall apart. The cus-

tomers remember where he bought the product and tends to identify the chain as a bargain-bin." In a similar vein, DeFravio pointed out that records displayed in the front of the Record Bar stores are placed in prime merchandising positions because they will both develop a distinctive store ambience and creatively stimulate sales, "not because they're goods we bought at a good price and have a large markup."

The retention of the Record Bar name for the projected superstore sites also underscores company identity. "We feel the Tracks store is working well," noted Clements, "but we want to stay in the superstore business and maximize our store identity, rather than split it. Tracks has been profitable for us, but like all new ideas, we had to iron some minor things out. We're much better prepared to open new superstores at this point." Record Bar is budgeted for three 6,000 to 10,000 square-foot stores in the next year.

Another subtle shift in Record Bar organizational procedures concerns centralized warehousing

and decentralized buying. As other major chains have recently found, the confusing tiered price structures presented in the past 18 months by manufacturers has thrown the centralized warehousing system into limbo. While Record Bar has no plans to eliminate Rack Merchandisers of America, their warehouse and shipping organization, there will be some increase in local direct ordering. "This is still very much in the formative stages," emphasized DeFravio, "but we may allow local supervisors to determine ordering procedures as well as localize our promotions. It's frustrating to be stuck in the middle of the manufacturer warehousing situation, as there's still no clear idea as to how this will eventually resolve itself, but we're now very flexible on individual ordering, and we realize that outlying stores are not always as effectively serviced by a central warehouse as more nearby outlets."

Clements also noted that advertising for the chain is up significantly.

The four days of meetings saw numerous manufacturers present a variety of product in sometimes

elaborate video displays. WEA, MCA, Motown, A&M, Polygram (including distributed Phonogram/Mercury, Capricorn, RSO, Polydor, Monument and Phillips), RCA, Capitol, Disneyland Records, GRT Records and Tapes, CBS, and ABC all contributed to these efforts.

Additionally, a number of major-talent acts were presented, beginning with an explosive performance by AC/DC, including shows by Creed, Louisiana's LeRoux, Joe Ely, Helen Schneider, the Cooper Brothers, Mighty Clouds of Joy, Oak Ridge Boys, and concluding with Walter Egan and Marshall Chapman.

Award winners at the convention included: store of the year, which went to number 67, Fayetteville, N.C.; manager of the year, won by Gary Flisek of store number 87, Baton Rouge, La.; new manager of the year, taken by Jerry Young of store number 95, Jacksonville, N.C.; merchandiser of the year, with Vern Armstrong of store number 35, Terre Haute, Ind. taking the honors; and label representative of the year, won by Susan Taylor of CBS and David Kimmel of WEA in a tie vote.

## Innovative Merchandising Boosted At Record Bar Panel Presentation

By MIKE FALCON

■ NASHVILLE — The merchandising panel presentation, held Tuesday (8) at the Record Bar Convention, featured chairman Russ Bach, vice president, marketing development, WEA; Dave Wheeler, RCA's Director of national country sales; Larry Golinski, Columbia Records director of classical sales; Oscar Arslanian, national sales manager, Capitol Magnetic Products; and Eddie Gilreath, national sales director, black music, Warner Bros. Records. The broad-based backgrounds of the panel members served to underscore the divergent approaches to merchandising necessary in creating a comprehensive in-store merchandising blanket, according to Bach, who began the presentation with a slide display.

Bach's slide show was one of the most comprehensive catalogues of in-store display ideas presented in a convention setting. Beginning with the possibilities available with window displays, Bach illustrated a number of innovative concepts, including the use of neon, 4-by-4's and stand-ups. Also covered were store-designed graphics.

Bach urged the convention members to work in an innovative manner, and offered a number of examples as an aid in avoiding

"flat" displays. A Rolling Stones "Some Girls" 4-by-4, with its horizontal divisions, for example, can be cut along the printed divisions, folded and then recessed. Additionally, the face figures may be silhouetted. Mass display patterns using 4-by-4's and album covers were also mentioned as a means of avoiding static displays.

In explaining the particular types of merchandising necessary for each of the specialized areas covered by the labels, Columbia Records' Golinski led off, noting that "people will react to any type of music if it's displayed properly. There's a good tendency now to avoid that type of overdisplay that was prevalent, where so much is shoved at you at once in a clutter." He also noted that classical music displays presented the potential customer with a ready identification of a balanced store ambience, which, in a mall location, assists in pulling in an older demographic. As far as in-store play is concerned, Golinski believes that classical selections can be presented, with early morning, early afternoon and Saturday morning air times the most advantageous.

Additionally, Golinsky stated that classical music may be tied in to concert appearances in much the same way as pop music is presented. If a particular artist ap-

pears in town, said Golinski, retailers may play off this date with strong in-store displays working to maximize the concert exposure.

Dave Wheeler, RCA's national country sales director, emphasized the importance of cross-merchandising country product in both pop and country sections of the store. "Country music sells very well by word-of-mouth," explained Wheeler, "and frequently in-store play can really help make an act."

### Gilreath

Warner's Eddie Gilreath, national sales director of black music, urged the Record Bar personnel to "understand the needs and wants of the black consumer" in order to fully realize the black marketing potential. In referring to an extensive survey undertaken to develop a black record customer profile by Warner Communications, Gilreath noted that while black females (10+) constitute six percent of the national record buying audience and six percent of the records sold, black males (10+), who make up five percent of the national record buying audience, account for 10 percent of the records sold nationally. And he pointed out that, in addition to this large buying audience, the two percent (10+) jazz buyers accounted for twice

(Continued on page 69)

# Dialogue (Continued from page 45)

Eric's got the biggest single he's ever had, a gold single, and he's double platinum.

So we've accomplished those things. The other goal was to open our doors, be aware, and bring in some new acts, but do it in an extremely selective way.

**RW:** Did you have any particular guidelines for roster growth during that first year or so, or were you examining acts solely on a one by one basis?

**Coury:** Other than the Bee Gees and Eric Clapton, we had to fully explore the rest of the artists under contract to determine whether there was potential for making them big record sellers. That's what we did with Yvonne Elliman, who's since had major hit singles and albums; she's well on her way to becoming a major female recording artist. We tried that with Barbara Dixon, but had only nominal success here; we had much greater success in the U.K. Paul Nicholas, as I said, we tried with once, and failed, but we scored the second time.

Another one is Andy Gibb. Robert Stigwood called me up one day and told me he'd just signed up another Gibb brother. I didn't even know there was another Gibb brother, but Robert explained he'd heard Andy's songs and was very impressed with his writing capabilities. The rest is history: Andy's first album is platinum, his second is double platinum. Every single we've released by him has reached number one.

I added a couple of acts initially because we didn't have enough records to release; even with a roster of six or seven artists, that's not a lot of records. I think now, in retrospect, that I probably jumped into a couple of signings a little faster than I might have, only because it sounded good and I needed something to work on. Some of those things did work for me, some of them didn't; I think there was maybe four acts, two of which I've dropped since.

Since then, of course, we've signed other acts. We signed Player, the British Lions and Alvin Lee, among others, so we're now up to about 15 acts. It's still very tight. We do that kind of sub-consciously; let me give you an example. We obviously feel very good about Yvonne Elliman now, so that now I can work on Marcy Levy. Marcy is an artist we signed a year or so ago who, like Yvonne at that time, is a back-up vocalist for Eric as well.

I recorded six sides with Marcy, and they were good. They were okay. But they weren't what I thought they could be, so consequently I didn't release them. She, of course, was very busy touring with Eric and working with him during recording. That afforded her an opportunity to keep busy, and it afforded me an opportunity to continue to concentrate on Yvonne Elliman. Now that Yvonne is where she is, while I'll always look after that and make sure that she continues to grow and develop, I'm consciously developing Marcy Levy.

**RW:** Even at your current roster size, RSO Records is still comparatively compact. In the past some labels at that point have chosen to develop a company image in terms of pursuing a particular musical base. It's easy after the past year to note that RSO hasn't confined itself to any single style, though, but was that, too, a conscious principle during the first months?

**Coury:** Absolutely.

**RW:** Was there any point at which, just the same, you felt your first few acts might help you break out through a particular sector of the audience? I'm thinking less here of your two biggest acts at the outset than the overall roster.

**Coury:** I don't think we thought we were stronger or weaker in any particular area, that it would be any easier to go into one field. I think that the product we had, by the artist we had, dictated where we were going to go.

Where a conscious effort did come in, as far as making signing decisions went, was a point at which we wondered if we would have four or five acts always putting out hits falling into the same general category. I know when we signed the British Lions and Alvin Lee/Ten Years Later, for instance, it was not only because we liked what we heard and recognized the potential there, but also because we felt they were areas we could get our teeth into.

**RW:** So you don't end up top-heavy in one area, competing with yourself.

**Coury:** No. It gives us a broader base. Outside of Eric, we didn't have a really heavy rock and roll band. Player gets AOR play, and so do the Bee Gees, of course, but I wouldn't say either of them totally or primarily depend on AOR play, while Eric, for the most part, will. That's why we will do what we've done for the British Lions and Alvin Lee, putting a lot of effort into the planning; these are major signings for us.

**RW:** That brings us to the final months of last year, as these new signings were being set. Looking back to the kickoff of the final quarter of 1977, while you obviously had major acts in the Bee Gees and Eric Clapton, neither had hit the full crossover stride they would achieve by the end of the year. Much of the success we've been talking about has rested with effective crossover campaigns for your acts. But with "Saturday Night Fever" you faced a different kind of crossover—it was no longer a question of transferring momentum from one radio format to another, or maximizing concert tie-ins, or relating airplay to sales, but of crossing between two very different and often detached media. At the time of the soundtrack album's release, you announced that RSO's promotion of the record would be timed to lead into the film's release, with the ultimate goal a successful cross-promotion between the two media; the music would build exposure for the film to insure a strong opening box office pattern, with that result hopefully triggering a renewed momentum for the album. How was that approach developed, and how much of an interval between the two premieres did you set? Did you experience any special obstacles during the first few weeks?

**Coury:** After the album shipped, I think it was six weeks before the film came out. That was all planned. We made that initial investment in the album expecting that the full return would be after the film came out and realized its own success.

I think it was actually made a lot easier because of the fact that the RSO organization, the family per se, is so closely tied. There's a handful of major executives among the film people here, just like there's a handful of executives in charge of the record division. We all work very closely, and we're all young and understand each other's business to whatever degree is needed. So that was made very easy. When you're working as the right arm, and the left arm is the film division, and they're able to relate to what you have to do, it makes it a lot easier than if you were working directly with one of the giant film companies like Warners or Universal, where the movie people don't really know that much about music and records.

**RW:** Couldn't that be partially a result of the fact that in the past, the idea that a hit film could generate equal success for its soundtrack had fallen by the wayside with the dominance of rock and pop?

**Coury:** Maybe, but let me remind you of something. The difference here was that the man who runs it all, the man at the top, is Robert Stigwood. Robert Stigwood came from music; his first love is music. He made his first million in music, and, I think, to this day, for Robert music is still his basic love, even though he spends a lot of time in motion pictures, television, management and everything else that's part of his empire. Again, we had that great advantage in that the guy who owns the company and produced the film is very conscious of both sides, because he's also the guy who spent a lot of his time picking the music for the film.

**RW:** Also, particularly with "Saturday Night Fever," but, in a more obvious sense, in "Grease" and "Sgt. Pepper," the music is integral to the plot. The last two are musicals where that's assumed, but "Fever" wasn't a conventional musical.

**Coury:** I think if you look back now, it's already obvious that the history of music and movie entertainment business will prove that "Saturday Night Fever" was a perfect creative marriage of music with the motion picture medium. It's already recognized as such, but I'm sure in the future it will be even more. Because those songs weren't in there just because somebody was on the dance floor. Those songs that we utilized were part of the atmosphere of the picture. They were real. The music was almost as important because those songs helped you to feel the environment created by the movie people and by Robert Stigwood personally; when I have the time to reflect on it now I'm amazed at how Robert could sit down with the Bee Gees, for example, a year in advance and get them to write the songs that he ideally wanted in each section of the movie.

**RW:** It may be begging the issue, but if you had to say which was the chicken and which the egg in terms of balancing record and movie priorities, which would you choose?

**Coury:** We all determined that the music was going to be a dominant force in the movie, and when we heard the finished album, especially the Bee Gees songs, we knew we had major hit records. We realized that the greater the impact we could create from the record side, building the music in front of the picture would provide a beautiful launching pad for the movie. That's when we decided to make a total commitment to the music before the movie ever came out, instead of doing what's normally done and letting the record company rely on the film, saving their advertising dollars and marketing efforts until the film comes out. ☺

## Weather Report Gets Gold



Members of ARC/Columbia recording group Weather Report received gold record awards for their "Heavy Weather" lp at the CBS Records Convention in Los Angeles. The group's next album, entitled "Mister Gone" and produced by Zawinul, is slated for September release. Pictured are, from left: Wayne Shorter of Weather Report; Bob Cavallo, co-manager and co-chairman of the board of ARC/Columbia; Dr. George Butler, VP, jazz/progressive a&r, Columbia; Joe Ruffalo, co-manager and co-chairman of the board, ARC/Columbia; Don Ellis, VP, national a&r, Columbia; Zawinul; Vernon Slaughter, director, jazz/progressive marketing, black music marketing, CBS Records; Bruce Lundvall, president, CBS Records Division; Mike Dilbeck, VP, west coast a&r, Columbia; and Jack Craigo, senior VP and general manager, Columbia Records.

## Gayle Set for Tokyo Festival

■ TOKYO—Crystal Gayle will offer a guest performance at the World Popular Song Festival in Tokyo scheduled for November 10-12 at the Budokan Hall.

This was announced by the Yamaha Music Foundation, sponsors of the festival, will celebrate its 10th anniversary next year.

In an official announcement, festival director Akio Iijima said that the decision to nominate Crystal Gayle as the guest artist for this year's festival was made only after deliberations by a special committee.

The 3-day event, November 10-12 will feature live performances by some 40 semi-finalists on the first and second days. The third and final day will star the semi-final winners in a Grand finale spectacular.

On the second day of the Festival, November 11, Crystal Gayle will entertain the audience as well as the entrants with her first ever live show in Japan.

During her appearance at the festival, Crystal will participate in various other functions including the official festival reception on November 9 and the awards ceremonies.

The Festival will feature still another guest performer, Masanori Sera & Twist, a leading Japanese rock star and his group, which won a Grand Prix at the 8th World Popular Song Festival in Tokyo last year with "A Ballad for You," a rock-rendition of traditional Japanese enka music. The group will pay tribute to this year's contestants as a musical ambassador representing all the previous artists who have skyrocketed to stardom from the Festival launching pad.

Requests for entry into the World Popular Song Festival in Tokyo '78 will be accepted until July 15. Original songs which have not been published or publicly released in record form are all eligible for entry.

## Soccer Squad



Elektra/Asylum solo artist Lee Oskar coached the Centerfold Girls soccer squad in a recent match at Anaheim Stadium against the Hollywood Squares team for the Children's Hospital of Orange County. Forming a united front are, from left: Jerry Goldstein, Far Out Productions; Ike Turner; Oskar; Centerfolder.

## New York, N.Y.

(Continued from page 20)

of four encores: "I've never seen a group put out so much for its fans. Remember **Larry Brown** of the Washington Redskins? Someone asked him why he kept running so hard after he was hurt and he said, 'Cause my momma told me whatever I do I'm supposed to PUT OUT!! PUT OUT!!' And that's what these guys are doing on that stage—PUTTING OUT!!!! It really makes you want to give something back." Thanks, Dave. Now if you don't mind, we have to get back to Planet Earth.

**MORE CLEVELAND NEWS:** Our trip to the land of the fiery lake netted us more than an evening with the finest of all rock artists. While checking out Record Revolution's new look in retailing, we spotted and immediately confiscated an album that is a must for any serious rockabilly collector. "Four Rock 'N' Roll Legends," an import on the Harvest label! (distributed here by JEM), is a live recording made on April 30, 1977 at the Rainbow Theatre in London; the stars are **Warren Smith, Buddy Knox, Charlie Feathers** and **Jack Scott**.

We're used to that empty feeling we get after seeing old rockers taking their dismal turns at revival shows. That this doesn't happen after hearing "Four Rock 'n' Roll Legends" says a lot about what rock and roll must mean to these artists—it's the difference between rock and roll as a vocation and as a way of life. True, Scott's voice is not as hefty as it once was, and Knox doesn't sound like a teenager anymore (and, to his credit, doesn't try to look like one), but neither one is close to being broken down; in fact both perform with the vivacity of young, hungry upstarts.

But it's Smith and Feathers who make this album a classic of its kind. Author of the fabled "Ubangi Stomp" (which he performs here twice, as set opener and as an encore), Smith sounds every bit as angry and menacing as he did in 1956 when he was one of Sun Records' most prominent regional stars. Feathers, referred to quite accurately in the liner notes as "the ultimate rockabilly legend," is in even better form as he rips through six songs while being goosed along dramatically by the stinging lead guitar work of his son **Bubba**.

Always the consummate showman, Feathers still excels at witty repartee and is not above spicing up a song with a few risqué asides. Foremost, however, is Feathers' husky, "hiccup" vocal style, one of the most unique and affecting rock has ever produced and one which has become all the more potent with the passing of time. Recommended cut: "Good Rockin' Tonight." One listen and you'll understand why Elvis saw fit to appropriate and work his own variations on Feathers' mannerisms.

**JOCKEY SHORTS:** The Conference of Personal Managers East last week made a contribution of \$1000 to the widows and children of the firefighters killed in the August 2 fire at a Waldbaum's supermarket in Brooklyn... **Johnny "Rotten" Lydon** has changed the name of his band from the Carniverous Buttocks Flies to Public Image. The band's first album is due in December, while a single entitled "Public Images" will be released September 8 and followed by a tour of Great Britain. Says a spokesman for Virgin Records, Lydon's label in Britain: "Public Images are far more concerned with being a busy touring band than were the Sex Pistols."... **Robert John Lange** is producing the new **Outlaws** studio lp... **Stillwater's** next, "I Reserve The Right," due in September... **Albhy Galuten** and **Karl Richardson** recently chalked up their seventh number one single when "Grease" hit the top of the RW Chart... Chicago XII, "Hot Streets," due in September as are new albums by Stephen Stills and Weather Report ("Mr. Gone")... another Canadian group signed to Capricorn, **Garfield**, is finishing its second LP in Muscle Shoals with producers **Clayton Ivey** and **Terry Woodford**... **U.K.** drew 50,000 to a free concert sponsored by WIOQ in Philadelphia's Penn Landing... **Dolly Parton** will give a free concert in front of City Hall on Monday, August 21 at 12:30 PM preceding her appearance at the Palladium the following night. Following her performance, she will answer questions from her fans and will be presented with a key to the city by Mayor Ed Koch.

**TRIUMPHANT RETURN:** **Jimmie Mack**, the pride of Staten Island, returned to the Bottom Line last week to unveil some new material from his forthcoming album, showing all the poise and progression we had hoped for after his excellent debut... Also with a new album forthcoming, **Player** appears to have transcended the stigma of being a singles group if their "Silver Lining" four song AOR sampler is any indication. The new album is titled "Danger Zone" and was produced by **Lambert** and **Potter**. While Player's debut lacked direction despite the fact it included two hit singles, their new effort is marked by a consistent musical fiber that is often reminiscent of the warm, lyrical sound purveyed by **Dave Mason** on his earlier solo records. "Love In the Danger Zone," the title track, should pick up where he left off.

## Devilish Schlag from Angel

By SPEIGHT JENKINS

■ NEW YORK—A few weeks ago in the Classical Tips section, I mentioned that the new Angel recording of Franz Lehar's *Paganini* might be of some interest to operetta buffs. The recording proved even better than expected. This is not a work on the level of his *Merry Widow*—what besides *Die Fledermaus* is?—but it is a splendid work, loaded with the spirit of Vienna, schlag and all, and superbly performed.

To my knowledge *Paganini* has not seen the light of day in America since the '20s, if then, but it was a smash hit in 1926, in Berlin, where it was tailored for the talents of Richard Tauber, the most popular German lyric tenor of his time. The operetta takes *Paganini* at a point in his life before he has become the most famous virtuoso in Europe, just as he is about to spread his wings. It is set in Italy, at Lucca, in 1809 governed by Napoleon's sister. She, of course, falls in love with the devilish violinist, and he spends the operetta

trying to satisfy her while having affairs with other women. He eventually escapes for the sake of his muse. It is not a great story, but it works just as well as most operettas.

It allows for two important components superbly satisfied by Angel: the role of *Paganini* which is here taken by Nicolai Gedda and the solo music for the *Paganini* character—he naturally charms the ladies with his violin—and that finds Uul Hoelscher of the Bavarian Symphony Orchestra in rare form. In a way Hoelscher really makes the recording most worthy of buying, because all through it he gives examples of sweet tone and brilliant string technique. His double stops and chords are clean, his detail work is magnificent and the music he gets to play is full of wonderfully Kreislerian schmalz.

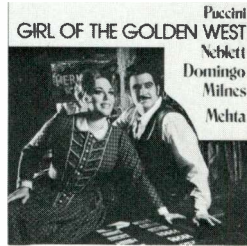
Musically, indeed the whole piece conjures up Vienna and Lehar. The choruses are good, the

(Continued on page 61)

## CLASSICAL RETAIL REPORT

AUGUST 19, 1978

### CLASSIC OF THE WEEK



**PUCCHINI**  
**LA FANCIULLA DEL WEST**  
NEBLETT, DOMINGO, MILNES,  
MEHTA  
DG

### BEST SELLERS OF THE WEEK

**PUCCHINI: LA FANCIULLA DEL WEST**—  
Neblett, Domingo, Milnes, Mehta—  
DG  
**HOLST: THE PLANETS**—Marriner—  
Philips  
**NYIREGYHAZI PLAYS LISZT**—Columbia  
**RACHMANINOFF: PIANO CONCERTO**  
**NO. 3**—Horowitz, Ormandy—RCA

### KORVETTES/EAST COAST

**GILBERT & SULLIVAN: THE MIKADO**—  
London  
**GILBERT & SULLIVAN: H.M.S. PINAFORE**—  
London  
**NYIREGYHAZI**—Columbia  
**BRAVO PAVAROTTI**—London  
**LEONTYNE PRICE, PRIMA DONNA,**  
**VOL. IV**—RCA  
**PUCCHINI: LA FANCIULLA DEL WEST**—DG  
**RACHMANINOFF: PIANO CONCERTO**  
**NO. 3**—RCA  
**RAMPAL ENCORES**—Columbia  
**RAVEL: BOLERO**—Bernstein—Columbia

### CUTLER'S/NEW HAVEN

**ASHKENAZY PLAYS CHOPIN, VOL. III**—  
London  
**BEETHOVEN: DIABELLI VARIATIONS**—  
Brendel—Philips  
**BEETHOVEN: SYMPHONY NO. 9**—  
Fricsay—DG Privilege  
**PERCY GRAINGER PLAYS PIANO**—Pearl  
**HAYDN: QUARTETS (OPUS 64)**—Tatrai  
Quartet—Hungaraton  
**MOSTLY MOZART VOL. III**—De Larrocha  
—London  
**NYIREGYHAZI PLAYS LISZT**—Desmar  
**PUCCHINI: LA FANCIULLA DEL WEST**—DG  
**RACHMANINOFF: PIANO CONCERTO**  
**NO. 3**—RCA  
**JOHN REED SINGS PATER SONGS**—  
London

### KING KAROL/NEW YORK

**JAMES GALWAY: THE MAN WITH THE**  
**GOLDEN FLUTE**—RCA  
**HOLST: THE PLANETS**—Philips

**MUSIC OF KETELBY**—Lanchberry—Angel  
**LEHAR: PAGANINI**—Rothenberger, Gedda,  
Boskovsky—Angel  
**MOSTLY MOZART, VOL. III**—De Larrocha  
—London  
**NYIREGYHAZI**—Columbia  
**BRAVO PAVAROTTI**—London  
**LUCIANO PAVAROTTI: HITS FROM**  
**LINCOLN CENTER**—London  
**PUCCHINI: LA FANCIULLA DEL WEST**—DG  
**WAGNER: ARIAS**—Fischer-Dieskau,  
Kubelik—Angel

### ROSE DISCOUNT/CHIAGO

**BACH: MUSIC FROM RAVINIA**—Levine—  
RCA  
**FALLA: ATLANTIDA**—Fruehbeck de Burgos  
—Angel  
**HOLST: THE PLANETS**—Philips  
**LEHAR: THE MERRY WIDOW**—Sills, Titus,  
Rudel—Angel  
**NYIREGYHAZI**—Columbia  
**PUCCHINI: LA FANCIULLA DEL WEST**—DG  
**RACHMANINOFF: PIANO CONCERTO**  
**NO. 3**—RCA  
**SCHUBERT: SYMPHONY NO. 9**—Giulini—  
DG  
**SCHUMANN: PIANO CONCERTO**—  
Moravec—Supraphon  
**WAGNER: ORCHESTRAL EXCERPTS**—Solti  
—London

### ODYSSEY RECORDS/ SAN FRANCISCO

**BORODIN: COMPLETE ORCHESTRAL MUSIC**  
—Tjeknavorian—RCA  
**FLUTE CONCERTOS**—Wilson, Rampal—  
RCA  
**HOLST: THE PLANETS**—Philips  
**MAHLER: SYMPHONY NO. 4**—Von Stade,  
Abbado—DG  
**NYIREGYHAZI**—Columbia  
**PUCCHINI: LA FANCIULLA DEL WEST**—DG  
**RAVEL: BOLERO**—Bernstein—Columbia  
**SCHUBERT: OCTET**—Academy of St.  
Martins-in-the-Fields Chamber Group—  
Philips  
**VERDI: OTELLO**—Rysanek, Vickers, Gobbi,  
Serafin—RCA  
**JOHN WILLIAMS AND FRIENDS**—  
Columbia

### TOWER RECORDS/ SAN FRANCISCO

**BELLINI: LA SONNAMBULA**—Callas,  
Serafin—Seraphim  
**BORODIN: COMPLETE ORCHESTRAL**  
**WORKS**—Tjeknavorian—RCA  
**MARIA CALLAS: ARIAS, 1948-50**—  
Turnabout  
**HAYDN: BETULIA LIBERATA**—Negri—  
Philips  
**LEHAR: PAGANINI**—Rothenberger, Gedda,  
Boskovsky—Angel  
**MONTEVERDI: ORFEO**—Corboz—RCA  
**NYIREGYHAZI**—Columbia  
**PUCCHINI: LA FANCIULLA DEL WEST**—DG  
**RAMPAL AND LASKINE PLAY JAPANESE**  
**MELODIES FOR FLUTE AND HARP**—  
Columbia  
**JOHN WILLIAMS AND FRIENDS**—Columbia

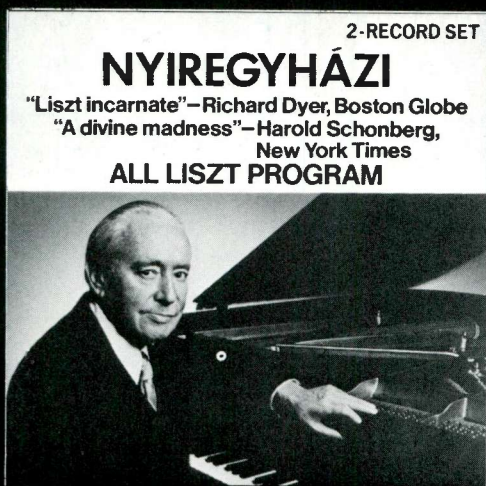
## Coming in August!

Columbia Masterworks Announces  
the Most Highly Anticipated Piano  
Recital Set of the Year—

Erwin Nyiregyházi

Playing

Rarely-Performed Liszt Works



M2 34598

More Excitement from Columbia Masterworks!



## Retailers Cautiously Prepare For Elvis Anniversary (Continued from page 3)

catalogue sale. "We're expecting the tremendous amount of airplay that will be generated on Elvis product will translate into retail sales," says Traub, "and we're merchandising for it."

### Expecting Onslaught

"It's really hard to know if the first anniversary of Presley's death is going to attract that kind of buyer potential," asserts Steve Salsberg, Lieberman's vice president of marketing, "but we're expecting it and reacting to our retail customers as if it is going to happen."

Along with the regular Presley product Handleman and RCA developed a singles package with ten of Elvis' biggest hits (designed to keep the list price under ten dollars) and an album pre-pack of the better movers, all prominently displayed. Explains John Kaplan Handleman's executive vice president: "Our type of store (K-Mart, Woolco, J. C. Penny, etc.) has so much traffic, we hope that the in-store displays will draw consumers to the merchandise.

But whether the consumer will go directly to a store rather than impulse buying will depend on what exposure will be given the fact that it's a year since Presley died." Brenda Ritter, advertising coordinator for Tape City in New Orleans, reports that an ever increasing amount of publicity, ads and airplay has given them reason to merchandise Elvis product rather heavily.

### Uncertainty

The uncertainty factor in terms of sales has caused other outlets to take a hard look at any mass promotion campaigns. Don Simpson, buyer for Fathers & Sons, explains the company's stand for the Indianapolis area. "We are going to do a print ad around some of the better catalogue, the new album, and singles collector pack and put this featured product on sale. We'll do a display around some of those better catalogue titles and run it for a couple of weeks to see what happens. RCA is supporting the product, so we in turn will do our

share, but we aren't going to make a full-blown promotion on it. There's too much new product coming out and that's where we have to gear our attention."

"We did participate in RCA's Elvis program," reports Jimmy Grimes, National Brand Mart vice president, "and sent materials to specific stores that wanted to do something on Elvis on their own, but as a chain we're not doing an all-out store promotion. However, I am buying some spots on various radio stations to advertise that we have the entire Elvis catalogue in the stores."

Buster Bassett, buyer for Bromo (Sound Warehouse chain) expects a bigger response than usual and will be pushing the singles package, the new lp and 25-30 of the best selling catalogue items placed in separate bins in the stores.

### Camelot Low Profile

"We really don't foresee the giant reaction that we had last year, so we've kind of taken it easy," says Joe Bressi, album

buyer for Camelot/National. "We don't plan to do too much other than be sure we have extra inventory on hand." Everybody's has maintained a big stock on Elvis throughout the year and has only ordered the singles package. "We don't have any plans for an advertising blitz or for wall displays," expresses Don McCabe, vice president of operations. "It just hasn't been that prevalent up here in our market."

### Question Mark

All the Elvis specials scheduled for newspapers and radio stations across the country this week, coupled with RCA's merchandising splash will no doubt positively effect Presley's already astounding sales figures, but as Dave Wheeler, RCA's director of national country sales states. "From a retail standpoint, I don't think anybody knows the real potential."

## ASCAP/CBS Dispute

(Continued from page 3)

CBS admits in the brief that if the present blanket licensing was removed, there would be no present system or facility to replace it.

The ASCAP and BMI briefs submitted earlier to the Court point out that the Appeals Court ruling knocking down the blanket license would demolish the functioning of their organizations.

### Coercion Charged

Both contend that sellers who market and price by committee are not fixing prices unless they "coerce" their customers into purchasing, but CBS maintains that when copyrights are pooled by a multiple of otherwise competing sellers and licensed at prices fixed by their Committee, the combination achieves an anti-competitive effect regardless of any 'coercion.' "

### CBS Pliable?

The CBS brief skirts the ASCAP charge that the network has refused to pay fees since last March, but hints that the imposition of a per-use system in the future would be accompanied by a "sensible interim relief" until the market could be "made fully competitive," and speaks of "a transitional means for licensing compositions . . ."

The CBS suit also contends that since the "issue of relief" has not yet been "squarely presented to either the district court or the Court of Appeals," the matter "is hardly ripe for present review" by the Supreme Court.

The brief concludes that the petitions for writs of *certiorari* should be denied.

## Devilish Schlag From Ansel (Continued from page 60)

minor characters are well interpreted and Anneliese Rothenberger, familiar here in the '60s, plays the Princess, Napoleon's sister, with flair and good voice. Gedda has some marvelous mo-

ments; occasionally he sounds his age, but rarely. Most of the time he sings with honeyed sound and lovely high notes. His style is perfect, and he is basically a joy to hear. Whatever he does is always

so musical!

Willi Boskovsky, one of the masters of the Viennese waltz, conducts the orchestra with color and verve and the whole seems very alive. It is, in short, a fine recording of an almost totally unknown work which will give a lot of pleasure.

Angel is dipping deep into the Danube these days because in the same shipment they came out with a record of Viennese waltzes on Seraphim, led by none other than Rudolf Kempe. Somehow if one knows his style, one would know he would have the knack for Viennese waltzes, and such is surely true. The album, a two-record set, is called "Gold and Silver Music of Vienna," and is filled with all the old favorites, such as the "Gold and Silver," "The Emperor," "Tales from the Vienna Woods," the *Fledermaus* overture and the like. Kempe has at his disposal the Vienna Philharmonic, which plays waltzes as only it can.

### Individual Style

His approach is not light and fluffy, but strong and occasionally hard-edged. It is not the least bit out of style, but it is individual. Kempe can balance an enthusiastic, almost too fast *Fledermaus* with a haunting, sensitive *Tales from the Vienna Woods* and make both interesting. He drew from the orchestra the buoyant fortes and nicely whispered pianos (still quite loud enough to be natural) for which this orchestra is famous. A lovely waltz record and interestingly different.

## Classical Retail Tips

■ RCA's summer harvest includes two important reissues of the work of Vladimir Horowitz. Both should sell well, because neither has been readily available and in his current Jubilee year all his recordings are particularly strong. Of the two, the more interesting is the famous recording of Brahms Concerto No. 2 with the NBC Symphony conducted by his father-in-law, Arturo Toscanini. The other is a disc of pieces by Schubert, Chopin and Brahms, which include the First Scherzo of Chopin and Schubert's B-flat Sonata (Opus posthumous).

Dealers should be aware that the sleeper in this release may well be the first recording of a piano concerto by Emanuel Ax. The young American has steadily been receiving better and better reviews in an exhaustive concert schedule. His records on RCA have been acclaimed, particularly the last Ravel recording. Now he enters the Concerto field with a performance of the Chopin Piano Concerto No. 2, led by Eugene Ormandy conducting the Phila-

delphia. If it is half as good as those who have heard the tapes some say, it will be quite a record.

### Dallas Symphony Disc

Texas dealers should note that for the first time in many years the Dallas Symphony Orchestra will be found on disc, this time in a Copland record with its new music director, Eduardo Mata. With the pride of Texas in anything Texas, this recording might do very well.

And on the vocal front two of the most popular Italian opera singers will be heard in a new duet recital: Katia Ricciarelli and Placido Domingo. Standard duets from *Otello*, *Un Ballo in Maschera* and *Madama Butterfly* will reveal, among other things, how the tenor sings the most lyrical part of *Otello*, which he has recently recorded complete for RCA. Most interesting on this record, however, is the wonderful if not too familiar duet from Zandonai's *Francesca da Rimini*. Both voices should be ideal for it and should be the main reason that opera buffs want the record.

## Record World en España

By JOSE CLIMENT

■ Asistimos al estreno de un espectáculo sorprendente. El Concierto-Presentación en Madrid de **Lorenzo Santamaría**, en el Teatro Alcalá Palace de la capital española. Digo sorprendente por varias razones, primera porque nos dimos cita, invitados por EMI-Odeon, toda la prensa de Madrid y todos coincidimos en lo mismo, un espectáculo de gran calidad digno de ser presentado en cualquier escenario. Nos encontramos con una estrella, que por no sé qué razones no es más internacional con derecho para ello. Un artista incansable que nos ofreció un total recorrido por su carrera profesional, larga esta por cierto, y nos demostró su saber estar, además en una noche que normalmente es más difícil, la del estreno y ante toda la prensa.

Nos sorprendió así mismo la calidad, aún, del grupo **Z-66** que se volvió a formar y que acompaña a Lorenzo en estas presentaciones. Tanto la percusión, como las guitarras, el bajo, los metales y las maderas sonaban a las mil maravillas.

Nos sorprendió, gratamente, la coreografía y el ballet de **Giorgio Aresu**. El ballet ya era conocido de todos nosotros, pero ahora, después de verle actuar anoche, pensamos que antes no le habían dejado trabajar los temas lo suficiente. También nuestra enhorabuena para él.

Creemos que verdaderamente **Lorenzo Santamaría** lleva un camino adecuado y que llegará a estrella internacional, tal y como citábamos al principio del comentario. Nuestros parabienes para él y su compañía discográ-

fica que no ha escatimado nada para hacer de él una verdadera figura de la canción.

Una nueva compañía se establece en España, Trova Records, va adquiriendo catálogos extranjeros y creando el suyo propio. Entre sus primeros artistas podemos citar a **Roque Narvaja**, que este año se presenta en la XX edición del Festival de Benidorm con el tema "Cuando lleguen las lluvias," **Albert Peter** con los Long Playing ya en el mercado, **Los Kiyos** con dos sencillos; a propósito la compañía mantiene un litigio con Hispavox porque esta última ha lanzado al mercado un grupo de igual nombre y del mismo estilo de **los Kiyos** y Trova Records tenía registrado el nombre con anterioridad, el caso es que Hispavox, a pesar de las múltiples demandas de la primera, aún no ha retirado del mercado los discos de este grupo y los que ya están entrando en las listas de la SER son los hispavoxianos. Ya veremos que sucede. Adelante a Trova . . . **Micky** con un nuevo l.p. explosivo en el mercado . . . **Grace Jones** será la invitada a la Gran Gala Final del Festival de la Canción de Benidorm . . . **Albert Hammond** triunfando con una nueva versión de la canción "Espinita" . . . Belter presenta en Benidorm a **Angel Melero** . . . **Deblas** es el nuevo objetivo "very important" de Belter . . . **Camilo Sesto** sigue en la brecha y marcando pauta, ahora con "Vivir así es morir de Amor" . . . **Tony Landa**, nuevo objetivo de Hispavox, se presenta en Benidorm con el título "Ella era" . . . L.P. de José Ma. Vilaseca "Tapi," antes integrante del grupo catalán **Máquina**.

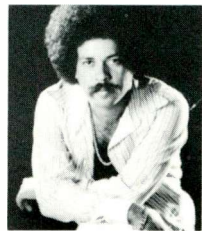
## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Quedaron muy lucidas las celebraciones del "20 Aniversario" de Velvet en Caracas. Se inauguraron la moderna planta de Prensaje de Discos (20 Máquinas automáticas y Semiautomáticas) los Almacenes de Depósito Velvet y asistimos a la firma del contrato de exclusividad de la Orquesta **Dimensión Latina** y sus cantantes **Andy Montañez** y **Rodrigo Mendoza** con el sello. La noche de clausura de los eventos se celebró en el Salón Cota 880 del Hotel Caracas Hilton, en

el cual hicieron presentaciones, **Dimensión Latina** y **la Salsa Mayor**. Asistió gran parte de la industria venezolana del disco, entre los cuales conté a **Carlos Vidal de T. H.**, **Ernesto Aue de Palacio** y **Cesar Roldán** de Discomoda. **Joseito Pagé** y su hermano **Roberto** se esforzaron en brindar la mejor de las atenciones a todos los visitantes del exterior, sobre todo a la hora de salir del país, no siempre fácil de lograr por la gran cantidad de movimiento turístico que mantiene al aeropuerto de Caracas en un constante flujo y reflujo de gentes. Entre los grandes planes de los **Page**, se cuenta una gran campaña



Pecos Kanvas

promocional a favor de su cantante **Pecos Kanvas**, que será simultáneamente lanzado en Latinoamérica y Estados Unidos, con un nuevo tema del español **Rafael Pérez Botija** titulado "Rosa de Fuego," grabado en España por el sello. No dudo que lo peguen duro internacionalmente, ante la innegable calidad del tema seleccionado. Nuestra felicitación a los **Page** por su indiscutible triunfo, que les han hecho una de las más importantes empresas discográficas independientes de Latinoamérica y Estados Unidos.

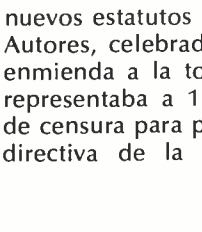
Según movimientos que oigo a lo lejos y presiento de cerca, RCA establecerá a principios de Noviembre su Regional en Miami, Florida, en traslado absoluto desde Brasil. El hombre que funcionará como



Mario Peralta

Gerente de esta importante división lo será **Joe Vias**, aunque **Adolfo Pino** seguirá como Director de la Operación desde Brasil. Ya en Miami, se fortalecerán los planes de lanzamientos y promociones simultáneas y se incrementará totalmente todo el proceso, para que RCA recupere su agresividad y gloria, un tanto perdidas ultimamente. Por supuesto, Pinofi que dirige la operación Brasil, que es una de las más interesantes fuentes de utilidades para la empresa del perrito, tomará

medidas más agresivas en la distribución y promoción del producto RCA en toda Latinoamérica y España. México seguirá siendo representada por su cuerpo de ejecutivos establecidos en México . . . También se ha filtrado la noticia espectacular de que RCA atenderá directamente la promoción de su producto latino en Estados Unidos, desde estas nuevas facilidades, establecidas en las que actualmente mantiene RCA en Miami . . . Leo de un cable lanzado por Europa Press y rápidamente reproducido: "El Sindicato Profesional de Músicos Españoles ha puesto de manifiesto el riesgo de desintegración que existe en la Sociedad General de Autores si son puestos en práctica los nuevos estatutos. El Sindicato de Músicos denuncia que el proyecto de nuevos estatutos fué aprobado por la junta general de la Sociedad de Autores, celebrada el 21 de Junio, sin considerar los 2,000 votos de enmienda a la totalidad, y con "la marginación de 200 socios, que representaba a 1700 votos. El Sindicato señala que hay 2,000 votos de censura para pedir la dimensión del presidente y de la actual junta directiva de la sección musical. Igualmente, manifiestan que los



Fausto

(Continued on page 63)

## RECORD WORLD LATIN AMERICAN ALBUM PICKS



### EL CIEGUITO DE NAGUA

Karen KLP 34

En producción de Bienvenido Rodriguez, el muy popular ciego dominicano interpreta aquí un repertorio que aplica a altas masas de compradores. Muy comercial "Sabor a caña" (D. Mejía), "Ay si si" (D.R.), "Los Bodegueros" (L. Kalaff) y "Olvida y Tumba" (L. Sánchez).

■ Produced by Bienvenido Rodriguez, the very popular blind Dominican performer Cieguito de Nagua performs a very commercial package. "Que linda Mama" (M. García), "Dame mi pato Gabino" (D.R.) and "Sabor a caña."

(Continued on page 64)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### McFarland, Cal.

By KXEM

1. QUE ME LLEVE EL DIABLO  
RAMON AYALA/FREDDIE
2. ERES MI MUNDO  
YNDIO/Atlas
3. ADIOS AMOR TE VAS  
JUAN GABRIEL/Pronto
4. DEJA TU AMOR BROTA  
RAMMIRO/Miami
5. JURO QUE NUNCA VOLVERE  
LUPITA D'ALESSIO/Orfeon
6. NO VOLVERAS A VERME  
QUETA JIMENEZ Y JUAN GABRIEL/  
Pronto
7. SAN JUAN DE LETRAN  
ESTRELLAS DE PLATA/Gas
8. DESDE JUAREZ  
JOSE BERNARDO Y ZAFARI 69/Gas
9. QUE BUENO  
SAN JUANA/Arriba
10. COMO DIOS MANDA  
SALVADOR'S/Arriba

### Santa Clara, Cal.

By KNTA (WILFRED IRIZARRY)

1. QUE PROFUNDO ES TU AMOR  
RAMMIRO/Miami
2. CAMARON PELAO  
LOS POLIFACETICOS/Latin International
3. EL MISMO AMOR  
IRENE RIVAS/Cara
4. UN TAL JOSE  
EMMANUEL/Arcano
5. AMAR Y VIVIR  
LOS ANGELES NEGROS/International
6. COPACABANA  
LISSETTE/Coco
7. QUIEREME ("I WANT YOU TO LOVE  
ME")  
MIAMI SOUND MACHINE/Audiofon
8. COMO ME DUELE LA CABEZA  
LOS BLANCO/Jaguar
9. SAN FRANCISCO  
OSCAR SOLO/Borinquen
10. NUNCA SUPE LA VERDAD  
DANNY DANIEL/Borinquen

### Miami

By WCMQ-AM (HECTOR VIERA)

1. MORIR AL LADO DE MI AMOR  
DEMIS ROUSSOS
2. MAMI, MAMI  
SANDRO
3. Y TE AMARE  
LUIS GERARDO TOVAR
4. USTED ABUSO ("You've Broken My  
Heart")  
MIAMI SOUND MACHINE
5. HABLANDO EN SERIO  
ROBERTO CARLOS
6. PACHITO ECHE  
GEORGIE DANN
7. HIJO YO TE QUIERO  
ALFONSO PAHINO
8. SIGO MI CAMINO  
MANOLO OTERO
9. MIL DEFECTOS  
LOS AMAYAS
10. COPACABANA  
LISSETTE  
BARRY MANILOW

### New York

By WJIT (MIKE CASINO)

1. AQUI NO HA PASADO NADA  
GRAN COMBO
2. EL CANTANTE  
HECTOR LAVOE
3. COPACABANA  
LISSETTE
4. ME TIENE ENREDAO  
JOHNNY VENTURA
5. PORQUE ME GUSTAS  
FELITO FELIX
6. QUIERO VOLVER A MI TIERRA  
RAUL MARRERO
7. PEGADITA DE LOS HOMBRES  
CONJUNTO QUISQUEYA
8. QUISIERA SABER  
DIMENSION LATINA
9. CELOS  
CAMILO SESTO
10. EL TIGRE CAYO  
WILFRIDO VARGAS

## Ventas (Sales)

### Phoenix

1. QUE ME LLEVE EL DIABLO  
RAMON AYALA/Freddy
2. JURO QUE NUNCA VOLVERE  
LUCHA VILLA/Musart  
LUPITA D'ALESSIO/Orfeon
3. QUE CASUALIDAD  
JOE BRAVO/Freddy
4. JUGUETE CARO  
RUBEN RODRIGUEZ/Gas
5. DERRUMBES  
SALVADOR'S/Arriba
6. LIMONADAS VERDES  
LOS ASES DE DURANGO/Crono
7. MI PIQUITO DE ORO  
CARLOS Y JOSE/Falcon
8. SEIS PIES ABAJO  
PEDRO FLORES/Raff
9. MAS LAGRIMAS  
FREDDY FENDER/CEP
10. MUJER TRAICIONERA  
LOS GAVILANES/Joey

### Miami

1. COPACABANA  
LISSETTE/Coco
2. QUIEREME ("I WANT YOU TO LOVE  
ME")  
MIAMI SOUND MACHINE/Audiofon
3. CARA DE GITANA  
DANIEL MAGAL/Caytronics
4. LA NOCHE MAS LINDA DEL MUNDO  
LOLITA DE LA COLINA/Arcano
5. PEQUENA AMANTE  
BRAULIO/Alhambra
6. VOY A PERDER LA CABEZA POR  
TU AMOR  
JOSE LUIS RODRIGUEZ/T.H.
7. HOMBRE  
LOLITA/Caytronics
8. TU ME ESTAS PERDIENDO  
NELSON NED/W.S.
9. MAMI, MAMI  
SANDRO/International
10. CELOS PORQUE TE QUIERO  
VIOLETA RIVAS/Carisma

### New York

1. EL BARBARAZO  
WILFRIDO VARGAS/Karen
2. EL CANTANTE  
HECTOR LAVOE/Fania
3. COPACABANA  
LISSETTE/Coco
4. PORQUE ME GUSTAS  
FELITO FELIX/Mega
5. PEGADITA DE LOS HOMBRES  
CONJUNTO QUISQUEYA/Lisnel
6. ME VOY DE AQUI  
WILKINS/Coco
7. AYUDAME SAN ANTONIO  
CHARANGA AMERICA/El Sonido
8. AQUI NO HA PASADO NADA  
GRAN COMBO/EGC
9. ME TIENE ENREDAO  
JOHNNY VENTURA/Combo
10. YO SOY UNA MAS  
YOLANDITA MONGE/Coco

### Brazil

By ASSOCIACAO BRASILEIRA

1. IT'S A HEARTACHE  
BONNIE TYLER/RCA
2. HOW DEEP IS YOUR LOVE  
BEE GEES/Phonogram
3. QUEM E ELE  
MISS LENE/CBS
4. LET'S ALL CHANT  
THE MICHAEL ZAGER BAND/Odeon
5. DANCE A LITTLE BIT CLOSER  
CHARO AND THE SALSOU ORCHESTRA/  
Top Tape
6. BLACK-COCO  
PAINEL DE CONTROLE/RCA
7. VERDE VINHO  
PAULO ALEXANDRE/Chantecler
8. EASY TO LOVE  
LEO SAYER/WEA
9. DON'T LET ME BE MISUNDERSTOOD  
SANTA ESMERALDA/Phonogram
10. STAYING ALIVE  
BEE GEES/Phonogram

## Nuestro Rincon (Continued from page 62)

nuevos estatutos hacen tabla rasa de los derechos de los autores españoles, hipotecando gravemente su futuro. Por otro lado, el sindicato ha enviado al ministro de Cultura un telegrama en el que resaltan el carácter antidemocrático de los nuevos estatutos y afirma que la Sociedad General de Autores ha entregado los derechos de los autores españoles en las manos de las multinacionales de discos y editoriales.

Fermata International Melodies se ha mudado para nuevas facilidades en el 6290 Sunset Boulevard, Suite 916. En una visita relampago a esas nuevas y modernas oficinas, puede constatar el espíritu organizativo de **Debora Frenkel**, Gerente de dicha empresa . . . **Mario Peralta**, talentoso músico uruguayo, establecido desde hace años en Estados Unidos, está realizando una grabación instrumental "disco" . . . Fausto, cantante colombiano y artista Sonolux, acaba de recibir un lanbamiento simultaneo en Brasil, Colombia, Argentina y Venezuela a través de su nuevo album titulado "Hablando con Usted."

The 20th Anniversary celebration of Velvet Records in Caracas went off very well. We went to the inauguration of the new pressing plant (20 automatic and semi-automatic pressers), to the new warehouse and to the signing by the label of **Dimension Latina** and its singers **Andy Montañez** and **Rodrigo Mendoza**. The closing festivities were held at the "Cota 800 Room" of the Caracas Hilton Hotel with performances by **Dimension Latina** and **La Salsa Mayor**. Most of the Venezuelan record industry was represented by personalities such as **Carlos Vidal** from T.H., **Ernesto Aue** from Palacio and **Cesar Roldán** from Discomoda. Both **Joseito Page** and his brother **Roberto** did their best to make everyone feel at home and helped us tremendously, especially when we were about to leave Caracas, whose airport is always congested due to Venezuela's tourism. Among the many plans which the Pages have is the release and the big promotional campaign of **Pecos Kanvas**. They will be releasing simultaneously in Latin America and Latin U.S. a new song written by Rafael Perez Botija,

"Rosa de Fuego," recorded in Spain by Kanvas. Our congratulations to the Pages for their success which has made them one of the most important independent labels in Latin America and the U.S.

As per rumors from far and near, RCA will establish its regional office in Miami, Florida in early November. The executive in charge will be **Joe Vias**, even though **Adolfo Pino** will continue as director of the operations from Brazil. Pino, who directs RCA Brazil, which is one of the biggest profit makers for RCA's international division, will initiate more aggressive measures for a better distribution and promotion of all RCA product in Latin America and Spain. Mexico will continue to be represented by its present group of executives. There is also a rumor that RCA will handle directly from Miami the promotion of their product in the U.S. Latin market . . . The following cable came from Europa Press: "The Spanish Union of Professional Musicians has announced the risk of the complete disintegration of the Society of Spanish Composers if the new statutes were put into practice. The Musicians Union announces that the project for the new statutes was approved by the general board of the Society of Composers on June 21st, without considering the 2000 votes for amendment and with the elimination of 200 members which represented 1700 votes." The Union says that there are more than 2000 censorship votes to ask for the resignation of the president and the board of directors. Additionally, they claim that the new statutes could jeopardize the rights and the future of the Spanish musician. On the other hand, the Union has sent a telegram to the Minister of Culture emphasizing the antidemocratic procedures of the statutes and affirms that the Society of Composers has practically given away the rights of the Spanish composer in the hands of the multinational record companies and publishers . . . Fermata International Melodies has moved to its new installations at 6290 Sunset Boulevard, Suite 916. In a quick visit to their new offices, I confirmed the highly professional spirit of **Debora Frenkel**, its manager . . . **Mario Peralta**, the talented Uruguayan musician, is recording an instrumental disco production.

## Disco File (Continued from page 16)

sensuous, irresistible: "Take Good Care of My Baby," the standard, in a rather predictable and relentlessly bouncy arrangement, but anything that brings Jabara and **Pattie Brooks** together for a duet is a welcome treat (Brooks also contributes background vocals on most of the other cuts here) and an upbeat pop disco cut called "Dancin' (Lifts Your Spirits Higher)." But "Pleasure Island" is the set's summer stunner, the one that will put Jabara back in the discos where he belongs—it enters the DISCO FILE chart this week at 17.

**OTHER RECOMMENDED ALBUMS:** The title song from **War's** soundtrack for "Youngblood" (UA) may not be as catchy/cute and accessible as "Galaxy," but it has the depth and power of War at its best and it develops into one of those richly-textured, jazzy work-outs the group has always done so well. The album cut has its own elegant, almost ritualistic pace, as if a serious but high-spirited ceremony were about to take place following the vocals (I first heard the track in Paris at Le Palace, where it sounded mysterious, moving, very African). But a disco disc remix version becomes available this week that trims the cut some (from 10:42 to 9:07), adds a longer, more crackling intro and considerably tightens up the final instrumental segment by slipping in a neat little break and emphasizing the song's punch. The remix gets right to the point on the dance floor and also features a much more brilliant sound quality, so it should have the edge on the club level. "Keep On Doin'" (3:50) is basic funk with wild, chanting vocals and an insinuating horn winding sinuously through the dense rhythm; it, too, is included on the disco disc. Other possibilities: "Flying Machine (The Chase)" (7:39), a Latin-beat, loose jazz instrumental with strong flute and piano solos that might make a good early evening/late night cooler, and "This Funky Music Makes You Feel Good" (6:26) which gets so nice toward the end that its plodding beginning might be overlooked by some . . . **Norma Jean's** album on Bearsville is somewhat lacking in drive but, like her previously-released "Saturday" (included here), it has a pleasant, immensely attractive style and the best cuts are sweet, sophisticated pop/soul songs, beautifully sung. Already happening in the clubs: "Sorcerer" (4:58) and "Having a Party" (4:28), the **Sam Cooke** song given a truly delightful, frothy treatment here. Production is by **Nile Rogers** and **Bernard Edwards**, the **Chic** team . . . **Eddie Drennon's** "It Don't Mean a Thing" album on Casablanca has been picking up a lot of action in the past few weeks and may prove to be one of the summer's most interesting sleeper records. Drennon's Latin-spiced funk fits in with the current surge of neo-funk cuts (especially **Bohannon**, **Rick James**) and he has never sounded more polished or on-target. The knockout: "Disco Jam" (5:57), with its chunky, vibrant arrangement of percussion, strings and live-wire guitar. But don't ignore "It Don't Mean a Thing," "Stomp Your Feet" and "Can You Dig It."

**RECOMMENDED DISCO DISCS:** As night fever spreads, there are more and more songs about partying, hard dancing and what two of the best call the nightlife. Pick up on the following right now (details will follow next week): "I Love the Nightlife (Disco Round)" by **Alicia Bridges**, an off-the-wall surprise that everyone's been talking about, available this week as a **Jim Burgess** remix (Polydor); **Blair's** "Nightlife" (Solar Sound); **Solar Flare's** "Boogie Fund" (RCA); "You Gotta Dance" by **Pacific Blue** (blue vinyl on Prelude); and **Stargard's** "What You Waitin' For" (MCA). All essentials.

NOTE: DJ Jim Thompson's name was mistakenly left off his Top 10 list last week from Chicago's The Ranch. Our apologies.

## Jazz (Continued from page 54)

Saxophone fanciers might be amazed by the huge sound and strong ideas of gospel saxophonist **Brother Vernard Johnson**, who has singlehandedly turned the alto sax into a gospel instrument of great power and sensitivity. Johnson's latest album, his fourth, is "Take Your Burden to the Lord" on Glori Records, P.O. Box 9104, Jersey City, New Jersey 07304 . . . **Dave Brubeck's** new quartet, a family affair with his sons **Darius**, **Chris** and **Danny**, is "Live at Montreux" on the Tomato label . . . Guitarist **Kenny Burrell's** new album on Fantasy, "Stormy Monday," is a jewel . . . Versatile Records, 39 West 55th Street, New York, N.Y. 10019, has released a handsomely packaged new album by guitarist **Grant Green**, with **Hank Crawford** and others helping out . . . **Sonny Fortune's** new Atlantic release, "Infinity Is," brings him still closer to the jazz-rock idiom . . . **Gary Bartz's** "Love Affair" (Capitol) includes some sweet funk and a revival of Coltrane's "Giant Steps" . . . Pedal steel guitarist **Doug Jernigan** and jazz guitarist **Bucky Pizzarelli** get along very well indeed on their new Flying Fish duet album, "Doug and Bucky."

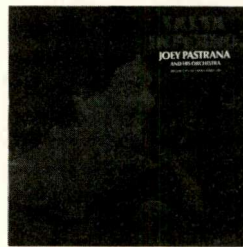
## Tyler in Chicago



On her first personal appearance tour of the U.S., singer **Bonnie Tyler** promoted her million-selling hit, "It's A Heartache," and her current follow-up, "If I Sing You A Love Song," with visits to radio stations. After a special showcase performance for radio, retailers and press at the Park West Theatre, Bonnie is pictured being congratulated by **Alan Burns** (left), music director of WLS, and **Ed Mascari**, RCA Records promotion representative, Chicago.

## Latin American Album Picks

(Continued from page 62)



### SALSA INFERNO

**JOEY PASTRANA AND HIS ORCHESTRA—**  
Salsa LP 719

En producción de Larry Harlow, Joey Pastrana y sus músicos se lucen en este programa de jugosa salsa. Excelente sonido de Jon Fausty. "Monte Pastrana" (J. Pastrana), "Pensamiento" (E. Sanchez), "Tight and Loose" (Rigo Arce) y "Gonna Cry" (A. Rivot).

■ Produced by Larry Harlow and with Jon Fausty as an engineer, Joey Pastrana and his musicians offer a terrific salsa package. "Dance Dance Dance" (J. Pastrana), "Chico East" (J. Pastrana), "Until the Real Thing" (D.R.).

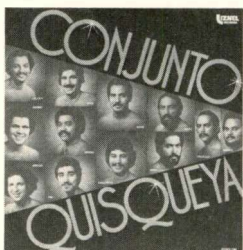


### CHARANGA CHICAGO

**La China LC 701**

Con arreglos y producción de Eddie Dee, esta pimentosa grabación ofrece grandes temas latinos y norteamericanos en bellos arreglos de salsa. Muy buena mezcla, sonido y sabor. Creativa! "Isn't She Lovely" (S. Wonder), "Guantanamera" (Diaz-Seeger-Angulo), "The Look of Love" (Baacharach-David) y "El Manicero."

■ With arrangements and production by Eddie Dee, this spicy recording offers a superb package of Latin and American standards treated with very creative salsa rhythm. Excellent and danceable. Terrific sound! "The Look of Love," "You Are the Sunshine of My Life" (S. Wonder), "Raindrops" (Bacharach-David), "Descarga" (E. Dremmon), others.



### CONJUNTO QUIZQUEYA

**Liznel 1384**

Con arreglos de Chucky Acosta y Pin Jimenez y con Aneudi Diaz, Javish y Chucky en los vocales, el Conjunto Quizqueya logra un sonido contagioso y muyailable. Se incluye el éxito neoyorkino "Pegadita de los hombres." También excelentes "El Filosofito" (Ch. Navarro), "Los males de Micaela" (Ch. Acosta) y "Consejos Pa' los casados" (Ch. & Mingo).

■ With arrangements by Chucky Acosta and Pin Jimenez and with Aneudi, Chucky and Javish in the vocals, Conjunto Quizqueya offers a very danceable package in which "Pegadita de los hombres" (a hit in N.Y.) is included. Also good: "Juaniquito el Sonambulo" (J. Morales), "Blanca Lilili" (D.R.), "La pretendida" (D.R.) and "Somos parte de ti" (Ch. Acosta).



# Album Picks

(Continued from page 24)

## THE LAST OF THE BRITISH BLUES JOHN MAYALL—ABC AA 1086 (7.98)



The quintessential British bluesman, Mayall turns in some of his best performances in years on this live set. Included are two early Bluesbreakers numbers.

# IMPORTS

## A TONIC FOR THE TROOPS THE BOOMTOWN RATS—Ensign ENVY 3



With the group's second album, a true musical character emerges as the sextet transcends its punk label with some excellent material and inventive arrangements. Of note are the two recent U.K. singles, "She's So Modern" and "Like Clockwork."

## JINGLES ADVERTISING—EMI 3253 (U.K.)



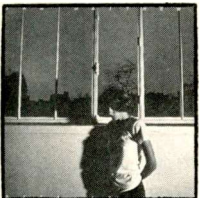
Advertising plays in a bright art/power pop style that distinguishes them as one of the best new groups of the genre. Andy Arthurs and Kenny Laguna have produced 14 tracks that indicate their humor and a good sense of pop perspective.

## DIRE STRAITS Vertigo 9102 021 (U.K.)



One of the best new groups we've heard from England in the past couple of months, Dire Straits has a unique sound based around the rhythmic interplay of guitarists Mark and David Knopfler and the former's expressive vocals. The Clapton/J. J. Cale influences should elicit FM approval.

## STEALIN' HOME IAN MATTHEWS—Rockburgh ROC 106



Back in England with some talented musicians lending support (Mel Collins, Bryn Haworth, Pete Wingfield), Matthews returns to the easy, accessible style that characterized his earlier solo efforts.

# COPY WRITES (A Report on the Music Publishing Scene)

By PAT BAIRD

■ COPY WRITES ON THE ROAD... NOTES FROM L.A.: **Blondie's** publishing company **Monster Island** has signed its first outside writer, **Jack Lee**. The group already chose two of Lee's compositions for their new album being recorded now, produced by **Mike Chapman**. **Monster Island** is co-published by **Chrysalis' Rare Breed Music, ASCAP**... **Spencer Proffer** recently opened a new recording studio in town and his first project is **Billy Thorpe** for **WEA Intl.** Thorpe is published by **Arista**. Joining Thorpe's three-man power group are **Leland Sklar** and **Alvin Taylor**. Proffer's next projects at **Pasha Music House** are **Randy Bishop** and **Dave Lambert** (lead guitarist of **The Strawbs**... **Trudy Green**, **Stephen Bishop's** manager, is now representing **Wendy Waldman** as well... **Billy Meshel** at **Arista Music** has signed **Robert John** ("The Lion Sleeps Tonight"). John recently signed with **EMI America**... As part of **MCA Music's** re-vamping of their creative staff, **Dude McLean** has been named director writer/artist development. He's already signed up writer **Mitch Johnson**.

MUSIC, MUSIC, MUSIC: **B.B. King's** performance at **The Roxy** this week was a fine blend of the bluesman's well loved material and the more disco oriented songs prominent on his new album (**ABC**). King's prestige is such that he can slide easily from one genre to the other without missing a heartbeat or a fan and the **Roxy** dates provided the point even further. **Stevie Wonder** joined King for several sensational songs... **Mike Martin**, a writer who's making in-roads in the country/rock with a number of cover records, has put together a band with singer **Becky Hobbs**. The group is performing at several clubs in the **L.A.** area and it looks like a few labels are interested.

MEANWHILE, IN NASHVILLE: **Jody Williams** has been named professional manager of **Hatband Music Co.**, a division of **Sound 70 Con.** Williams was formerly at **BMI, Nashville**.

MORE FROM THE COAST: **Jay Morgenstern**, president of **ABC/Dunhill Music**, has signed **Big Tree** artist **Jimmie Mack** to a long term contract... **Will Jennings**, co-writer of **Barry Manilow's** "Looks Like We Made It," to **Irving Music** via company president **Chuck Kaye**... **The Tarney-Spencer Band's** "It's Really You" is being covered by **Olivia Newton-John**. **Cliff Richard**, an old mate of the two English musicians, has also picked two of their tunes... **Billy Meshel** at **Arista/Careers** has signed **Leroy Gomez**, former lead singer and founder of **Santa Esmeralda**. **Arista** will co-publish with Gomez' **Akila Music**... Over at **Goldstein** and **Gold's Far Out Music**, **Johnny Guitar Watson** has picked War's "Babyface" for his new album and the group's "Low Rider" will be in the upcoming **Cheech and Chong** movie "Up In Smoke" produced by **Lou Adler**. Meanwhile, **Jerry Goldstein** and **Richard Gottehrer's** 1963 hit with the **Angels** "My Boyfriend's Back" is being recorded by **Kristy McNichol**. That's co-published with **Blackwood**.

NAMED: **Frank Unruh** appointed controller for **Almo-Irving Publishing**. Unruh had been with **Warner Brothers Publishing** and will now report directly to **Chuck Kaye**.

MEANWHILE, BACK IN THE EAST... Happy: **E.B. Marks Music** is the holder of eighteen **BMI Million Performance** certificates, a record no doubt. The songs span four decades of publishing and include "The Breeze and I," "Glow Worm," "Malagueña," "Paper Doll," "I Wonder Who's Kissing Her Now" and "Seasons In The Sun"... **Leeds Levy** at **Jodrell Music** reports covers on the following: "If This Is Love" by **Joey Travolta**, "Can't Make It Right Again" by **Jane Oliver**, "The Bitch Is Back" and "Fruits Of The Night" by **Tina Turner** and "Love Don't Hurt People" by **Cissy Houston**... **Mark Farner**, whose **Atlantic** album should be out any minute, will have **Percy Sledge's** "When A Man Loves A Woman" as his first single, produced by the peripatetic **Jimmy Iovine**.

TEVEE: **Charles Fox**, composer of the score for the upcoming **NBC-TV** biopic "Rainbow" is also acting as musical director for the show.

## Kritzer Sets Mgmt. Firm

■ LOS ANGELES — **Eddie Kritzer**, co-founder of the internationally syndicated **Rock Around The World** radio series, has announced the formation of **Eddie Kritzer Management**, a full-services management company based in **Los Angeles**.

## ABC Inks Traveler

■ LOS ANGELES — **Mark Meyer-son**, vice president of a&r, **ABC**, has announced the signing of **Traveler**, a rock band from **Texas**, to a recording contract. "Together Again," from the group's forthcoming album, "Lost In The Late, Late Show," has been released as a single.

## Capricorn Moves West Coast Offices

■ LOS ANGELES—**Capricorn Records'** west coast office, previously housed in **Burbank, California**, has moved to new facilities in **Hollywood**.

According to label sources, recent expansion in promotion, sales and other areas necessitated the move to larger quarters. Based at the new office are the label's national singles promotion director, **Lynn Adam**; director of advertising and creative services, **Diana Kaylan**; **Los Angeles** area promotion manager, **Rick Harold**; and several staff members.

The new office is located in the **United California Bank Building** at **6255 Sunset Blvd., Suite 814, Hollywood, CA 90028**. The new phone number is **(213) 462-7161**.

## Roberts Bows Firm

■ LOS ANGELES — **Gail Roberts** has announced the opening of **Gail Roberts Public Relations** in **Los Angeles**.

With 10 years of experience in public relations and music management, **Ms. Roberts** spent the last four years as director of press & public information, west coast, at **Columbia Records**. Prior to that she held similar positions at **Bell Records** and **Arista Records**, following three years with **Nilsson House Productions**.

**Ms. Roberts** also announced that a **New York** office affiliation has been established, with details to be announced shortly.

**Gail Roberts Public Relations** is located at **Plaza de Oro, 17175 Ventura Boulevard, Encino, California 91316**; phone: **(213) 995-6727**.

## Headliners Names Stoll President

■ NEW YORK—**Headliners Talent Agency** has announced the appointment of **Rand Stoll** to the position of president.

**Stoll** most recently was vice president, **Headliners Talent Agency**. He began his career with **College Entertainment Associates**.

## Voyage Taps Corbett

■ NEW YORK—**Mike Corbett** has been named production assistant and a&r coordinator at **Voyage Records**.

**Corbett** was formerly **Jimmy Ienner's** assistant producer at **CAM**.

## SBO Taps Pappas

■ NEW YORK—**George C. Pappas** has been elected president of the newly formed **Sid Bernstein Organization, Inc. (SBO)**.

**Pappas**, formerly an investment banker, will move **SBO** into "mega concert" presentations.

## GERMANY

By JIM SAMPSON

■ **MUNICH**—One of Germany's top independent labels has switched partners. Starting this month, **Rudi Slezak** and **Horst Schmolzi's** Aves Records is being distributed by Intercord instead of Metronome. With Aves, Intercord gets one of Germany's best selling pop singers in **Roger Whittaker**, plus the **Kings Singers**, **Ralph McTell** and the Fania Records catalogue. First Aves/Intercord new release will be Whittaker single and album next week.

**Ingo Kleinhammer** called to clarify his status with Intercord. He is officially leaving his marketing post, but has signed a new two year contract with the Holebrinck Group (the media conglomerate that owns Intercord) as consultant on all creative matters, working on acquisition of new artists and labels on a first option basis. In effect, he's in charge of Intercord a&r but as a consultant, a novel relationship that will bear watching. Kleinhammer will continue to guide Intercord's marketing until a successor is found.

**PICK HITS TO CLICK:** With a name like **Dirty Dogs**, you'd think they'd be punk. But these dogs are house trained, turning out tuneful confections reminiscent of the early '60s, customized for international singles charts. Discovered by April Music's **Volker Spielberg** in Hamburg, produced by **Steve Glen** from London, Dirty Dogs are on **Mickie Most's** RAK label in the U.K. on CBS at home.

Few continental European artists have as good a chance to establish themselves in the international progressive music marketplace as **Eela Craig** from Austria. Their first Vertigo/Phonogram disc "One Niter" reached the U.S. as an import. Their second set "Hats Of Glass" is more sophisticated, a carefully textured synthesis of classical and rock music. Next month, they'll perform their "Pop Mass On Themes By Bruckner" at the Linz Bruckner Festival.

**TEUTONIC TELEX:** Meisel/Intro Publishing's **George Gluck** set to move from Berlin to the company's London office; he just picked up German rights to **Karla Bonoff** and, while in Toronto, signed with **Vic Wilson** for **Rush** sub-publishing . . . **Ed Heine** of WB Music's MUZ affiliate has nabbed **Joe Walsh** and **Steely Dan** sub-pub . . . Top domestic rock publisher **Walter Holzbauer** says a **Ruphus** lp now out in the U.K. on Electric; here **Lilac Angels** have signed with EMI Electrola . . . **Ralph Siegel** now producing hot Yugoslav star **Dravco** in English and German for WEA; Dravco got a diamond record in Yugoslavia for his last release, which sold ten times the gold standard! . . . **Pete Kirsten** reports his Global Music has signed **J.D. Souther's** sub-pub for Germany; Kirsten's GMG Records now riding high in the U.S. with the first release on **Doug Morris's** re-born Atco label, **Sylvester Levay's** sparkling production of **Mick Jackson's** "Blame It On The Boogie" which is on the singles chart in the States.

**MUZAK IS A MUTHA:** Local press reports claim East German doctors use piped-in music in delivery rooms to sooth and relax women giving birth. Yes, from **Barry White** and **Donna Summer** at the very beginning to the Eroica at the very end, music is there at every station on the tuning dial of life.

## Royal Performance



The Three Degrees were in London recently for concert appearances. They are pictured here with their manager, Richard Barrett, and HRH Prince Charles, prior to a charity performance. The trio, signed worldwide to Ariola, debut for the label with "Giving Up, Giving In."

## CANADA

By ROBERT CHARLES-DUNNE

■ **TORONTO**—CHUM GETS ULTRA HIGH (FREQUENCY): There is much singing and jubilation around CHUM Ltd. these days, no doubt due to the approval by the CRTC of CHUM's bid to purchase the Toronto UHF TV station CITY-TV. CHUM promised that CITY would, to a large extent, follow its original philosophy of programming, centered around prime time news, which CITY will increase to two hours daily. Also promised was the construction of a new downtown studio at a cost of \$1.75 million, a mobile production unit at a cost of \$300 thousand, the intention to retain the four founders of the station and the intention to simulcast some local music events with CHUM-FM carrying the stereo audio signal. This acquisition gives CHUM Ltd. 11 radio and 5 TV stations. Fiscally and numerically CHUM Ltd. has been called the fourth largest broadcasting conglomerate in Canada, but in very real terms, CHUM has a tight rein on Toronto, one of Canada's richer markets. Fourth, perhaps, but *the* one to watch.

**FEASTING ON CROW . . . YUM, YUM:** Regular readers will recall our recent report on the merger of The Agency and Music Shoppe International, Canada's dueling booking titans. As it turns out, our announcement was somewhat premature. The intention was there, both agencies informed their employees and even gave notice to their respective landlords . . . but at the last minute, the deal was nixed. This has left many musicians happy that they have a choice and local pundits now speculate that a third agency may be formed by disgruntled employees of the two now established. Stay tuned . . .

**AND NOW FOR DESSERT:** Readers may also recall that a long-rumored Canada Jam, operated by the same crew behind the California Jams, kept a low profile suspiciously close to their intended date. It's now been kicked back to the end of August, to take place at the Mosport Race facility outside Toronto. At a press conference held there, promoters explained that **Kansas**, **The Commodores**, **Prism**, **Wha-Koo** and four other acts had been firmed, but they neglected to mention any of these acts in their subsequent print advertising. Tickets for the event are priced at \$20 in advance and \$30 at the door, leading some people to suspect that Canada Jam will not fare well in the face of Ontario Place running big-name acts each night throughout the summer, CPI's largest concert summer ever and the CNE's line-up of big draw names for a fortnight. For some unspecified reason, local media people have shown remarkable skepticism toward the entire event and there's been a virtual news blackout as a result. The two AM stations, CHUM and CFTR, are the sole media promoters at this point. Stay tuned . . .

**AND . . . THEY'RE OFF:** Out of the starting gate it's **Lee Silversides**, A&M Ontario promo rep, moving to a national promotion position at GRT. Meanwhile, GRT has named **Perry Goldberg** head of the newly formed artist development department. GRT president **Ross Reynolds** has moved to WEA as a vice president with **Gord Edwards** taking his chair at GRT. **Terry Williams** has vacated the MD's chair at Halifax' CJCH to move to Hamilton's CJJD. He's replaced at CJCH by **Dave Williams**, formerly with Montreal's CKGM. **Gary Slaight**, son of Q107's owner **Allan Slaight**, has been appointed that station's program director and operations manager. And finally, in a shock move, CBS has axed **Pat Ryan**, one of its hardest working Ontario promo people, much to the displeasure of local industryites. Sentiment is so polarized in this matter that some local observers feel the label's image may be permanently tarnished as a result.

**BITS'N'PIECES:** **Sylvia Tyson** has started her own Salt Records label to release her third solo album. **Keith Whiting**, a producer who has worked with **Ella Fitzgerald**, **Keith Jarrett** and **Gary Burton**, has completed an album of contemporary big band jazz by **The Jim Howard/Pat Sullivan Big Band** for their own label, as yet unnamed. "Saturday Night Fever" has sold over 1,100,000 copies and "Grease" has just reached 500,000.

**RUMORS REGARDLESS OF ACCURACY DEPT.:** Is it true that **Jackson Hawke**, a trio which disbanded many months ago, is back and recording for a possible deal? Is it true that one local program director gets some of his more perceptive comments on local radio from unsuspecting hitchhikers? Are reviewers deliberately giving ZON the hatchet?

## Musexpo Sets Panelists For Intl. Lawyers Meet

■ NEW YORK—An international meeting of entertainment attorneys has been added for the first time to the workshop/seminar agenda during Musexpo '78, it was announced by Roddy S. Shashoua, Musexpo president.

This meeting is scheduled on Saturday, November 4, 1978 from 3 p.m. to 6 p.m. at the Konover Hotel, Musexpo headquarters hotel. This first time meeting at Musexpo is open to all participants to attend and is expected to assist participants by informing them of certain tax and royalty considerations in various countries before their dealmaking during Musexpo begins.

Topics to be covered at this meeting will include: Foreign Licensing Agreements Overseas and Domestically, International Tax Strategy and Planning (USA and Overseas), International Account-

ing and Auditing, Foreign Merchandising, International Copyright Law and Record Piracy, Foreign Subpublishing and How Foreign Subpublishers and Mechanical and Performance Societies Operate, U.S. Copyright Act of 1976 Ramifications, and Brief Discussions and Analysis of the Japanese, English and Other Markets.

Confirmed panelists include: Marshall Gelfand, managing partner—Gelfand, Breslauer, Macnow, Rennart and Feldman; Wayne Coleman, C.P.A.—Gelfand, Breslauer, Macnow, Rennart and Feldman; Tarek R. Cadri, Esq.—Shahin, Wawro, and Lorimer; Neville Johnson, Shahin, Wowro, and Lorimer; Daniel W. Lang, Esq.—Cooper, Epstein, and Hurewitz; Ralph Golden, C.P.A.—Segalu and Golden; and David Ravden, partner—Goldberg and Ravden (England).

## Nemperor Signs Forbert



Steven Forbert has been signed to Nemperor Records, as announced by label president Nat Weiss and Don Dempsey, senior vice president, Epic/Portrait/Associated Labels. Forbert's debut album is scheduled for release in late August. Nemperor is distributed by CBS as an Associated Label. Pictured from left: Danny Banks, co-manager; Nat Weiss; Tony Martell, vice president and general manager, CBS Associated Labels; Steven Forbert; Walter Yetnikoff, president, CBS/Records Group; Don Dempsey; and Linda Stein, co-manager.

# ENGLAND'S TOP 25

## Singles

- 1 YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
- 2 SUBSTITUTE CLOUT/Carrere/EMI
- 3 THE SMURF SONG FATHER ABRAHAM/Decca
- 4 BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol
- 5 DANCING IN THE CITY MARSHALL, HAIN/Harvest
- 6 WILD WEST HERO ELECTRIC LIGHT ORCHESTRA/Jet
- 7 LIKE CLOCKWORK BOOMTOWN RATS/Ensign
- 8 IF THE KIDS ARE UNITED SHAM 69/Polydor
- 9 RUN FOR HOME LINDISFARNE/Mercury
- 10 A LITTLE BIT OF SOAP SHOWADDYWADDY/Arista
- 11 FROM EAST TO WEST VOYAGE/GTO
- 12 STAY JACKSON BROWNE/Asylum
- 13 FOREVER AUTUMN JEFF WAYNE'S "WAR OF THE WORLDS"/CBS
- 14 RIVERS OF BABYLON BONEY M/Atlantic
- 15 '5.7.0.5.' CITY BOY/Vertigo
- 16 NORTHERN LIGHTS RENAISSANCE/Warner Bros.
- 17 THREE TIMES A LADY COMMODORES/Motown
- 18 USE TA BE MY GIRL O'JAYS/Phila. Intl.
- 19 COME BACK AND FINISH WHAT YOU STARTED GLADYS KNIGHT & THE PIPS/Buddah
- 20 LIFE'S BEEN GOOD JOE WALSH/Asylum
- 21 BABY STOP CRYING BOB DYLAN/CBS
- 22 AIRPORT MOTORS/Virgin
- 23 IDENTITY X-RAY SPEX/EMI
- 24 SUPERNATURE CERRONE/Atlantic
- 25 IT'S RAINING DARTS/Magnet

(Courtesy: Record Business)

# ENGLAND

By PHILIP PALMER

■ LONDON—The sudden departure of two of RCA's key executives and the news that the record division is to move from its two floors at 50 Curzon Street has given rise to speculation regarding the future of RCA Records in the U.K. In a short statement, RCA announced that marketing manager **Julian Moore** and promotion head **Ken Bruce** had left the company and that new appointments would soon be made.

For quite some time now, RCA has wanted to move from the Curzon Street premises to other more suitable offices which could house all departments under one roof. At present, the company has staff in two other locations in London on New Burlington Street and Bolton Street.

It is fairly common knowledge that earlier last year the Radio Corporation of America was seriously considering selling off its record division with the Polygram Group as possible buyers. However, the unfortunate death of **Elvis Presley** and the massive income brought about by increased record sales gave RCA a complete new lease on life throughout the world.

RCA, however, decided to sell its Sunbury/Dunbar Music Publishing operation in what appeared to be a "quick money making situation." It has also been suggested that RCA was to close down its record operation in the U.K. and revert to a licensing agreement with a company like EMI or Decca, both of which ironically have had the RCA catalogue in the past.

These rumors have, of course, been denied as "utter nonsense," but it can be said, "where there's smoke, there's always fire." RCA's **Derek Everett** explained, "The departures signal a complete restructuring of the record division and that new appointments would be made soon." The first one is that of **Bill Kimber**, a former independent record producer who has joined as U.K. a&r manager while veteran RCA staffer **Shaun Greenfield** has been put in charge of international product.

BACK ON THE ROAD: Decca has obtained a 2.1 percent share of the singles market over the past few months due mainly to the unexpected success of "The Smurf Song" and album sales have received a much needed shot in the arm from the latest **Moody Blues** album, "Octave."

This was the good news received by Decca at the company's recent annual sales conference. Decca, a company which has been in the chart doldrums for quite some time now, is now enjoying a regeneration and is planning a major assault on the pop market in the coming months.

Decca is pinning its hopes on a new album, "Breathless," by established band **Camel** who are soon to tour the U.K., Japan and America; a debut album by **The Late Show** produced by **Terry Melcher** and called "Snap," and new signings **Adam & The Ants** who recently appeared in the punk film "Jubilee," and Swedish singer **Madleen Kane**.

Decca is determined to capture a greater share of the pop singles and album market in the coming months and this task has been set by the new a&r chief **Mike Smith**, who joined the company last year. As one industry observer commented last week, "I visited Decca for the first time in years recently and I was amazed at the atmosphere there. The new team is really pulling the company together. Decca has become a record company once more."

## Platinum for Meco



Millennium Recording artist Meco is shown here with Millennium staff members as he is presented with both a platinum album and single for "Star Wars and Other Galactic Funk." Pictured are (from left): Don Jenner, national promotion director/Millennium Records; Meco; Bobby Ragona, national sales & marketing/Millennium Records.

# RECORD WORLD GOSPEL

## WSB Backs Gospel in the Atlantic Area

By VICKI BRANSON

■ ATLANTA — WSB radio here has become one of the first major secular radio stations to align themselves with a gospel music concert. Kicking off the start of the new touring season for the Bill Gaither Trio, WSB is inviting their listeners to the Gaither concert September 16 at the Omni.

Elmo Ellis, vice president and general manager of WSB, explains the station's involvement as not co-sponsoring but rather inviting people to attend: "We are inviting people to go; we can't say we are sponsoring the concert because it gets into some legal complications regarding the FCC. If we claim to be a sponsor or co-sponsor then we are expected to be legally responsible for any loss of property, etc. that may result. We are doing on air spots saying 'WSB radio invites you to go to the concert' and are urging people to attend, telling them it's going to be a good

show, but we can't claim that we are sponsoring the concert. The Gaithers will do some advertising with us in addition to what we are doing ourselves. We will have an on-air personality at the concert to introduce the Gaithers."

WSB is unusual in its programming in that it will play religious music as well as pop or country. According to Ellis, "we will play any kind of song, anytime, if we think the audience would like to hear it, so we are liable to play an inspirational number at anytime in our programming. We are number one in our market and I prefer to believe that's because through the years we have been courageous enough to seek out interesting music and play it for our listeners regardless of who recorded it or what form of music it's considered to be."

Steve Brailer of Springhouse  
(Continued on page 69)

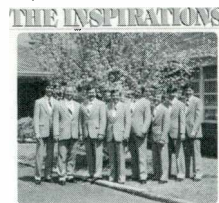
## GOSPEL ALBUM PICKS



### THIS TOO SHALL PASS

MARION WILLIAMS—Nashboro 7204

With majestic force, Ms. Williams expresses vivid testimony through each cut contained here. Her style is a blend of every musical style known to man—blues, jazz, rock, anything that will properly convey her feelings. Favorite cuts include "Dead Cat On The Line" and "This Too Shall Pass."



### LOOKING FOR YOU

THE INSPIRATIONS—Canaan CAS 9838

The vocal styles of this eight-member, all male group have been heard all over the country as they have fulfilled a heavy tour schedule. They employ three-part harmony on "Soul Savin' Meetin'," highlight a single vocalist on some cuts, and utilize the clear and serene voices of all members throughout. Programmers will lean toward several cuts, including "The Sweetest Gift."



### LIVE

DOROTHY NORWOOD—LA Records 1915

Produced by Rev. Laurence Roberts and arranged by Ms. Norwood, this album contains a blend of narrations as well as vocals. Delivery is a dynamic blend of emotion and devotion, producing a subtle, heartfelt effect. Favorite cuts include "A Mother Cries" and "Some People."



### THE BEST OF THE FLORIDA BOYS

THE FLORIDA BOYS—Canaan CAS 9834

The many fans of the Florida Boys will greatly appreciate this package of favorite songs. Included here are the songs most requested during road shows. Arrangements complement their versatile talents on cuts such as "Happy Tracks," "The Lighthouse" and "An Evening Prayer."

## GOSPEL TIME

By VICKI BRANSON

■ Cam Floria's Continental Singers and Orchestra have just released "Sing It With Love" on the New Life label. Produced by Paul Stilwell, "Sing It With Love" was orchestrated by Tom Keene and features two solo medleys arranged by David Maddux.

Myrrh Records will release Mike Warnke's third comedy album as "Album Of The Month" for September. The album, "Hey Doc," was shipped August 15 . . . Ralph Carmichael, president of Lexicon Music, Inc., has announced that Lexicon and Andrae Crouch have entered into a joint publishing venture. All of Andrae's newest songs, those on the albums "This Is Another Day" and "Live In London," will be published under the name Lexicon Music, Inc./Crouch Music with Lexicon Music administering the copyrights on all of Crouch's publications.

Light Records recently signed the recording group Sweet Comfort. Formerly of Maranatha Music, the group will record their first album for Light as their touring schedule permits late this summer . . . Terry Clark has recently completed his first solo album for Good News

(Continued on page 69)

## CONTEMPORARY & INSPIRATIONAL GOSPEL

AUG. 19	AUG. 5		20	23	
1	1	MIRROR EVIE TORNQUIST/Word WBS 8753	21	19	ALLELIUA THE BILL GAITHER TRIO/Impact R 3408
2	2	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow 1015	22	25	I'M NOT RELIGIOUS—I JUST LOVE THE LORD SCOTT WESLEY BROWN/Sparrow 1018
3	3	MANSION BUILDER 2ND CHAPTER OF ACTS/Sparrow 1020	23	27	STEPHANIE BOOSHADA HouseTop 705
4	6	HOME WHERE I BELONG B J. THOMAS/Word WST 6571	24	20	PILGRIMS PROGRESS THE BILL GAITHER TRIO/Impact 3495
5	4	GENTLE MOMENTS EVIE TORNQUIST/Word WST 8714	25	22	THE LADY IS A CHILD REBA/Greentree R 3486
6	5	HAVE YOU KISSED ANY FROGS TODAY? JOE REED/Housetop 706	26	28	LIVE IN SWEDEN WITH THE CHORALENIA DANNIEBELLE/Sparrow 1019
7	8	EMERGING PHIL KAEGY BAND/New Song NS 004	27	21	THIS IS NOT A DREAM PAM MARK/Aslan 1003
8	13	MUSIC MACHINE CANDLE/Bridwing BDWG 2004	28	37	DIFFERENT WORLD OF GARY S. PAXTON New Pax 33005
9	12	FORGIVEN DON FRANCISCO/New Pax NP 33042	29	26	THIS IS ANOTHER DAY ANDREA CROUCH/Light 5683 (Word)
10	10	LAUGHTER IN YOUR SOUL JAMIE OWEN/Light 5681 (Word)	30	29	OUT IN THE OPEN DOGWOOD/Lamb & Lion 1035 (Word)
11	9	SONG IN THE AIR PHIL KAEGY/Star Song 005	31	34	AMY AMY GRANT/Myrrh MSB 6586 (Word)
12	7	A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNQUIST/Word 8745	32	40	CAUGHT IN THE CROSSFIRE LIMPIC & RAYBURN/Myrrh 6595
13	14	LIVE IN LONDON ANDREA CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	33	35	CHANCE CHRIS CHRISTIAN/Myrrh 6600
14	15	FRESH SURRENDER THE ARCHERS/Light LSB 5707 (Word)	34	38	JUST AS I AM TOM NETHERTON/Word 8690
15	18	IN CONCERT THE FLORIDA BOYS/Canaan 9814 (Word)	35	36	WENDALL WENDALL BURTON/Lamb & Lion LL 1036
16	16	BREAD UPON THE WATER KEN COPELAND/Ken Copeland Productions KCP 1005	36	39	SWEET COMMUNION KAREN LAFFERTY/Maranatha 037
17	17	WINDOW OF A CHILD SEAWIND/CTI 5007	37	30	WE'LL TALK IT OVER JIMMY SWAGGART/Jim 127 (Benson)
18	11	TELL 'EM AGAIN DALLAS HOLM & PRAISE/Greentree R 3480	38	—	SOMEWHERE LISTENIN' JIMMY SWAGGART/Jim 128 (Benson)
19	24	SAIL ON THE IMPERIALS/DaySpring DST 4006 (Word)	39	33	RAINBOW EXPRESS JOHN & PHYLISS MILLER/JoySong 33045
			40	32	SINGING A NEW SONG ANITA BRYANT/Word 8785

## Nashboro Release Set

■ NASHVILLE—"Gospel Fire" by the Gospel Keynotes headlines the new Nashboro Record Company releases for July-August. Also included on the Nashboro label are "Love, Peace & Happiness" by Tommy Ellison & The Five Singing Stars, and "This Too Shall Pass" by soloist Marion Williams.

Along with the Nashboro releases, Creed Records (a division of Nashboro) has announced the exclusive signing and first release by Memphis minister and singer Rev. Oris Mays. Titled "Up To Mt. Zion," the album was recorded at Nashboro's Woodland Sound Studios.

Nashboro-Creed has also announced this will be the last releases from the company until fall, at which time releases by The Swanee Quintet, The Twenty-First Century Singers, Sister Lucille Pope, The Black College Choir Festival, and a Christmas Album by The Gospel Keynotes can be expected.

## SOUL & SPIRITUAL GOSPEL

AUG. 19	AUG. 5	
1	2	<b>WHEN JESUS COMES</b> SARAH JORDAN POWELL/Savoy 1445 (Arista)
2	1	<b>LIVE AT CARNEGIE HALL</b> JAMES CLEVELAND/Savoy 7014 (Arista)
3	11	<b>DONALD VAILS CHORALEERS</b> SAVOY/7019 (Arista)
4	3	<b>IS THERE ANY HOPE FOR TOMORROW</b> REV. JAMES CLEVELAND & CHARLES FOLD SINGERS VOL. III Savoy 7020 (Arista)
5	6	<b>SINGING IN THE STREETS</b> THE PILGRIM JUBILEE SINGERS/Nashboro 7198
6	4	<b>TONIGHT'S THE NIGHT</b> THE GOSPEL KEYNOTES/Nashboro 7187
7	5	<b>MAMA PRAYED FOR ME</b> THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
8	14	<b>NOW!</b> THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
9	17	<b>LIVE IN LONDON</b> ANDREA CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
10	7	<b>SPECIAL APPEARANCE</b> REV. ISAAC DOUGLAS/Creed 308 (Nashboro)
11	12	<b>JESUS IS COMING</b> THE SENSATIONAL NIGHTINGALES/ABC/Peacock 29232
12	10	<b>PRAY FOR ME</b> DR. MORGAN BABB/Nashboro 7194
13	8	<b>LOVE ALIVE</b> WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word)
14	9	<b>JOY!</b> REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
15	16	<b>LIVE AND DIRECT</b> THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038
16	20	<b>COME IN, THE SINGING IS FINE</b> THE BRIGHT STARS/Nashboro 7192
17	13	<b>SINCE I LAID MY BURDENS DOWN</b> THE SWAN SILVERTONES/Savoy 14468 (Arista)
18	21	<b>LIVE IN DETROIT</b> GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR Savoy 7106 (Arista)

## Dusk & Dawn Sets "Jammin' for Jesus"

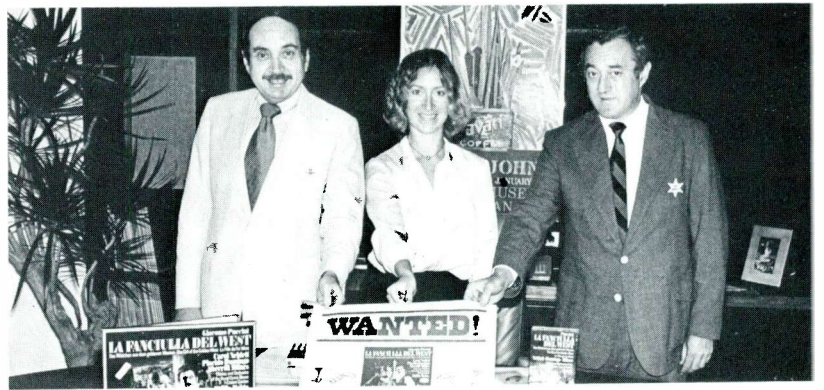
■ WASHINGTON, D.C. — Dusk and Dawn Record Productions is presenting a "Jammin' For Jesus" all day Christian music festival August 26 in Washington, D.C.

The concert is schedule to be held at the Sylvan Theatre on the Washington Monument grounds from 10 a.m. till 9 p.m. There is no admission charge and no free will offering will be taken.

## WSB

(Continued from page 68)  
Associates in Alexandria, Indiana, the firm responsible for Gaither tours, feels this is a major achievement for a gospel group. "Few gospel groups attract 11,000 on a paying basis," he said. "The Bill Gaither Trio is one who does. We are expecting a really large crowd for this concert. With WSB behind us this could well be one of the largest audiences we have had to date."

## DG Goes 'West'



Deutsche Grammophon's publicity/promotion campaign for Puccini's horse opera, "The Girl Of The Golden West," is shaping up as one of the zaniest campaigns the classical label has hit with to date. Materials shown in the photo include an old-fashioned "wanted" poster, sheriff badges, playing cards and stickers. Pictured above are, from left: Sidney Lover, national sales director; Jill Kaufman, publicity director; and Jim Frey, VP/classical division.

## Record Bar Panel (Continued from page 57)

their percentage in sales, a full four percent.

After having established the black buyer as an essential portion of an effective merchandising campaign, Gilreath stated that the means by which one approaches the black buyer in merchandising context are crucial to success. "The black buyer looks for new, hot product," explained Gilreath, "and he or she will not respond if the product you present is not up-to-date. Jazz customers may come back if the product they want is not there because they follow catalogue selections closely, but black rock buyers are current."

Gilreath emphasized that black product must be presented in an attractive manner in order to appeal to the black consumer, as "he (the black customer) likes to be sold as a sophisticated buyer." Gilreath also noted that "brief advertising blitzes" running over two-day periods seem to work better in the market for black product than if an equal number of spots were run over a four-day span. He urged the conventioners not to overlook the local black papers or the increasing number of buyers who purchase black product and listen to black-formatted radio, but who may not be black themselves. In conclusion he observed that the generally accepted view that 30 percent of sales may be attributed to successful in-store display and merchandising techniques "may be higher for blacks."

Oscar Arslanian, Capitol Magnetic Products national sales manager, concluded the prepared

portion of the panel presentation by stating that the accessories market, which he said represents typically 10 to 15 percent of national record store sales, may be higher as the market develops. He noted the rise in purchases of expensive home recording equipment and emphasized that retailers should be aware that this field is a burgeoning market, and that blank tape may be as attractively presented as any other configuration.

The question and answer period that followed the formal presentation saw Record Bar managers ask about video effectiveness in-store (Bach: "At this point, nobody knows how effective it is." Arslanian: "We're supporting it and think it will grow.") and comment about distribution of display materials. In what appears to be a trend in conventions, it was noted by one Record Bar supervisor that distribution of display materials is not always very effective. This follows similar comments heard at other chains, and may reflect a growing dissatisfaction with branch-distribution of display materials, especially when serviced stores operate at a distance from the branch. Pre-packed merchandising aids fared little better during this period, as they also do not meet the needs of a particular store created as a result of local airplay. However, RCA's Wheeler seemed to draw praise when he urged any store managers to call collect" if their needs were not satisfied by local reps, thus tying in the best of branch distribution with call-in systems of merchandising response.

## Gospel Time (Continued from page 68)

Records, titled "Welcome." Produced by Chuck Girard, the album contains all songs written by Terry, who also does the majority of the keyboard work.

An hour long radio special titled "A Christian Perspective on Halloween" by former satanist priest Mike Warnke will be available in September through Myrrh Records. The one hour show is produced and hosted by Tom Dooley, assistant program director of WFIL-AM in Philadelphia.

## CONCERT REVIEW

### Crosby, Stills & Nash Carry On

■ NEW YORK—They stepped into the three blue spotlights and were no more than three chords into their first tune when they were greeted by the vocal acceptance of 20,000 screaming banshees. This was to be the Madison Square Garden stop of the '78 tour of Atlantic artists Crosby, Stills, and Nash. The crowd's initial response to the group was a deafening omen of what was yet to come.

Each armed with an electric guitar and backed by a four-member band, CS&N launched their set with Graham Nash's "Pre-Road Downs," a cut from their first album. They then went into a musically meaner version of "For What It's Worth," a standard from Stephen Stills' Buffalo Springfield days.

Two songs and ten years later, Crosby, Stills and Nash brought the crowd up to date with a few songs from last summer's "CSN" album, and the audience was no less enthusiastic. During "Just A Song Before I Go," Stills botched a lead lick, or did he? He has this way of making everything sound intentional. As a matter of fact, it was his hysterical grinning and the band's nodded acknowledgment that gave it away.

Before stepping into his "Run From Tears," Stills kicked off his Sunday coat and tie. An obvious hint: Time for some serious guitar playing, folks.

The highlight of the first set, however was Nash's "Cathedral" (also from "CSN"). Nash, under a single spotlight) started the song accompanied solely by his soft piano. The song built, the drums and lights came up, and Stills and Crosby, standing at the far end of the stage, jumped in with harmonies. It was well timed and well executed, and of course, the "crowd loved it." "Cathedral" received the first of several standing ovations.

Before taking a break, Crosby promised they would be back for an acoustic set. Sure enough, 15 minutes later, the three came back (this time without the back-up band) and posing around Stills and his guitar, they did his classic "Suite: Judy Blue Eyes," and naturally, the harmonies were perfect. Of course, that was one of their early trademarks: those incredibly tight harmonies.

Later on, they each did a solo set of a few songs apiece. David Crosby started with Joni Mitchell's "For Free." An interesting touch was when Nash stepped over and sang harmony on the line, "... put on a harmony." He then moved back to the side of the stage and let Crosby finish the song. Crosby and Nash have always worked well together. This

was especially apparent in their performance of Crosby's "Guinevere." It was one of the better songs of the second half of the concert.

Graham Nash started his solo set with his announcement that he was a new father. Consequently, this first song, "Magical Child," was a new song written about and dedicated to his new son.

Stills concluded the solo sets with, among other tunes, a pleasing enough acoustic medley which started off with Buddy Holly's "Not Fade Away."

The last chord of Stills' set was still humming through the sound system when the stage went black and the giant movie screen lit up. There, in living color, were jumping dolphins and whales, all dancing to "Wind On the Water." Although fairly predictable, the effect came off quite well.

The group ended the set with the excellent "Wooden Ships," a Crosby-Stills number from their first album. The audience pleaded, stomped, hooted, and generally worked itself into a loud frenzy until the band returned to the stage with electric guitars, full-throttle chords, and "Carry On."

And in the end, the crowd, nearly all of which were in their late teens and early twenties, learned one final lesson. There, with the help of Joni Mitchell (who had by this time joined them on stage), Crosby, Stills, and Nash led this post-Woodstock generation audience who had howled all evening for louder, faster and more electric tunes, in a mellow sing-along of "Teach Your Children." And everyone knew the words.

David Skinner

### Village People Promo



Casablanca Records recently initiated a promotional campaign to tie in with the grand opening of a new University Stereo store in Marina Del Ray. The promotion included the distribution of Ips by Pattie Brooks and Village People, and in-store appearances by the artists. Pictured from left at the Marina Del Ray store are: Alex Briley; Glen Hughes of Village People; Marty Herman, president, University Store; Pattie Brooks; and David Hodo and Randy Jones of Village People.

## THEATER REVIEW

### 'Stop The World'—A Big Production

■ NEW YORK—The new production of "Stop The World—I Want To Get Off," starring Sammy Davis, Jr., has one foot on Broadway and the other in Las Vegas. It's a big, big production, in the big, big New York State Theater in Lincoln Center, a showcase for Davis' big, big talent first and a piece of theatre second.

Anthony Newley and Leslie Bricusse's musical had a long, successful run on Broadway in the early sixties. With its sketchy story of the rise to fame of an Everyman named Littlechap, and with three certified standards among its songs, "Stop The World" has always been more a vehicle for one performer than a musical drama.

A lesser talent than Davis would have had trouble holding his audience's attention in this cavernous environment. But Newley and Davis go well together (Newley wrote Davis' hit "Candy Man"), and the versatile entertainer at-

tacks the best songs here—"Gonna Build A Mountain," "Once In A Lifetime" and "What Kind Of Fool Am I"—like a hungry man would a steak. There is surely no performer working today who is better than Davis with this kind of material.

Mel Shapiro, the director, treats the show almost as a revue. Davis is rarely off stage. His costar Marian Mercer, serves mainly as a partner for duets, and none of the other characters is particularly focused.

The story has been adapted somewhat to make Littlechap an American black man, and some bits of business that are clearly Davis' doing have been added. Even with this modernization, the show creaks loudly at times, particularly in the treatment of Littlechap's Russian and German girlfriends. What purpose those characters served 15 years ago, other than as butts for some half-bright ethnic jokes, is a mystery, and today they are just an embarrassment.

Santo Loquasto's set ranks with his best, an amusing, colorful, pop-art rendering of the world-as-funhouse that is half Rube Goldberg and half Ed Roth. The depiction of an all-powerful businessman as simply a huge, cigar-holding hand is especially inspired.

Shapiro seems to realize that not all the songs and scenes in the show can pass muster, and the slower portions are over in a hurry. Mercer, who plays several characters, is best as an American woman executive with a Los Angeles vacuity that should please New Yorkers, but her talents have still been put to better use elsewhere.

"Stop The World" is scheduled to run only through the end of this month, and the show's weaknesses aside, Davis' elan should keep its audiences happy until then.

Marc Kirkeby

### Foreigner Platinum Presentation



Atlantic Records hosted a midnight candlelight dinner for Foreigner at the Las Vegas Hilton following the group's concert at the Convention Center. The group received platinum albums for "Double Vision," the second Foreigner lp. Shown at the presentation are (back row, from left) Dennis Elliott, Lou Gramm, Al Greenwood, Mick Jones, Ian McDonald and Ed Gagliardi of Foreigner with manager Bud Prager; (front row) Atlantic VP and west coast general manager Bob Greenberg, Evan Prager, Atlantic senior VP of promotion Dick Kline, Raman Janes and Atlantic president Jerry Greenberg.

## Finalists Set for CMA DJ Balloting

■ NASHVILLE—Seventeen country music disc jockeys have been named as finalists in the Country Music Association's annual DJ Awards balloting which ended July 21. The finalists were chosen from a list of nominees in three categories, according to market size. Finalists for DJ of the Year for 1978 include:

Category 1 (market area less than 50,000) — Gaylon Christie, KOOV, Copperas Cove, Tex.; Billy Dillworth, WLET, Toccoa, Ga.; Len Ellis, WLJE, Valparaiso, Ind.; Dusty Rhodes, WXOX, Bay City, Mich.; and Ann Williams, WSVL, Shelbyville, Ind.

Category 2 (market area 50,000-500,000) — Lonnie Bell, KOYN, Billings, Mont.; Mike Burger, WHOO, Orlando, Fla.; Dugg Collins, KDJW, Amarillo, Tex.; Bobby Denton, WIVK, Knoxville, Tenn.; Bob Grayson, WAME, Charlotte, N.C.; Larry James, WBT, Charlotte, N.C.; and Buddy Ray, WWVA, Wheeling, W.Va.

Category 3 (market area over 500,000)—Les Acree, WMC, Memphis, Tenn.; Bob Cole, KIKK-FM, Houston, Tex.; Chris Lane, KGBS-FM, Los Angeles, Cal.; Jack Reno, WLW, Cincinnati, Ohio; and Lee Shannon, WIRE, Indianapolis, Ind.

Ralph Emery, WSM Radio and TV in Nashville, was voted among the top five nominees in Category 3, but he requested that his name be withdrawn because he is no longer active primarily as a deejay on the station.

### Eligibility

All CMA members were eligible to nominate their choices for DJ of the Year on the first round of balloting. Any deejay receiving five or more nominations appeared on the second ballot, which is voted upon by CMA members in deejay and radio and television categories only.

## MCA Names Kilroy Nashville A&R VP

■ NASHVILLE — J. K. Maitland, president of MCA Records, and Jimmy Bowen, vice president and general manager of MCA Nashville, have announced the appointment of Eddie Kilroy to the position of vice president of a&r for the Nashville operation.

Kilroy had been vice president of Nashville operations for Playboy Records prior to accepting his new post at MCA. Based in the MCA Nashville offices beginning August 15, Kilroy will honor his production agreement with Playboy for the duration of his contract with that label.

In conjunction with the hiring of Kilroy, Corky Wilson has been appointed to handle a&r administration for MCA Nashville. Ms. Wilson, who has been with MCA for eight years, will report directly to Kilroy and will also be working closely with Arnold Stone, vice president of a&r administration of MCA Records in Los Angeles.

## ABC Nashville Division Announces Expansion and Realignment Plans

By WALTER CAMPBELL

■ NASHVILLE — Ervine Woolsey, ABC Records national promotion director, Nashville division, has announced plans for a realignment and expansion of the label's Nashville-based promotion staff. The decision comes after an assessment of the department, artist roster and produce output at ABC, according to Woolsey, who was appointed promotion director six months ago.

"When I came here, we knew we needed some more people," Woolsey told RW, "and we have been working since then on whom to get and how."

New appointments include the transfer of Tony Tamburrano, formerly southwestern regional promotion director, to the position of national promotion field manager, Nashville division. Tamburrano will be relocating in Nashville from Houston.

Bob Walker, formerly program

director for WYNN Radio in Canton, Ohio, is joining ABC to carry out regional promotion duties in the midwest, and Danny O'Brien, formerly on the WEA promotion staff, moves to ABC as regional promotion director for the southwest.

Woolsey said Jeannie Chent, national promotion coordinator, Nashville division, will continue to coordinate the activities of the regional promotion team.

Woolsey noted that the promotion staff, which also includes Joe Deters in the southeast and Dottie Vance in the west, now has the quantity and quality of personnel to more effectively promote records from ABC Nashville.

"The main thing this means is we're now fully staffed," Woolsey said, "and we have the people capable of working our records r&b and top 40 as well as country when necessary. We will have the manpower and the expertise of being able to talk to top 40 people as well as others, and we'll have the time to work the records the way they ought to be worked."

The expansion of ABC's promotion staff comes on the heels of an announcement in July that the label's country sales have been running nearly 30 percent ahead of last year.

Jim Fogelson, president of ABC Nashville, noted that it is not unusual for ABC to have two thirds of its roster on the charts, along with additional artists from the Hickory label, which ABC distributes, and that the new staff additions, along with Tamburrano's promotion, are a significant step in making ABC Nashville even more effective.

## NASHVILLE REPORT

By RED O'DONNELL



■ SOMETIMES NAMES MAKE NEWS? You haven't seen **George Jones** in person lately because he hasn't been performing on stage in several months, but he did find time to do some recording at studios in Nashville and L.A. The result is a Columbia album due for release late in September. Jones' "backup" singers were blue chip: **Waylon Jennings, Willie Nelson, Linda Ronstadt, Emmylou Harris and Elvis Costello.** It's titled "George Jones and Friends."

**Pee Wee King**, who suffered a stroke in early July while performing in Indianapolis, writes from his Louisville home:

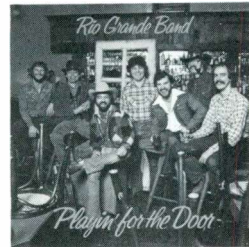
"My right leg is much better. The tingling is gone. My right hand is still numb—fingers won't coordinate. I can't play the accordion yet, but then I never could. My speech was impaired but is slowly coming back and the doctors say I have about eight weeks yet to go. I feel I was lucky and thank God. I figure, at age 64, I got about  
(Continued on page 73)

## COUNTRY PICKS OF THE WEEK

**SINGLE** **RONNIE MILSAP, "LET'S TAKE THE LONG WAY AROUND THE WORLD"** (prod.: Tom Collins & Ronnie Milsap) (writers: A. Jordan/N. Martin) (Chess, ASCAP/Pi-Gem, BMI) (3:23). With typical Milsap style, his latest single builds in emotion and intensity and moves to a quiet conclusion to reflect the message of the lyrics. Production is full with horns, Milsap's piano, strings, background singers and synthesized drums backing up the strong, clear vocals. RCA PB-11369.

**SLEEPER** **JERRY ABBOTT, "I OWE IT ALL TO YOU"** (prod.: not listed) (writer J. Abbott) (Valance/Churchill, BMI) (3:20). Abbott's song of love and gratitude is effective throughout in terms of material, vocals and production. The sound covers a wide range with an easy tempo to fit well with the lyrics for what should result in wide acceptance. Churchill 7715.

**ALBUM** **RIO GRANDE BAND, "PLAYIN' FOR THE DOOR."** The Rio Grande Band, currently providing accompaniment for "The Best Little Whorehouse In Texas," in New York, offers a mixture of western swing, country and jazz with prominent steel guitars, a piano and fiddles running throughout. Cuts vary in sound and style with a good-time feeling prevalent on each, especially "Crazy Cause I Love You," "Four Five Times" and "Leaving Tennessee." Rounder 0105.



# COUNTRY HOTLINE

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

- Donna Fargo — "Another Goodbye"  
Buck Owens — "Nights Are Forever Without You"  
Gene Watson — "One Sided Conversation"  
Cates Sisters — "Lovin' You Off My Mind"



Dolly Parton

Dolly Parton ties the existing record for highest debut on Record World's Country Singles Chart, coming in this week at #39, equalled only by Ronnie Milsap's "Only One Love In My Life" which debuted at #39 on June 3, 1978.

She's got a "kid sister" image to overcome, but Louise Mandrell has the credentials to establish a strong identity for herself with "Put It On Me." It's already on WMT, WBAM, WSDS, KFDI, WPNX, KYNN, KSOP, KVOO, WHOO, WVOJ, KJJJ, WUBE, WPIK, KKYY.

Bobby Hood's first big chart record, "I've Got An Angel (That Loves Me Like The Devil)," is starting to take hold in a big way with new adds at WHOO, KRAK, WUNI, WESC, WJQS, KYNN, KWKH, WPIK, WSUN.



Bobby Hood

Freddie Hart showing well on "Toe To Toe" at WPLO, WINN, WMT, WMC, KYNN, KRAK, KAYO, WVOJ, WPNX, KMPS, WPIK, WSLC, WTOD, KFDI, KD JW, WKDA, KSOP, WIRE.

Monster Movers: Dave & Sugar, Razzy Bailey, Waylon Jennings.  
Eddy Raven getting early attention with "You're A Dancer" in Wichita, Orlando, Seattle, Toledo and Jacksonville. The Cates Sisters are playing at WXCL, WTOD, KSOP, KWKH, WSDS with "Lovin' You Off My Mind."

LP Action: Cuts from Tommy Overstreet's "Better Me" LP getting attention: WKDA is featuring "Nice Guys Always Finish Last," KWKH playing "Fadin' In, Fadin' Out," rumored to be the next single. Moe Bandy's cut, "This Haunted House," heavily requested at KXLR. Bobby Bare's "Greasy Grits Gravy" playing at WOKO.

Buck Owens gives the country treatment to the England Dan & John Ford Coley song "Nights Are Forever Without You" and it's getting early action at KKYY, KCUB, WBAM, KRAK, KFDI, KSOP, KAYO, KRMD, KNIX. Daniel continues to show adds on "I Bow My Head" at WPIK, WESC, KKYY.

## SURE SHOTS

Ronnie Milsap — "Let's Take The Long Way Around the World"

## LEFT FIELDERS

- Rub Falls — "If That's Not Loving You"  
Paul Richey — "Happy Birthday Honey"  
Jerry Abbott — "I Owe It All To You"  
Joey Martin — "I've Been A Long Time Leaving"

## AREA ACTION

- Isaac Peyton Sweat — "Shed So Many Tears" (KWKH)  
Doc & Merle Watson — "Don't Think Twice, It's All Right" (WHOO, WBAM)  
Gary McCray — "Gonna Make a Deal" (KVOO)  
Don Bowman — "Willon & Waylee" (WINN)

## Rabbitt Has His Day



After Elektra artist Eddie Rabbitt's performance to an SRO crowd at The Fools Gold Club in Houston, City Councilman Louis Macey proclaimed July 27 "Eddie Rabbitt Day." Eddie was also presented the "Key To The City." Pictured backstage following Eddie's performance are, from left: Norm Osborne, national director, country promotion, Nashville; Bob Destocki, artist relations for the midwest; John Hughes, local promotion, Houston; Rabbitt; Bob Mousa, club owner; and Danny O'Brian, local promotion for Dallas.

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ Around the middle of September the composition of this column will emanate from Nashville under the able direction of **Tom Rodden**, **Marie Ratliff** and **Walter Campbell**, among others. After four years this writer will retire his typewriter, except for occasional poison pen letters. What with expanded responsibilities and the press of staying alive, one finds it increasingly difficult to find the time to do the column properly, so it will be left in the capable hands of those above. It's been a fun project, and it's good to know that Country Radio will continue as a separate entity in *Record World*. So you might want to begin changing your mailing list(s) to read 49 Music Square West, Nashville 37203. And we thank you.

**Ted Cramer** upped to operations manager at WDAF, Kansas City with the departure of **Randy Michaels**, and **Moon Mullins** joins the station from WINN in Louisville. He'll become MD and all around expert on whatever. Should turn into a super combination . . . President **Mike Burger** headed the board of directors of FICAP in its summer meeting in the swelter of New Orleans. Along with Burger of WHOO, Orlando, there were in attendance **Dale Turner**, WKDA; **King Edward IV**, WSLC; **Bob Ingram**, WRJW; **Charlie Douglas**, WWL; **Bob Cole**, KIKK; **Jay Marvin**, WMPS; ex-dir. **George Twitty** and FICAP "Voice" editor **Sharon Bell**. After French Quartering Friday and a five-hour meeting Saturday, the invaders spent an evening and a bunch of bucks at Jefferson Downs Race Track; then, on Sunday, took all the losing tickets back home . . . **Gary Havens** has an opening at WIRE, Indianapolis. Tapes and resumes . . . **Berry Burks** at KHAK in Cedar Rapids needs some personalities now. Call him at (319) 365-9431.

**Dave Donohue** has sauntered up to WLOL in Minneapolis after an extended vacation on the banks of the Mississippi in Memphis . . . WLW in Cincy needs an all nighter replacing **Jack Reno** who's battling Hodgkins disease. Contact **Cliff Hunter** at the station with tapes and resumes . . . **Dan Halyburton** found reverse gear and quickly left Miami and WGBS to return to Minneapolis and WDGY.

**Dugg Collins** has stepped down from his PD/MD duties at KD JW in Amarillo, continuing his AM drive air slot. Assuming the responsibilities will be **Terry Amburn**, who had been programming KD JW-FM. Joining the FM station as PD is **Shotgun Kelley** from across the street at KPUR . . . Old friend **Lance Carson** has moved from WVMI, Biloxi, Miss., where he was morning air personality and MD. Carson will join WAAX in Gadsden, Ala. as PD and will be replaced at WVMI by **Jim Bailey**, who has been promoted to MD . . . **Barry Grant** at WIRK-FM, West Palm Beach needs some evening talent . . . Of the many radio folk leaving the broadcasting industry to join the ranks of record promo people is **Bob Walker**, who leaves WNYN, Canton to join the Erv Woolsey forces as midwest ABC country promo director working out of Cleveland. He'll be replaced on an interim basis by **Rex Ryan**.

**Bill Knight** now MD at WUNI in Mobile . . . KLAC's **Don Hinson** knocked 'em out in Washington, D.C. recently when he did his impression of Jimmy Carter at a press conference. Hinson was appearing at the Overdrive Truckers Convention.

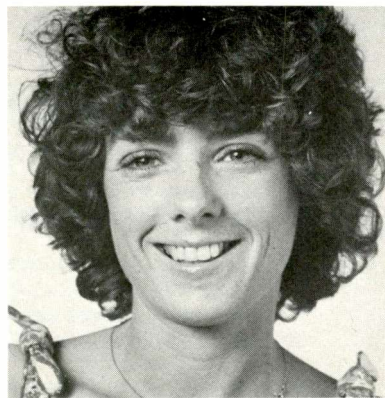


## CBS Promotes Susan Bindford

■ NASHVILLE—Roy Wunsch, director of marketing for CBS Records, Nashville, has announced the appointment of Susan Bindford to the position of director of press and public information for CBS Records, Nashville. Ms. Bindford will be based in Nashville and report directly to Wunsch.

In her new post, Ms. Bindford will manage the initiation and execution of publicizing Columbia, Epic and CBS Associated Labels' artists marketed by CBS Nashville on a national media level throughout the United States. She will also be responsible for publicizing all CBS Nashville corporate and label activities and coordinating comprehensive publicity campaigns in associated with correlative activities of the Nashville marketing and merchandising executives.

She will also be responsible for initiating and developing



Susan Bindford

long-term country artist publicity game plans involving the CBS New York and Los Angeles press offices where strategic in artists' press development and working with the coastal departments in support of Nashville appearances by any other CBS artists.

Miss Bindford was previously manager of press and public information for CBS Nashville.

## Gusto Signs Sweet

■ NASHVILLE — Gene Hughes, national promotion director for Gusto Records, has announced the signing of Isaac Payton Sweet to an exclusive recording contract with the label. Born in Texas, Sweet has in the past been associated with efforts by Jack Clement, Dickey Lee, Johnny and Edgar Winter, and the Bxotops.

His first Gusto release is titled "Shed So Many Tears," produced by John Owens and Jerry Chestnut.

## E/A Relocates

■ NASHVILLE — Elektra/Asylum Records, country division, has relocated its offices to 1216 17th Avenue South, Nashville 37213.

The move was necessary due to the expansion of E/A's country roster and staff, according to Norm Osborne, national director of country promotion, including the recent addition to the staff of Ewell Rousell as director of sales and marketing. Elektra/Asylum's office was previously located at 1201 16th Avenue South.

## Nashville Report (Continued from page 71)

10 more years to go."

**Mel Tillis** is soon to qualify as a grandfather. 21-year-old daughter **Pam** (Mrs. Rick Mason) is expecting a visit from Sir Stork in early 1979. Pam, a songwriter, sings with Mel's road show.

Mel recently filmed a cameo role in **Clint Eastwood's** movie, "Every Which Way But Loose." It was shot at the Palomino Club in Los Angeles, and Mel says, "I did some singing—and some talking."

**Crystal Gayle** recently scored with "I'll Get Over You." The B-side of **Karen Wheeler's** current Capitol single is "How Will I Get Over You?" Memo to Karen: Ask Crystal!

**Larry Weber's** release of "My Way" on the Panama City, Fla.-based Blue-Gray label is being promoted and distributed by Nashville's World International Group (WIG). Soap opera fans should not have to be told twice that Larry Weber is the actor who plays Barney Dancy in NBC's daytime serial "The Doctors." (Weber gets a strong vocal assist from his wife, French actress **Paulette Weber**.)

WB singer **Emmylou Harris** has been awarded her first certified gold album with "Elite Hotel," also a first for Warner country. Congratulations!

Columbia's bright newcomer **Janie Fricke** picked and sang on a 30-minute jingle promoting United Airlines, which is to be shown to travel agents throughout the U.S.A. . . . The **Bill-Becky Anderson** heir was christened **James William Anderson IV**—but already has been tagged with the nickname of "Jamey" . . . Mercury tub thumpers describe **Reba McEntire's** voice as "big and robust." Yet, the freckle-faced, redhaired Oklahoma native sings softly on the romantic ballad, "Last Night, Ev'ry Night."

**Johnny Cash's** Christmas special (ABC) is going to be taped this year in Hollywood. **Kris Kristofferson**, **Rita Coolidge** & **Steve Martin** are to be guests along with members of the **Carter Family** show.

**Minnie Pearl**, darling of the "dowdy" set, dresses up in high style to headline the Dallas Apparel Mart fashion show Sept. 6-9. Off stage, Minnie is strictly from Halston.

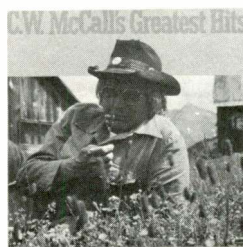
# COUNTRY ALBUM PICKS



### OLD FRIENDS

**CARL JACKSON**—Capitol ST-11760

Jackson's southern inclinations show throughout this collection of cuts, covering the spectrum from bluegrass to rock and roll with a down-home feel present on them all. Most cuts move at a fairly quick pace with a bright, full sound. Standouts include "Sweet Dixie," the title cut, and "Monroe Medley."



### C.W. McCALL's GREATEST HITS

**C.W. McCALL**—Polydor 1-6156

McCall talks and sings mostly about trucking with songs by Bill Fries and Chip Davis, with the exception of "Roses For Mama," which was written by Wilson, Dobbins and Sharpe. A female chorus complements McCall's voice on nearly all cuts, which are fairly consistent with McCall's hit, "Convoy," especially effective.

## John Conlee: From DJ To Disc Star

By **WALTER CAMPBELL**

■ NASHVILLE—With "Rose Colored Glasses" currently hovering at number nine on RW's country singles chart, John Conlee is one of ABC's newest hit artists, but he is by no means a stranger in the music business. Conlee has been a radio disc jockey for the past nine years (including the past two years while he was signed to ABC) and has only recently pursued a recording career full-time, since the success of his single.

"'Rose Colored Glasses' just took off right out of the box and just kept gaining momentum," Conlee said. "I just about had to quit my job at WKQB (formerly WLAC-FM). I wanted to, of course, too. I think we had been on the charts for three weeks, so I decided to go ahead and just get into it, and get ready to do some road work and get the album ready and the next single. Once you do start having success, there are just so many different areas that have to have your attention, and I didn't want the diversion of having to go in every day. All that was on my mind obviously was the music."

Conlee began writing songs four years ago while he was working at WLAC, a beautiful music station in Nashville. He was introduced by Dick Kent to Jim Fogle-son, who was president of what was then called ABC-Dot Records in Nashville, and started pitching songs to him. Kent is still with the radio station and is also now Conlee's manager.

### First Singles

After Conlee was signed to ABC two years ago, he released three

singles, "Back Side Of Thirty," "Let Your Love Fall Back On Me" and "The In Crowd," all of which saw regional success but nothing on a national basis, so Conlee continued at WLAC.

After the success of "Rose Colored Glasses," ABC is planning to market Conlee as a full-time artist.

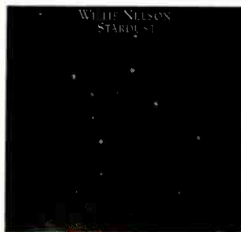
"It's hard to do a whole lot until you have an album," said ABC Nashville national promotion director Ervine Woolsey. "So John's finishing up in the studio right now. The album is planned for release in September and we'll go with showcases and get him on the road to get some exposure. He has already done several radio shows around the country and was one of our featured artists at Fan Fair. The response so far leads us to believe we have a big act ahead with John Conlee."

"This is not just a hobby for me," Conlee added. "I want to have a lot of hits and get out and sing to the folks. That's the game plan, so we're taking it very seriously and going to try to make it in the music business as a singer and a writer [Conlee co-wrote "Rose Colored Glasses" with fellow radio station employee George Baber]. We've been so busy from the time I resigned from the radio station until now that I haven't had time to miss radio too much yet. I was doing the morning show and had to get up at 4 a.m. for the last five or six years, so I can assure you that I don't anticipate ever missing that. Right now I'm just putting all my mental energy into this."

# RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)  
AUG. 19 AUG. 12

AUG. 19	AUG. 12	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>STARDUST</b> WILLIE NELSON Columbia JC 35305 (10th Week)	15
2	2	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	8
3	3	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/United Artists LA 903 H	5



**CHARTMAKER OF THE WEEK**

4	—	<b>HEARTBREAKER</b> DOLLY PARTON RCA AFL1 2797	1
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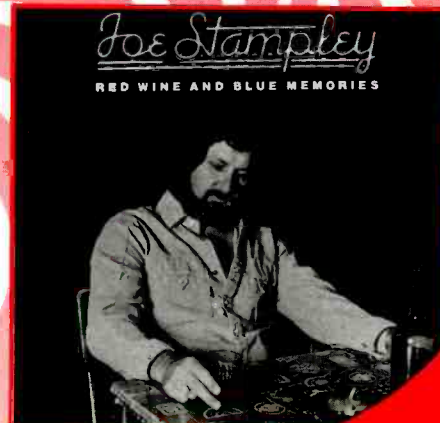
5	4	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	29
6	5	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA AFL1 2780	8
7	6	<b>OH! BROTHER</b> LARRY GATLIN/Monument MG 7626	10
8	7	<b>ROOM SERVICE</b> OAK RIDGE BOYS/ABC AY 1065	10
9	8	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127	20
10	9	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA AFL1 2821	11
11	13	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743	27
12	11	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	130
13	16	<b>ENTERTAINERS... ON AND OFF THE RECORD</b> STATLER BROTHERS/Mercury SRM 1 5007	20
14	21	<b>SON OF A SON OF A SAILOR</b> JIMMY BUFFETT/ABC AA 1046	20
15	22	<b>WOMANHOOD</b> TAMMY WYNETTE/Epic KE 35442	3
16	15	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	19
17	18	<b>CONTRARY TO ORDINARY</b> JERRY JEFF WALKER/MCA 3041	8
18	20	<b>HONKY TONK HEROES</b> CONWAY TWITTY & LORETTA LYNN/MCA 2372	7
19	29	<b>I'M ALWAYS ON A MOUNTAIN WHEN I FALL</b> MERLE HAGGARD/MCA 2375	7
20	17	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	31
21	23	<b>THE VERY BEST OF CONWAY TWITTY</b> /MCA 3043	13
22	33	<b>I BELIEVE IN YOU</b> MEL TILLIS/MCA 2364	8
23	30	<b>BARTENDER'S BLUES</b> GEORGE JONES/Epic KE 35414	3
24	24	<b>THE BEST IS YET TO COME</b> JOHNNY DUNCAN/Columbia KC 35451	3
25	28	<b>QUARTER MOON IN A TEN CENT TOWN</b> EMMYLOU HARRIS/Warner Bros. BSK 3141	29
26	10	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA AFL1 2544	43
27	27	<b>CLASSIC HIGH</b> CHARLIE RICH/Epic JE 35394	3
28	—	<b>ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO</b> /RCA CPL1 2901	1
29	25	<b>LOVE IS JUST A GAME</b> LARRY GATLIN/Monument MG 7616	50
30	31	<b>WHITE MANSIONS</b> VARIOUS ARTISTS/A&M SP 6004	2

31	34	<b>GUITAR MONSTERS</b> CHESTER & LESTER/RCA APL1 2786	8
32	19	<b>OLD FASHIONED LOVE</b> THE KENDALLS/Ovation OV 1733	18
33	12	<b>LOVE ME WITH ALL YOUR HEART</b> JOHNNY RODRIGUEZ/Mercury SRM 1 5011	5
34	14	<b>KEEPS ROCKIN'</b> JERRY LEE LEWIS/Mercury SRM 1 5010	4
35	35	<b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482	151
36	39	<b>HONKY TONK MASQUERADE</b> JOE ELY/MCA 2333	16
37	46	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 104	49
38	54	<b>TANYA TUCKER'S GREATEST HITS</b> /MCA 2032	20
39	26	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/ABC DO 2993	45
40	42	<b>I WOULD LIKE TO SEE YOU AGAIN</b> JOHNNY CASH/Columbia KC 35313	17
41	—	<b>WE BELONG TOGETHER</b> SUSIE ALLANSON/Warner/Curb BSK 3217	1
42	37	<b>THE OUTLAWS</b> WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	139
43	40	<b>LOVE... &amp; OTHER SAD STORIES</b> BILL ANDERSON/MCA 2371	8
44	53	<b>TAKE THIS JOB &amp; SHOVE IT</b> JOHNNY PAYCHECK/Epic KE 35405	39
45	47	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1719	50
46	55	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G	57
47	38	<b>COLLISION COURSE</b> ASLEEP AT THE WHEEL/Capitol SW 11726	6
48	50	<b>LOOK AWAY</b> DOC & MERLE WATSON/United Artists LA 887 H	4
49	45	<b>RED WINE AND BLUE MEMORIES</b> JOE STAMPLEY/Epic KE 35443	3
50	36	<b>BEST OF GENE WATSON</b> /Capitol ST 11782	9
51	41	<b>TOGETHER FOREVER</b> MARSHALL TUCKER BAND/Capricorn CPN 0205	11
52	48	<b>OL' WAYLON</b> WAYLON JENNINGS/RCA APL1 2317	66
53	44	<b>EASTBOUND AND DOWN</b> JERRY REED/RCA APL1 2516	50
54	57	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117	116
55	64	<b>FAMILY ALBUM</b> DAVID ALLAN COE/Columbia KC 35306	15
56	52	<b>IT WAS ALMOST LIKE A SONG</b> RONNIE MILSAP/RCA APL1 2439	50
57	63	<b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE/United Artists LA 771 G	57
58	67	<b>SOFT LIGHTS AND HARD COUNTRY MUSIC</b> MOE BANDY/Columbia KC 35288	21
59	49	<b>SOMEONE LOVES YOU HONEY</b> CHARLEY PRIDE/RCA APL1 2478	25
60	43	<b>LITTLE JUNIOR</b> GARY STEWART/RCA APL1 2779	11
61	56	<b>THE BEST OF THE OAK RIDGE BOYS</b> /Columbia KC 35302	19
62	71	<b>BOLD &amp; NEW</b> EARL SCRUGGS REVUE/Columbia JC 35139	14
63	—	<b>SWEET LOVE FEELINGS</b> JERRY REED/RCA APL1 2764	8
64	—	<b>COUNTRY BOY</b> DON WILLIAMS/ABC DO 2088	31
65	—	<b>SIX PAK, VOL. 1</b> VARIOUS ARTISTS/Lane Star L 4600	1
66	75	<b>BURNIN' THE BALLROOM DOWN</b> AMAZING RHYTHM ACES/ABC AA 1063	19
67	65	<b>THE COUNTRY AMERICA LOVES</b> STATLER BROTHERS/Mercury SRM 1 1125	72
68	51	<b>BILLY CRASH CRADDOCK SINGS HIS GREATEST HITS</b> /ABC AY 1078	9
69	58	<b>BILLY CRASH CRADDOCK</b> /Capitol ST 11758	20
70	62	<b>RONNIE MILSAP LIVE</b> /RCA APL1 2043	88
71	60	<b>KENNY ROGERS</b> /United Artists LA 689 G	93
72	66	<b>SHORT STORIES</b> STATLER BROTHERS/Mercury SRM 1 5001	52
73	69	<b>THAT'S THE WAY LOVE SHOULD BE</b> DAVE & SUGAR/RCA APL1 2477	50
74	72	<b>GREATEST HITS</b> LINDA RONSTADT/Asylum 6E 106	86
75	61	<b>HE WALKS BESIDE ME</b> ELVIS PRESLEY/RCA AFL1 2772	22

## Joe Stampley Red Wine And Blue Memories

His new Epic album featuring the hits "Red Wine And Blue Memories" and "If You've Got Ten Minutes (Let's Fall In Love)"

Produced by Billy Sherrill  
on Epic  
Records  
and  
Tapes



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# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**ZELLA LEHR**—RCA PB-11359

**DANGER HEARTBREAK AHEAD** (prod.: Pat Carter) (writers: D. Allen/D. Cook) (Duchess/Tree/Posey, BMI) (3:30)

Lehr's latest single has a clear sound accented by a steady rhythm which runs strong all the way through. Vocals, material and Pat Carter's crisp production give it potential for acceptance with pop as well as country audiences.

**LYNN ANDERSON**—Columbia 3-10809

**LAST LOVE OF MY LIFE** (prod.: Steve Gibson) (writers: J. Christopher/P. Bunch) (Easy Nine/Baby Chick, BMI) (3:09)

A quiet mood slowly builds to a strong chorus in this love song as Anderson sings with both strength and clarity. A piano, strings and a steady, deliberate rhythm effectively add support.

**RUBY FALLS**—50 States 63

**IF THAT'S NOT LOVING YOU (YOU CAN'T SAY I DIDN'T TRY)** (prod.: Johnny Howard) (writers: Falls/Riis/Rainsford) (Amberways, ASCAP/Blue Max, BMI) (3:06)

Easy and relaxed is the mood of Falls' single. Production is uncomplicated to highlight her smooth, steady voice which moves through the lyrics with strength.

**KENNY DALE**—Capitol P-4619

**TWO HEARTS TANGLED IN LOVE** (prod.: A. V. Mittelstedt) (writer: W. W. Wimberly) (Publicare, ASCAP) (2:58)

Vocals stand out in the production of Dale's single as a female singer adds harmonies. The pace is easy as Dale sings a solid country love song.

**JOHN PRINE**—Asylum 45509

**FISH AND WHISTLE** (prod.: Steve Goodman) (writer: J. Prine) (Big Ears/Bruised Orange, ASCAP) (3:13)

Prine's distinctive style, both as a songwriter and singer, shows its charm for country listeners with its simplicity. The tune features a lighthearted tone along with his special touch of humor.

**JOEY MARTIN**—Nicholodean 1002

**I'VE BEEN A LONG TIME LEAVING (BUT I'LL BE A LONG TIME GONE)** (prod.: Stephen J. Nicholas) (writer: R. Miller) (Tree, BMI) (2:54)

A lively steel guitar starts this catchy country song, as Martin sings a Roger Miller tune about hitting the road. The pace is up-tempo as guitars and drums complement each other.

**HARGUS "PIG" ROBBINS**—Elektra 45514

**LITTLE BITTY PRETTY ONE** (prod.: "Pig" Robbins) (writer: R. Byrd) (Recordo, BMI) (2:50)

Robbins does a "semi-instrumental" with a chanting verse accompanied by an expert piano, steel guitar and fiddle swapping licks amid the quick tempo.

**DANNY HARGROVE**—50 States 64

**I WANNA BE HER #1** (prod.: Johnny Howard) (writer: D. Hargrove) (Blue Max, BMI) (2:53)

A hard, steady rhythm keeps this single lively along with some sharp, spare guitar licks. Hargrove sings with feeling and effectiveness.

**PAUL RICHEY**—Con Brio 138

**HAPPY BIRTHDAY HONEY** (prod.: Bill Walker & Jack Gilmer) (writer: C. Howard) (Butter, BMI) (2:43)

With considerable studio experience, Richey tries a cut himself with this recitation of love. The words are convincing with effective accompaniment on strings, piano and bass.

**JIM MUNDY & TERRI MELTON**—MCM 100

**IF YOU THINK I LOVE YOU NOW** (prod.: Jim Mundy & Nelson Larkin) (writer: J. Mundy) (Mundy/Shermari/Merilark, ASCAP) (2:26)

Mundy and Melton complement each other with harmonies on this pleasant love song. Should see chart action soon.

Kenny O'Dell  
has stepped out from behind closed doors  
and come out lovin',  
on his smash country single,  
"Let's Shake Hands  
And Come Out Lovin'" (CPS-0301)

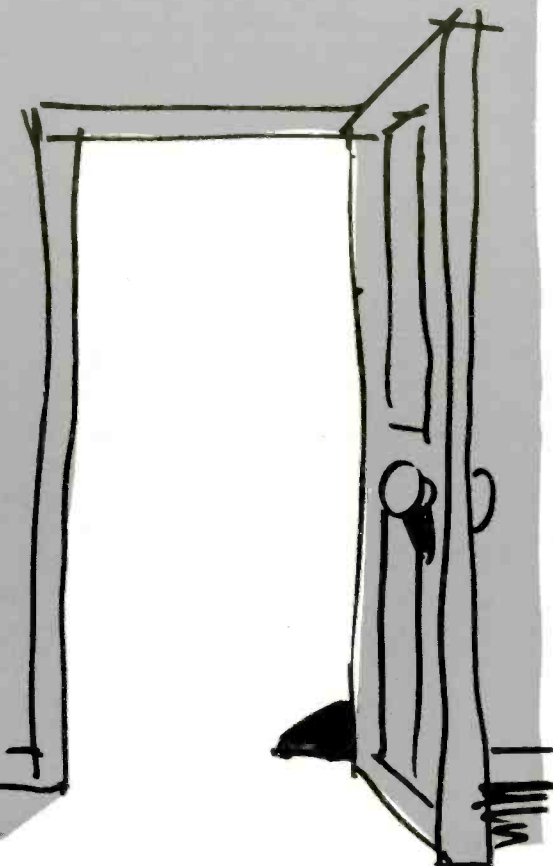
Billboard last week 20\*—this week 17\*

Cash Box last week 15°—this week 14

Record World last week 23°—this week 19°

Produced by Kenny O'Dell

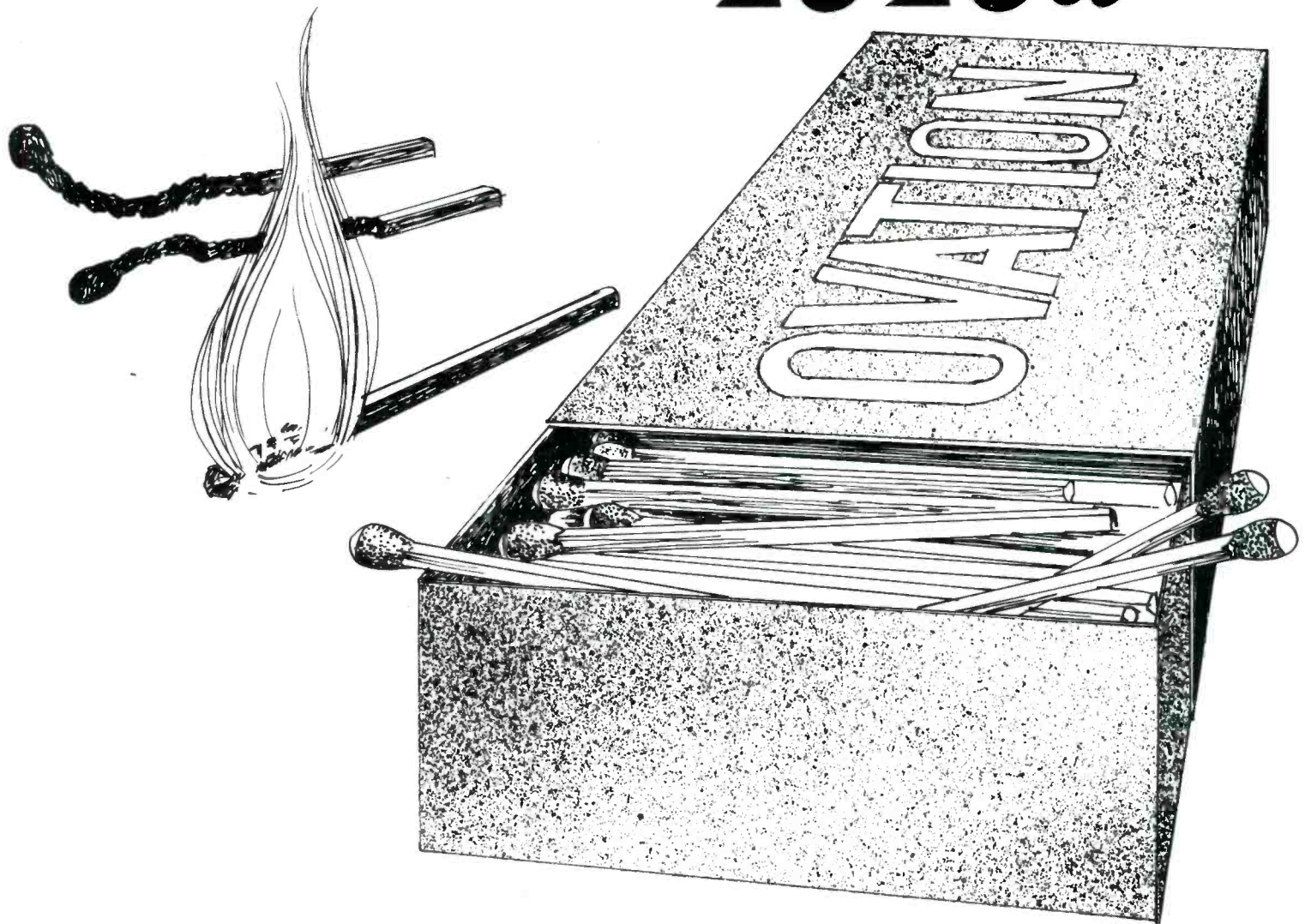
on Capricorn Records.



# RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
AUG. 19	AUG. 12
<b>1</b> 2 TALKING IN YOUR SLEEP CRYSTAL GAYLE United Artists 1214	9
2 1 YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488	11
<b>3</b> 5 WHEN I STOP LEAVING (I'LL BE GONE) CHARLEY PRIDE/ RCA 11287	9
4 4 YOU NEEDED ME ANNE MURRAY/Capitol 4574	15
5 6 WE BELONG TOGETHER SUSIE ALLANSON/Warner/Curb 8597	9
<b>6</b> 8 RAKE AND RAMBLIN' MAN DON WILLIAMS/ABC 12373	8
7 7 FROM SEVEN TILL TEN LORETTA LYNN & CONWAY TWITTY/MCA 40920	9
<b>8</b> 11 I'LL FIND IT WHERE I CAN JERRY LEE LEWIS/Mercury 55028	9
9 9 ROSE COLORED GLASSES JOHN CONLEE/ABC 12356	13
<b>10</b> 14 LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL) JOHNNY RODRIGUEZ/Mercury 55029	7
11 13 I'LL JUST TAKE IT OUT IN LOVE GEORGE JONES/Epic 8 50564	8
12 12 TALK TO ME FREDDY FENDER/ABC 12370	10
<b>13</b> 16 BEAUTIFUL WOMAN CHARLIE RICH/Epic 8 50562	8
<b>14</b> 17 BOOGIE GRASS BAND CONWAY TWITTY/MCA 40929	6
<b>15</b> 19 BLUE SKIES WILLIE NELSON/Columbia 3 10784	6
<b>16</b> 26 I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA 11344	4
<b>17</b> 21 WOMANHOOD TAMMY WYNETTE/Epic 8 50574	6
<b>18</b> 22 HELLO MEXICO (AND ADIOS BABY TO YOU) JOHNNY DUNCAN/Columbia 3 10783	6
<b>19</b> 23 LET'S SHAKE HANDS AND COME OUT LOVIN' KENNY O'DELL/Capricorn 0301	7
<b>20</b> 25 IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE) JOE STAMPLEY/Epic 8 50575	6
21 24 OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/Ovation 1107	9
22 3 LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists 1210	12
<b>23</b> 31 WHO AM I TO SAY STATLER BROTHERS/Mercury 55037	3
<b>24</b> 29 I JUST HAD YOU ON MY MIND DOTTSY/RCA 11293	7
<b>25</b> 10 (I LOVE YOU) WHAT CAN I SAY JERRY REED/RCA 11281	11
<b>26</b> 37 WITH LOVE REX ALLEN, JR./Warner Bros. 8608	4
<b>27</b> 33 PENNY ARCADE CRISTY LANE/LS/GRT 167	5
<b>28</b> 28 UNDERCOVER LOVERS STELLA PARTON/Elektra 45490	7
<b>29</b> 32 THE DAYS OF SAND AND SHOVELS NAT STUCKEY/ MCA 40923	7
<b>30</b> 36 CARIBBEAN SONNY JAMES/Columbia 3 10764	4
<b>31</b> 34 BAR WARS FREDDY WELLER/Columbia 3 10769	7
<b>32</b> 39 IF THE WORLD RAN OUT OF LOVE TONIGHT JIM ED BROWN & HELEN CORNELIUS/RCA 11304	4
<b>33</b> 38 NO LOVE HAVE I GAIL DAVIES/Lifesong 8 1771	6
<b>34</b> 41 EASY FROM NOW ON EMMYLOU HARRIS/Warner Bros. 8623	3
35 15 ANOTHER FINE MESS GLEN CAMPBELL/Capitol 4584	11
<b>36</b> 43 IT'S BEEN A GREAT AFTERNOON MERLE HAGGARD/ MCA 40936	2
<b>37</b> 42 HERE COMES THE HURT AGAIN MICKEY GILLEY/Epic/ Playboy 8 50580	4
<b>38</b> 48 THREE TIMES A LADY NATE HARVELL/Republic 025	5
<b>CHARTMAKER OF THE WEEK</b>	
<b>39</b> — HEARTBREAKER DOLLY PARTON RCA 11296	1
<b>40</b> 47 SINGLE AGAIN GARY STEWART/RCA 11297	4
<b>41</b> 51 HELLO! REMEMBER ME BILLY SWAN/A&M 2046	7
<b>42</b> 50 TONIGHT'S THE NIGHT ROY HEAD/ABC 12383	4
43 45 I DON'T LIKE CHEATIN' SONGS DALE McBRIDE/Con Brio 135	6
44 18 COME SEE ME AND COME LONELY DOTTIE WEST/ United Artists 1209	11
<b>45</b> 55 HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/ RSO 903	4
46 46 KAY JOHN WESLEY RYLES/ABC 12375	7
<b>47</b> 54 I WANT TO BE IN LOVE JACKY WARD/Mercury 55038	4
48 53 I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists 1223	4
49 30 JUST KEEP IT UP NARVEL FELTS/ABC 12374	9
50 20 BETTER ME TOMMY OVERSTREET/ABC 12367	11
<b>51</b> — TEAR TIME DAVE & SUGAR/RCA 11322	1
<b>52</b> 63 NO SLEEP TONIGHT RANDY BARLOW/Republic 024	2
53 56 DON JUAN BILLY "CRASH" CRADDOCK/ABC 12384	4
<b>54</b> 61 THE FEELINGS SO RIGHT TONIGHT DON KING/Con Brio 137	3
<b>55</b> 62 LOVE, LOVE, LOVE SANDY POSEY/Warner Bros. 8610	3
<b>56</b> 64 '57 CHEVROLET BILLIE JO SPEARS/United Artists 1229	2
<b>57</b> 57 MUSIC, MUSIC, MUSIC REBECCA LYNN/Scorpion 0550	7
<b>58</b> 67 DO IT AGAIN TONIGHT LARRY GATLIN/Monument 259	2
<b>59</b> 69 I FOUGHT THE LAW HANK WILLIAMS, JR./Warner Bros. 8641	2
60 65 ANIMAL/I JUST WANTED YOU TO KNOW RONNIE McDOWELL/Scorpion 1553	4
61 44 MY HEART WON'T CRY ANY MORE DICKEY LEE/RCA 11294	6
62 52 WALTZ OF THE ANGELS DAVID HOUSTON/Elektra 45513	9
63 27 ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA 11270	12
64 35 PITTSBURGH STEALERS KENDALLS/Ovation 1109	13
65 70 NORMA JEAN SAMMI SMITH/Elektra 45504	3
66 68 WHISPER IT TO ME BOBBY G. RICE/Republic 023	5
67 40 WHEN CAN WE DO THIS AGAIN T. G. SHEPPARD/ Warner Bros. 8593	13
<b>68</b> 80 LET ME TAKE YOU IN MY ARMS AGAIN JAMES DARREN/ RCA 11316	3
<b>69</b> 77 SWEET FANTASY BOBBY BORCHERS/Epic 8 50585	2
70 72 MOTEL ROOMS LITTLE DAVID WILKINS/Epic/Playboy 8 50571	4
<b>71</b> 78 BORDERTOWN WOMAN MEL McDANIEL/Capitol 4597	2
<b>72</b> 84 FAIR AND TENDER LADIES CHARLIE McCOY/Monument 258	2
<b>73</b> 83 THIS MAGIC MOMENT SANDRA KAYE/Door Knob (WIG) 8 068	3
74 66 (I WANNA) LOVE MY LIFE AWAY JODY MILLER/Epic 8 50568	6
<b>75</b> — WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN RAZZY BAILEY/RCA 11338	1
76 76 YOU MEAN THE WORLD TO ME HOWDY GLEN/Warner Bros. 8616	4
77 75 YOU CAN COUNT ON ME DAVID ALLAN COE/Columbia 3 10753	6
<b>78</b> 93 I'VE GOT AN ANGEL (THAT LOVES ME LIKE THE DEVIL) BOBBY HOOD/Chute 101	2
79 81 BABY BLUE KING EDWARD SMITH IV/Soundwaves 4573	4
80 82 YOU SHOULD WIN AN OSCAR (EVERY NIGHT) CHUCK POLLARD/MCA 40944	3
<b>81</b> — PUT IT ON ME LOUISE MANDRELL/Epic 8 50565	1
<b>82</b> 86 (LET ME BE YOUR) TEDDY BEAR ELVIS PRESLEY/RCA 11320	3
<b>83</b> 49 THERE AIN'T NO GOOD CHAIN GANGS JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	14
84 92 BE YOUR OWN BEST FRIEND RAY STEVENS/Warner Bros. 8603	2
85 85 LOVELESS MOTEL R. C. BANNON/Columbia 3 10771	3
86 79 YOU SNAP YOUR FINGERS DAVID WILLS/United Artists 1196	6
87 58 SPRING FEVER LORETTA LYNN/MCA 40910	13
88 59 PLEASE HELP ME I'M FALLING JANIE FRICKE/Columbia 3 10743	13
<b>89</b> — TOE TO TOE FREDDIE HART/Capitol 4609	1
90 90 SO SAD (TO WATCH GOOD LOVE GO BAD) STEVE WARINER/RCA 11336	3
91 96 SHOW ME A SIGN JIM CHESNUT/ABC Hickory 54033	2
92 91 I'M THE SOUTH EDDY ARNOLD/RCA 11319	3
93 60 TONIGHT BARBARA MANDRELL/ABC 1236	14
94 71 I BELIEVE IN YOU MEL TILLIS/MCA 40900	15
95 99 LONELY SIDE OF THE BED LINDA CASSADY/Cin/Kay 047	2
96 73 THAT'S WHAT MAKES THE JUKEBOX PLAY MOE BANDY/ Columbia 3 10735	14
97 97 GOIN' HOME RON SHAW/Pacific Challenger 1522	3
98 98 LOVE DON'T HIDE FROM ME HUGH X. LEWIS/Little Darlin' 7803	3
99 74 NEVER MY LOVE VERN GOSDIN/Elektra 45438	15
100 100 HOW IS THE SUN IN CALIFORNIA KAREN WHEELER/ Capitol 4595	2

# *Old Flames Can't Hold A Candle To You*



***Ovation Strikes Again!***

**from the forthcoming**

**JOE SUN LP**

**"OLD FLAMES"**

**OV-1734**

# ROSE ROYCE STRIKES AGAIN!



Scoring a direct hit with more highly-charged, crackling good funk 'n' roll. Their reputation for power-packed dance anthems fully established and seldom matched, Rose Royce uses LP number two to strut the *playin'* side of the band. It's guaranteed to strike you as another thunderous achievement for Norman Whitfield and Rose Royce.

**Rose Royce Strikes Again. WHK 3227.**

Produced by Norman Whitfield.

Featuring the single, "I'm In Love (And I Love The Feeling)" WHI 8629

On Whitfield records and tapes.



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