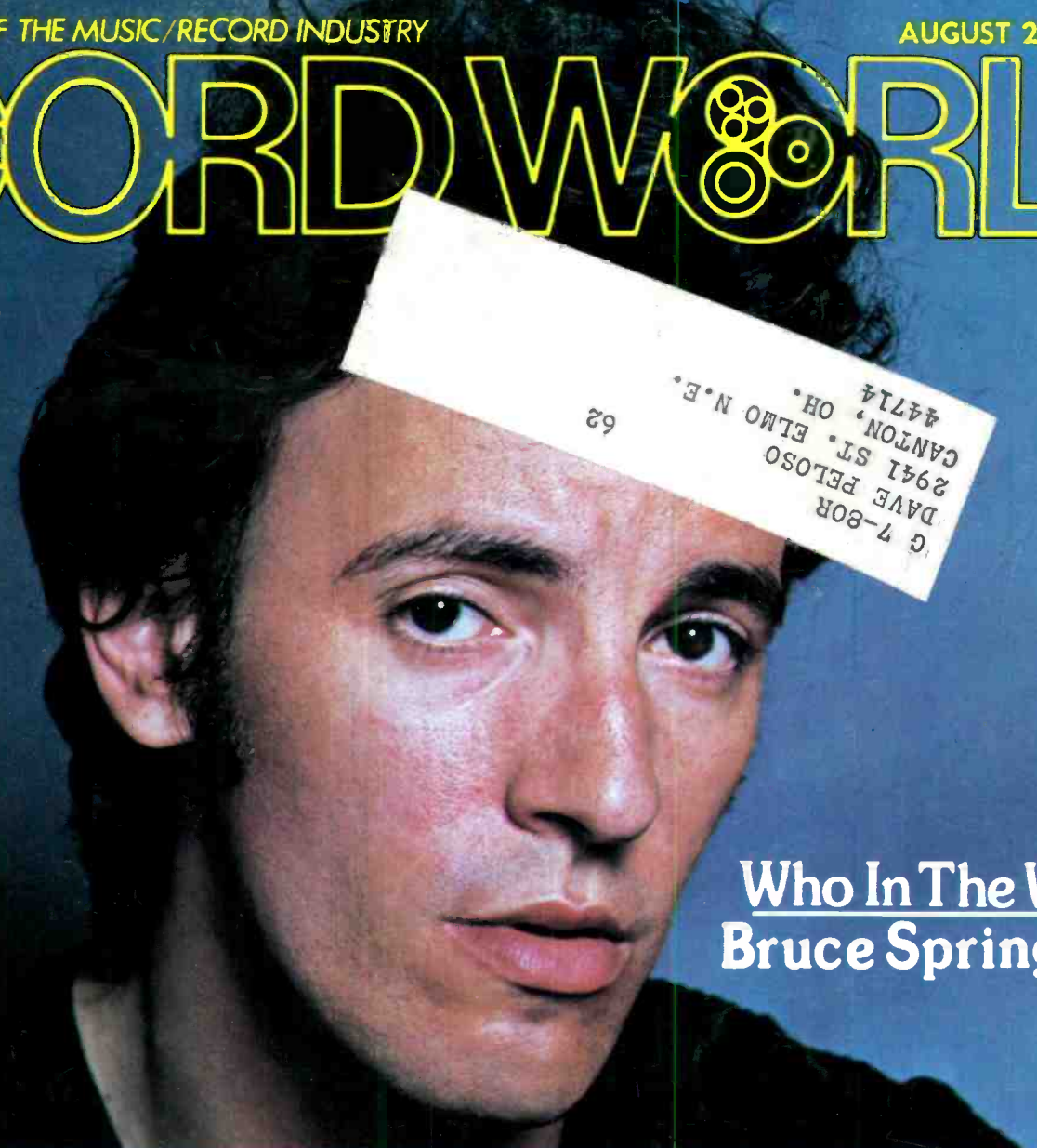


RECORD WORLD



Who In The World: Bruce Springsteen

HITS OF THE WEEK

SINGLES

WINGS, "LONDON TOWN" (prod. by Paul McCartney) (writers: McCartney-Laine) (MPL/ATV, BMI) (3:48). The title track from Wings' latest album should pick up where "With A Little Luck" left off—it's in the "Penny Lane" tradition, with an attractive, light melody played and sung in a quiet but highly effective way. Capitol 4625.

MECO, "THEMES FROM THE WIZARD OF OZ" (prod. by Meco Monardo, Tony Bongiovi & Harold Wheeler) (writers: Allen-Harburg) (Leo Feist, ASCAP) (2:56). These are the original songs from the film, not the "Wiz" tunes, but this disco medley is bound to enjoy some of the latter work's popularity. The effects work well. Millennium 620 (Casablanca).

STEELY DAN, "JOSIE" (prod. by Gary Katz) (writers: Becker-Fagen) (ABC/Dunhill, BMI) (4:30). The concluding track from "Aja" should benefit from that lp's continuing sales and FM popularity. The opening guitar figure is an eerie hook in itself, while the balance of the song blends pop and jazz in fine fashion. ABC 12404.

NATALIE COLE, "LUCY IN THE SKY WITH DIAMONDS" (prod. by Chuck Jackson, Marvin Yancy & Gene Barge) (writers: Lennon-McCartney) (Maclen, BMI) (3:45). Cole displays her versatility on this live recording of a well-known Beatles track. The choruses rock out nicely, giving Cole's fire voice a chance to stretch out. Capitol 4623.

MARILYN MCCOO & BILLY DAVIS JR., "SHINE ON SILVER MOON" (prod. by Steve Cropper & Billy Davis Jr.) (writers: Allan-Knight) (Don Kirshner, BMI/Kirshner Songs, ASCAP) (3:11). This popular duo's Columbia debut is a bright, orchestrated disco number that is no relation to "... Harvest Moon." The vocal trade-offs work well. Columbia 3-10806.

THE SYLVERS, "DON'T STOP, GET OFF" (prod. by Leon F. Sylvers III) (writers: L., J., J., E. & F. Sylvers) (Rosy, ASCAP) (3:08). The Sylvers, too, have changed labels and their debut on Casablanca is a busy-sounding party record that should return them to the pop and r&b charts. Its emphatic message to listeners is quite clear. Casablanca 938.

PAUL ANKA, "BROUGHT UP IN NEW YORK (BROUGHT DOWN IN L.A.)" (prod. by David Wolffert) (writers: Anka-McCormick) (Kappelman-Bandier/Paulanne, BMI) (3:30). Anka's first for RCA (and first with the Entertainment Co.) is a well-crafted pop song with more of a beat to it than his recent singles. Another of his hits is likely. RCA 11351.

VAN HALEN, "JAMIE'S CRY N'" (prod. by Ted Templeman) (writers: Van Halen-Van Halen-Anthony-Roth) (Van Halen, ASCAP) (3:30). The hard-rocking outfit from northern California should add to its popularity with this driving rhythm piece, which may be their most interesting single to date. Its rock energy never lets up. Warner Bros. 8631.

ALBUMS

BOSTON, "DON'T LOOK BACK." Two years in the making, but it will undoubtedly be worth the wait for fans and programmers as Tom Scholz and the group enhance rather than stray from the textured sound that sent their debut to the mega platinum plateau. The first single, "Don't Look Back" already has the earmarks of a major hit. Epic FE 35050 (7.98).

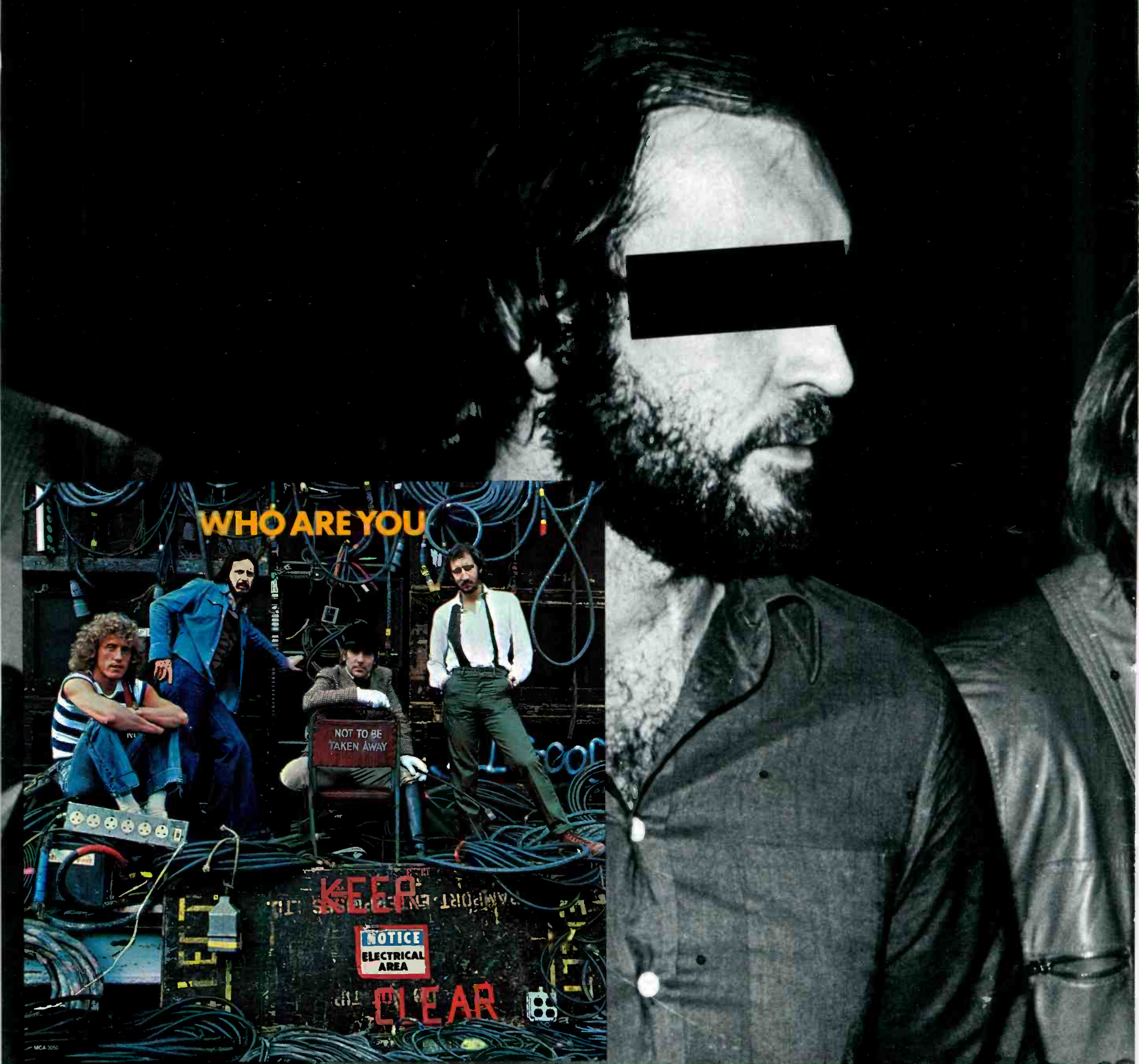
DARYL HALL & JOHN OATES, "ALONG THE RED LEDGE." The duo has finally made the type of studio album that their many fans have been waiting for with side one dominated by blue-eyed soul numbers including the "It's A Laugh" single and side two devoted to solid, hard rock. George Harrison, Robert Fripp and Todd Rundgren assist. RCA AFL1 2304 (7.98).

JOE COCKER, "LUXURY YOU CAN AFFORD." After a couple of lps dominated by mournful ballads, Cocker returns with a new label and a brisk tempoed album produced by Allan Toussaint. A fine selection of material and some classic gravelly vocals finds Cocker in rare form and poised to make a dramatic return to the top of the charts. Elektra 6E-145 (7.98).

BONEY M., "NIGHTFLIGHT TO VENUS." The group that recently scored monumental worldwide success with "The Rivers Of Babylon" follows it up with an equally compelling album of songs. Material ranges from "King Of The Road" and Neil Young's "Heart Of Gold" to Creation's "Painter Man," all scored with inventive arrangements. Sire SRK 6062 (WB) (7.98).



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THE WHO

MCA RECORDS

MCA-3050

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RECORD WORLD

Networks Will Give Pop Music Another Try

By MARC KIRKEBY

■ NEW YORK — Popular music and recording artists won't be abundant on prime time television this fall, but enough specials and series are scheduled to indicate that the networks haven't quite given up the effort to translate the popularity of those artists into ratings successes.

NBC-TV will again be the leader in such popular music programming, according to the network's announced fall schedule. NBC has for several years been the most willing of the three networks to devote prime time programming to youth-oriented musical artists, even though the results (as with the Beach Boys and Bob Dylan) haven't been particularly successful in the Nielsen ratings.

Perhaps the most provocative of NBC's ventures will be "Up-town," a two-hour musical special recalling the great moments in the history of the Apollo Theatre in Harlem. Gary Smith and Dwight Hemion produced the special, the date of which has not been set.

NBC will also present a two-hour salute to the centennial of recorded music; three one-hour country music specials during the Christmas season; and individual specials starring Helen Reddy, Bette Midler, Steve Martin (who has signed a long-term NBC contract), Tony Orlando and Mac Davis.

CBS-TV, which has been the
(Continued on page 65)

FBI Agents Raid Odyssey Whse.

By MIKE FALCON

■ LOS ANGELES — The FBI searched the Odyssey Records warehouse headquarters in Capitola, California on August 11, seizing financial records as part of what an FBI spokesman termed "a continuing investigation." The FBI source also stated that the federal search warrant and accompanying affidavit, which alleges the firm was involved in transporting stolen goods across state lines, were the result of a six-month investigation of the firm's operations.

Subpoenas have been issued for a number of employees of the firm to appear before a fed-
(Continued on page 65)

Phonogram Meet Stresses Revitalization; Custom Labels, Promotion Are Highlighted

By ALAN WOLMARK

■ CHICAGO—This year's annual Phonogram and associated labels convention was held here August 11-13, highlighted by predictions of a massive revitalization of Phonogram on all levels and the introduction of its restructured roster of associated labels.

Convention events centered on formal and informal personnel gatherings, product presentations by each associated label and a heavy concentration on analyzing the Phonogram approach to a well-coordinated radio promotion effort and a thorough understanding of radio programming procedures.

After a late Friday night (11) barbeque and informal introductions, Saturday morning's opening speech by executive vice president/general manager Charles Fach set the tone of the proceedings for the two-day National Promotion Convention '78 stressing that Phonogram is "on the verge," an expression which would pop up time and time again, particularly referring to the recent acquisitions of associated labels Lone Star and DJM and the strong pop market assault scheduled for the very near future. Fach described Phonogram as "on the verge of a veritable record explosion," pinpointing the label as a leader in the black music field progressing at "33 percent ahead of last year," the Statler Brothers pressing for status as a mass market act, and the rebuilding of a pop roster led by new releases from City Boy, The Cryers and Fonda Feingold.

Harry Losk, VP sales/associated labels, hosted Saturday morning's (12) presentations by executives of Phonogram's four associated labels. First off was Phonogram's latest link in the chain, DJM, which brings to the fold Johnny Guitar Watson, Horslips and Papa John Creach among others. The new association marks somewhat of a reunion, said DJM general manager Carmen LaRosa, since Phonogram worked quite successfully in the '60s with DJM on the Troggs.

Other associated label presentations included president Guer-
(Continued on page 65)

Radio, Racks and New Releases Highlight Moss' Plans for Classical Vox/Turnabout

By SPEIGHT JENKINS

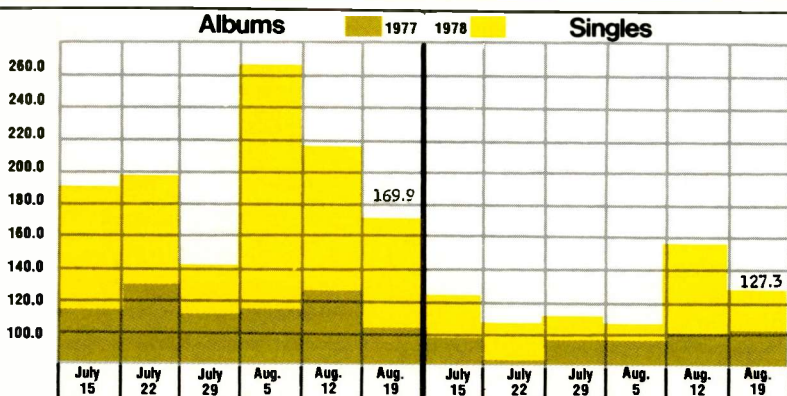
■ NEW YORK—Ira Moss, president of Vox/Turnabout since May, is bringing new ideas into his record company and turning them into saleable product almost faster than his employees can move. The Brooklyn-born executive was caught by RW in midflight the other day and discussed some of his more exciting new projects.

The overall thrust of his operation is not, he pointed out, to create a company totally different from the one George Mendelssohn has nurtured for the last 33 years. What he wants to do is to

keep the Vox concept of completeness of classical repertory (all the orchestral Saint-Saens, all the Ravel, all the Gershwin, complete Liszt for piano and the like), add some new, quality product and present it more accessibly to what he feels is an eager public.

One innovation beginning Sept. 17 will be the Vox Hour on WQXR, the radio station of The New York Times and one of the leading classical music stations in the country. Working closely with Walter Neimann, WQXR's president, Moss worked out an hour program in which his predecessor, Mendelssohn, will present Vox records at an ideal time slot:
(Continued on page 60)

RECORD WORLD SALES INDEX



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

Newspaper Strike Enters Second Week; Music Industry Impact Has Been Slight

By MARC KIRKEBY

■ NEW YORK—The music industry has yet to suffer significantly from the week-old strike against the three leading daily newspapers here, with promoters, retailers and label advertising chiefs hopeful that the strike will be settled before Labor Day.

"Basically it happened at a good time," said Elliot Mavorah, buyer for the Disc-O-Mat stores. "August is not that great a month, so it hasn't affected us that much.

Whatever [advertising] would have gone in print I guess will just have to wait."

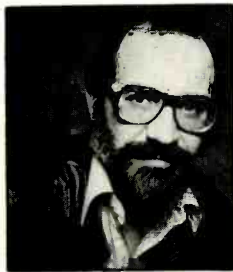
Mavorah's counterparts at the other New York retail outlets were generally in agreement with him. No significant amount of co-op advertising (done jointly with a record manufacturer) has yet been cancelled or placed in other papers.

New York's two leading weekly
(Continued on page 64)

contents



■ **Page 20.** The second part of Record World's Dialogue with RSO Records president Al Coury takes the label up to date on its three smash soundtracks and the problems their distribution has caused, and looks at what the company has in mind to maintain its enormous chart momentum. Promotion VP Rich Fitzgerald also joins in the discussion.



■ **Page 16.** From record company executive to successful producer (with George Benson and others) and back to a record company post: Tommy LiPuma, VP of A&M's revamped Horizon label, has big plans for his new roster, and feels his studio and business expertise will go well together. He spoke to RW about his goal of a diverse, progressive company.

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POWERHOUSE PICKS

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Kenny Loggins (Columbia) "Whenever I Call You 'Friend'."

This disc has excellent airplay spread across the country with good moves in major markets and secondaries.

Anne Murray (Capitol) "You Needed Me."

A proven top 10 record in three major markets, it continues to pull in numerous heavies.

ASCAP Rebutts CBS; Court Battle Goes On

By BILL HOLLAND

■ WASHINGTON — ASCAP, in its opposition reply to the recent scathing CBS Supreme Court brief, not only contradicts the CBS allegations that the society's blanket license methods are examples of "price-fixing," but contends that CBS is espousing "a new theory of price-fixing" as well.

In the written reply filed this past week at the Supreme Court, ASCAP counsel states that when CBS calls the blanket license agreement a "blatant case of price-fixing," it can "make these claims only by ignoring history, the undisturbed findings of fact by the District Court (the court which first rendered a pro-ASCAP decision) and the pertinent legal authorities."

In the ten-page statement, ASCAP further states that CBS devoted "the bulk of its brief to espousing a new theory of price-fixing so unlimited in scope as to make virtually any cooperative or joint economic activity on price illegal per se."

The reply asserts that ASCAP's (Continued on page 64)

ABC Names Mendelsohn Senior VP, Marketing, Leisure Attractions Div.

■ NEW YORK — The appointment of Herbert J. Mendelsohn as senior vice president, marketing, for ABC Leisure Attractions, a division of American Broadcasting Companies, Inc., has been announced by John E. Campbell, president of the division. The appointment is effective Sept. 5.



Herbert J. Mendelsohn

In his new position, Mendelsohn will be responsible for all marketing, promotional, production and sales programs for the division's activities.

Mendelsohn joins the division from ABC Record and Tape Sales Corp., where he served as president from December, 1975, until the division was sold to Lieberman Enterprises last month. He (Continued on page 33)

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KSRT—Stockton
KAWY—Casper
WQSR—Tampa
WZMF—Milwaukee

WXRT-FM—Chicago
WIOQ-FM—Philadelphia
KSHE—St. Louis
KFMY—Eugene

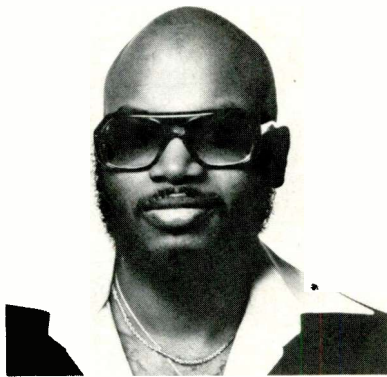
KGLR—Reno
WORT—Orlando
WGVL—Gainesville
KFLG—Flagstaff

WVAF-FM—Charleston, W. Va.
KWFM—Tucson
KADI—St. Louis
WRNW—New York

KTOB—Petaluma
WJAX—Jacksonville
WIBA—Madison
KNAC—Long Beach

CBS Names Eley Natl. Promotion VP, Black Music Mktng.

■ NEW YORK — Bruce Lundvall, president CBS Records Division, has announced the appointment of Paris Eley to vice president, national promotion, black music marketing, CBS Records.



Paris Eley

In his new capacity, Eley will be responsible for overseeing the promotion activities of the black music marketing national and field staffs in ensuring maximum exposure for albums and singles released on the Columbia, Epic, Portrait and CBS Associated Labels. Eley will report directly to LeBaron Taylor, vice president, black music marketing, CBS Records.

Eley joined CBS Records in 1975 as local promotion manager, black music marketing, for the Houston market. Prior to joining CBS Records, he served as program director at KCOH in Houston. In 1976 Eley moved to New York as associate director, product planning, east coast black music marketing, CBS Records. In 1977 he was named director, merchandising, black music marketing, CBS Records, the position he has held until his current move.

MCA To Release 'Wiz' Soundtrack

■ LOS ANGELES—"The Original Motion Picture Soundtrack 'The Wiz'" will be released on MCA Records mid-September, announced J. K. Maitland, president of the label.

Produced by Quincy Jones, the album contains 23 numbers combining Charlie Small's award-winning score from the original Broadway musical, plus new Quincy Jones material, some of which he collaborated on with Nick Ashford and Valerie Simpson.

Featured on the MCA soundtrack are Diana Ross, Michael Jackson, Richard Pryor, Nipsy Russell and Lena Horne. Also appearing is Mabel King, who recreates her Broadway role for the film.

Polymusic Becomes Polygram Direct Mktng.

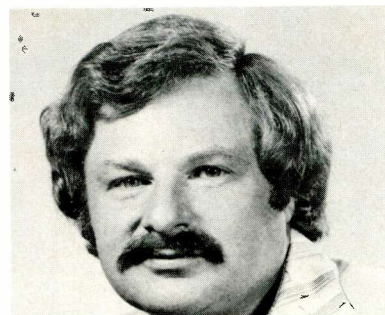
■ NEW YORK—Coen Solleveld, chairman of the worldwide Polygram Group, has announced that Polymusic, Inc., its U.S. direct marketing operation, has been renamed Polygram Direct Marketing, Inc.

The name change is the latest move by the Polygram Group to more clearly identify all its international music and recording companies as part of the parent company. Earlier this year, Polygram's U.S. distribution arm, Phonodisc, Inc., became Polygram Distribution, Inc.

The major program operated by Polygram Direct Marketing is the "International Preview Society," a negative-option classical record club that sells multi-record sets of Philips and Deutsche Grammophon (both Polygram-owned labels) through the mail.

Screen Gems Names Tannen N.Y.-Based VP

■ NEW YORK—Lester Sill, president of Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc., has announced that Paul Tannen, vice president, Nashville, has been appointed vice president and director, professional activities with headquarters in New York City. He will be responsible for all the company's publishing activities in the east.



Paul Tannen

Charlie Feldman has been promoted to general manager, Nashville, replacing Tannen. Feldman has been with Screen Gems over four years. On the west coast, Ira Jaffe, vice president, creative affairs, will continue to direct west coast publishing activities. Tannen, Feldman and Jaffe will report to Barry Kimmelman, executive vice president.

Reporting to Ira Jaffe in Hollywood are Kim Espy, general professional manager, west coast; Tad Maloney, professional manager, and Ronnie Grakal heading up talent acquisition. Reporting to Tannen in New York will be Bob Currie, professional manager. In Nashville, Richard Allen, professional manager, will report to Feldman and an additional professional manager is being sought.

Also under the division's aegis is the Great Awards Collection, another classical club.

Another Club Ready

Abe Wiesel, who became president of Polymusic three years ago after a dozen years with Columbia House, noted that the company is about to test-market yet another club, "Classical Favorites," a budget-line, 44-unit continuity program. Two records will be offered each month over a 22-month period to subscribers. "Classical Favorites" will also be available for syndication to major companies to offer to their own clients.

Syndication

Syndication to third parties, such as the current "Carnegie Hall Library of Classical Music" done for American Express, is one of the company's functions.

Parton To Give Free N.Y. Concert

■ NEW YORK—Mayor Edward I. Koch has announced that RCA artist Dolly Parton will give a half-hour concert for the people of the City of New York on Monday, August 21 at 12:30 p.m. in City Hall Plaza. The Mayor will greet Miss Parton upon her arrival at City Hall, and present her with the Key to the City in a brief welcoming ceremony prior to her concert.

Press Conference

The Mayor said that following the concert Dolly will hold a "People's Press Conference" to thank her fans in New York. At the conference, Miss Parton will answer questions from fans which until now she's been unable to do on a person to person basis.

On the evening of August 22, Miss Parton will be performing a sold out concert at the Palladium.

Making the Most of It



Donny Most of the TV series "Happy Days" is pictured with his producers applying the finishing touches to his debut album for Venture Records. Pictured from left: Donny Most, Cecile Barker and Tony Camillo.

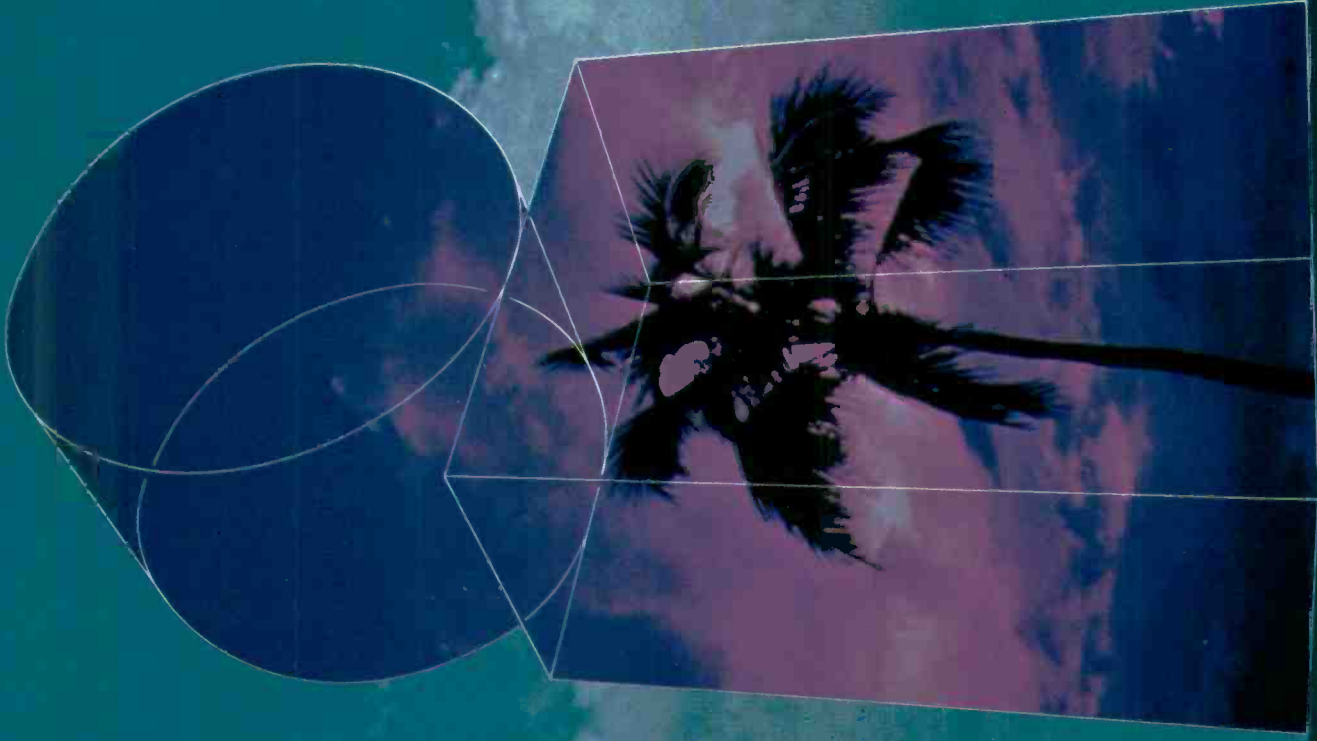
Boston Campaign Set As New LP Sales Soar

■ NEW YORK — Both the new single and album by Epic artists Boston enjoyed exceptional sales and airplay last week, according to the company, with an advertising and merchandising campaign in support of the records already having begun.

The album, "Don't Look Back," shipped two million copies, while the single, also titled "Don't Look Back," has reportedly passed the million mark in sales after only three weeks. Boston's first album has sold more than 6.5 million copies, according to Epic.

The release of the Boston album has been supported by a full-scale Epic marketing campaign, including 30-second TV advertising, local print ads, a radio advertising campaign which will be launched over Labor Day weekend, and extensive trade advertising. The initial merchandising behind "Don't Look Back" began as far back as Christmas of last year, when Epic placed full-page color ads in selected consumer publications. Just before the release of the single and album, a series of full-page teaser ads ran in the trade publications.

The merchandising in support of "Don't Look Back" extends to a wide range of in-store display material. Fiber-optic light boxes with a design built around the Boston logo, posters, neon display pieces, and 3-dimensional dye-cut mobiles were prepared in advance of the release of the Boston album and single. In order to accommodate the tremendous customer demand for the new Boston releases, a large number of retailers throughout the country have set up individualized displays and sales locations. Tower Records in Seattle has provided a trailer in its parking lot reserved for the sale of the two Boston albums.



Mo Ostin and Warner Bros. Records warmly welcome Chris Blackwell and Island Records warmly and at long last. Patience is a virtue and virtue is its own reward.

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BOB MARLEY & THE WAILERS CURRENT ALBUM KAYA **ROBERT PALMER** NEW SINGLE "YOU OVERWHELM ME" FROM ALBUM DOUBLE FUN **ROUNDTREE** NEW SINGLE "GET ON UP"

MANUFACTURED AND DISTRIBUTED BY WARNER BROS. RECORDS, INC.



RECORD WORLD CHART ANALYSIS

Commodores Recapture the Top Spot; Taste of Honey, Foreigner Moving Up

By ALAN WOLMARK

After briefly holding the #1 slot this summer, the Commodores (Motown) have regained it from Frankie Valli (RSO) while capturing the same status as an r&b single, making it the top crossover item of the week. Overwhelming sales across-the-board added that final boost to the song's massive airplay. Another strong crossover, A Taste Of Honey (Capitol), hitting top 10 at most r&b and pop stations with its #1 base in Miami, is at a bulletted #3 pop-side.

This week's top ten reflects solid upward movement for key bulletted singles including Foreigner (Atlantic) at a bulletted #5 going top ten across the country and #1 in San Diego supported by the "Double Vision" lp bullet-

ing at #3, and Olivia Newton-John (RSO) at #8 bullet.

Regaining her bullet, Evelyn "Champagne" King (RCA) comes in at #11, attributing rising sales and radio action to the surge. Andy Gibb (RSO), solidifying top chart strength, is scoring top ten reports throughout the south, midwest and west for a #13 bullet. Also in the top 20 are Exile (WB/Curb) at #15 bullet spreading out from the south and Earth, Wind & Fire (Columbia), the leader of three singles from the "Sgt. Pepper" soundtrack, at #16 bullet while garnering #7 bullet r&b. "Sgt. Pepper's" two other bulletting singles are already in the 50s with Aerosmith (Columbia) at #55 and Robin Gibb's (RSO) solo getting major adds for the #58 spot.

Chris Rea's (Magnet/UA) first single from his debut lp, in its eighth week, is filling its airplay

holes coming in with a bulletted #20; Nick Gilder (Chrysalis) is at #21 bullet and Rick James Stone City Band (Gordy), a top 10 r&b single strong in typical crossover markets, is at #25 bullet.

Harvest's Little River Band is at #26 bullet scoring four and five point jumps at many stations (see AM Action) followed by the "Grease" soundtrack's "Summer Nights" (RSO), bulletted at #27, in its fourth week already going top 10 at majors in San Francisco, Washington, D.C., Cincinnati, New Orleans and Houston. Bob Seger (Capitol) is bulletting at #30; Foxy (Dash), picking up WABC, is at #31 bullet and Anne Murray (Capitol) at #32 bullet.

One of the most added records recently and spreading is Kenny Loggins (Columbia) at #33 bullet (see AM Action). Last week's Chartmaker, Boston (Epic), is continuing with massive airplay and racking up chart action in its second week at majors, this week at #34 bullet. Also in the 30s are John Paul Young (Scotti Bros.) at #35 bullet; the Cars (Elektra) at #37 bullet; and the Kinks' (Arista)

first hit single in a long time is picking up majors and secondaries for a #38 bullet.

Moving well and achieving more complete spreads are The McCrarys (Portrait) at #42 bullet and Barbra Streisand (Columbia) at #44 bullet.

Jumping 13 slots to #46 bullet is Gerry Rafferty (UA) following up on the strong lp cut exposure it initially received. The biggest jump though this week was for Linda Ronstadt (Asylum) up 17 points to #49 bullet. LTD (A&M) is at #52 bullet; Dan Hill (20th Century) at #53 bullet; and Billy Joel (Columbia) at #54 bullet.

Three weeks of concentrated lp cut airplay prompted the release of Steely Dan's (ABC) "Josie" which is this week's Chartmaker at #59 bullet. Trooper (MCA) is at #62 bullet; Carly Simon's duet with James Taylor (Elektra) at #63 bullet; breaking in Seattle and Atlanta, Alicia Bridges (Polydor) is at #64 bullet; Meat Loaf (Epic/Cleveland Intl.) at #65 bullet; Stonebolt (Parachute) at a bulletted #67; a 14 point leap for the
(Continued on page 58)

'Grease' Is #1 Despite Stiff Competition; Cassidy Hot, Trower Takes Chartmaker at #89

By MIKE FALCON

Although the sales picture shows increasingly intense competition from a number of albums, the soundtrack from "Grease" (RSO) retains the #1 spot on the basis of uniformly large sales across the board at numerous accounts. "Natural High" (Motown) moves to #2 bullet on the basis of massive r&b sales and retail action with strong rack action supplementing this activity. "Double Vision" (Atlantic) by Foreigner is #3 bullet, sparked by huge rack activity and a strong single in "Hot Blooded." "Some Girls" (Rolling Stones) drops to #4, but it should be pointed out that it continues to sell well. Increased sales competition in the racks, however, has moved some lps above it. #5 remains the same: the soundtrack to "Sgt. Pepper's Lonely Hearts Club Band" (RSO), which is reporting massive rack sales.

Pablo Cruise

At #6 bullet is Pablo Cruise's "Worlds Away" (A&M) with excellent rack sales, up from #8

last week. "Saturday Night Fever" (RSO) moves to #7 from #6, while "Shadow Dancing" (RSO) by Andy Gibb drops a notch to #8 and Bob Seger's "Stranger In Town" (Capitol) holds at #9. Teddy Pendergrass (Phil. Intl.) moves to #10 from #11.

Top 100 Bullets

Bullets in the top 100 include #15, "Blam" (A&M) by The Brothers Johnson, which is picking up rack activity after having established r&b sales. #23 bullet, "A Taste Of Honey" (Capitol) is pushed by a #3 single on the pop chart and has broken into all markets from an east coast base. Rick James Stone City Band (Gordy) goes to #25 bullet, fueled by good rack activity and a strong single. Kenny Loggins (Col) moves to #31 bullet on uniform retail strength. Shaun Cassidy (Warner/Curb) made a 19-slot jump to #48 bullet, with strong retail action underscoring the tremendous rack activity that has occurred almost instantly. #46 bullet, The Emotions (Col), shows r&b and pop account sales.

Crossover

Michael Henderson (Buddah) moves to #51 bullet on good

crossover rack and retail activity. Little River Band (Harvest) has sales action on retail levels that push it to #52 bullet, while The Cars (Elektra), #53 bullet, has moved sales activity out of the east and broadened it to include the midwest. Slave (Cotillion) has

gone to #62 bullet on the basis of pop and r&b account activity, with the racks yet to come in strongly. #59 bullet is Dolly Parton (RCA) which, along with last week's Chartmaker Roy Ayers (Polydor), now at #64 bullet, is
(Continued on page 58)

REGIONAL BREAKOUTS

Singles

East:

Little River Band (Harvest)
Kenny Loggins (Columbia)
Boston (Epic)
John Paul Young (Scotti Bros.)
City Boy (Mercury)

South:

Travelta/Newton-John (Summer)
(RSO)
Foxy (Dash)
Anne Murray (Capitol)
Kenny Loggins (Columbia)

Midwest:

Nick Gilder (Chrysalis)
Anne Murray (Capitol)
Kenny Loggins (Columbia)
Boston (Epic)
Kinks (Arista)
Cars (Elektra)

West:

Travelta/Newton-John (Summer)
(RSO)
Foxy (Dash)
Cars (Elektra)
Kinks (Arista)

Albums

East:

Robin Trower (Chrysalis)
Foxy (Dash)
Walter Egan (Columbia)
Chick Corea (Columbia)
Switch (Gordy)

South:

Robin Trower (Chrysalis)
Foxy (Dash)
Exile (Warner/Curb)
Ambrosia (Warner Bros.)
Switch (Gordy)

Midwest:

Robin Trower (Chrysalis)
Foxy (Dash)
Walter Egan (Columbia)
Chick Corea (Columbia)
Ambrosia (Warner Bros.)
Fatback Band (Spring)

West:

Robin Trower (Chrysalis)
Foxy (Dash)
Walter Egan (Columbia)
Exile (Warner/Curb)
Ambrosia (Warner Bros.)

London Town.



The New Single

MCA To Release Skynyrd Album

■ LOS ANGELES — "Skynyrd's First And . . . Last" will be released September 5, according to J. K. Maitland, president/MCA Records. While the original sessions for this Lynyrd Skynyrd album were recorded in Muscle Shoals in 1970 and 1971, the band and its management, along with MCA Records, stress the fact that prior to the accident last October, this LP had been scheduled for release in the spring of 1978.

Both the original version of "Free Bird" and "One More Time," which is included on the band's platinum album, "Street Survivors," were recorded during these Muscle Shoals session.

In 1975, while recording their fourth MCA album, "Gimme Back My Bullet," Lynyrd Skynyrd purchased the Muscle Shoals tapes from producer Jimmy Johnson and began the project of re-mixing, overdubbing background vocals and generally re-reading the tapes for release.

Nine Cuts

"Skynyrd's First And . . . Last" contains nine cuts written by Ronnie Van Zant, Gary Rossington, Allen Collins and Rickey Medlocke (early Lynyrd Skynyrd member).

Pickwick of Canada Names Bibby VP/GM

■ LOS ANGELES — Bob Newmark, general manager, Pickwick Records, has announced the appointment of Richard Bibby to the post of vice president and general manager, Pickwick Records of Canada Limited.



Richard Bibby

Bibby entered the music industry in August, 1961 as manager of the retail Disc Shop in London, Ontario. He joined MCA Records (Canada) in October 1965, as a sales representative in Ontario, later becoming sales manager. Since then, he has held numerous positions within the company, including national sales manager, vice president & general manager of MCA's Canadian operation; and most recently the vice president & general manager position at MCA Records Inc. in the United States.

UA Sets Campaign For Rafferty Album

■ LOS ANGELES—United Artists Records has announced a retail store contest designed to maintain sales on Gerry Rafferty's platinum "City To City" album.

The contest challenges retailers in three categories to build an original display using the "City To City" theme. (Retailers will be grouped as up to 3000 square feet, 3000 to 10,000 square feet, and over 10,000 square feet.)

First prize winners in each category will receive Betamax video tape recorders, second prize winners 19" Sony color television sets, third prize winners a Transoceanic short wave Zenith radio, and 10 runners-up in each category United Artists windbreakers.

Retailers must submit photographs of their displays by September 28 to City Contest, United Artists Records Marketing Department, 6920 Sunset Blvd., Los Angeles, CA 90028.

The contest will be held in conjunction with a new wave of consumer advertising including print, radio and TV.

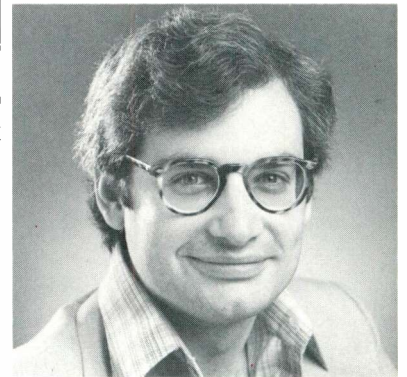
A&M Names Haverty Intl. Admin. Manager

■ LOS ANGELES—David Hubert, vice president, international department, A&M Records, has announced that Doug Haverty has been appointed international administrative manager.

Haverty will be responsible for all administrative and affiliate matters pertaining to A&M's 45 international licensees worldwide, as well as international royalty earnings, sales and release dates for product for all affiliates.

Epic Names Charne Natl. Merch. Dir.

■ NEW YORK—Jim Tyrrell, vice president, marketing, Epic/Portrait/Associated Labels, has announced the appointment of Jim Charne to director, national merchandising, Epic, Portrait, and Associated Labels.



Jim Charne

In his new position, Charne will be responsible for coordinating all merchandising activities on behalf of albums and singles released on the Epic, Portrait and CBS Associated Labels. He will report directly to Jim Tyrrell.

Charne joined CBS Records in 1969 as one of the original CBS college representatives, located in Madison, Wisconsin. In 1972 he was appointed the first Epic local promotion manager in Minneapolis, and was responsible for all promotional activities for Nebraska, Minnesota, North and South Dakota and Iowa. In 1973 Charne came to New York as an Epic product manager, and in 1977 was named associate director, product management, E/P/A. In November, 1977 Charne was promoted to director, product management, east coast, E/P/A, the position he has held until his current move.

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

Through Strong Product



Gold for REO Speedwagon



The members of Epic recording group REO Speedwagon were recently presented with gold record awards for their latest album, "You Can Tune A Piano But You Can't Tuna Fish." The group is now in the midst of an extensive nationwide tour. Pictured at the presentation are, from left: (top) John Baruck, manager; Bruce Hall of REO; Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels; Alan Gratzner and Gary Richrath of REO; Becky Shargo, Epic west coast a&r; (bottom) Kevin Cronin and Neal Doughty of REO.

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

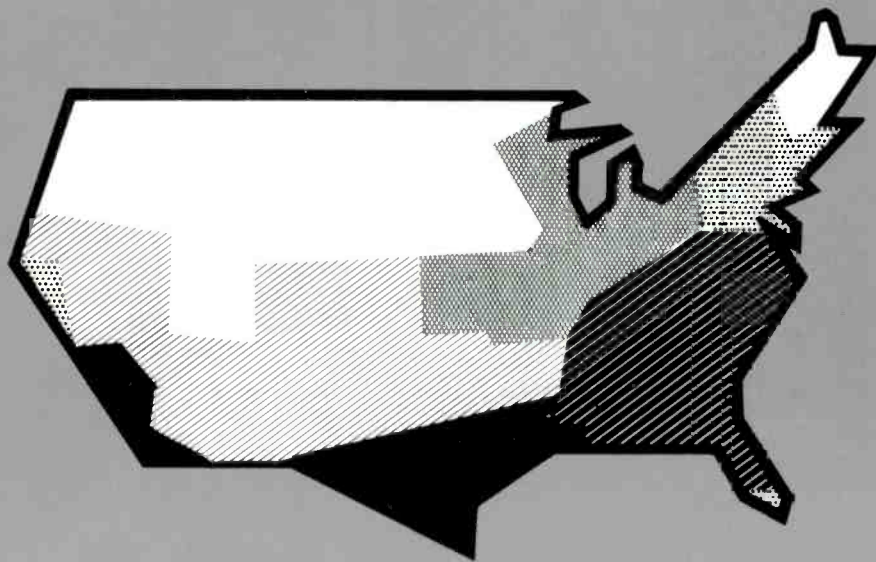
"I find that the radio marketplace brings records to my attention that might be right for San Francisco that I might otherwise miss by just reading a national chart."

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

Pierce Arrow Pity the



Rich



Em. Schongut

INVEST IN PIERCE ARROW'S FUTURE.

You know them individually as among the most prominent and original voices of the singer/song-writer era: Robin Batteau, David Buskin, Robert G. Chouinard, Werner Fritzsching, Jeff Kent and Doug Lubahn. And now they've joined forces once again to create an album filled with the rhythms of the city and the beauty of the countryside—all of which makes Pierce Arrow one of the most talked-about new sounds in America.

“Pity the Rich.” You can
JC 35307
bank on it. Pierce Arrow.
**On Columbia Records
and Tapes.**

PRODUCED BY MEDRESS & APPELL PRODUCTIONS, INC.



Individual Producers: Produced by Hank Medress & Dave Appell.
Produced by Ron Albert & Howard Albert (for FAT ALBERT
PRODUCTIONS, INC.)



Management by John Scher & Bert Holman for Monarch Entertainment.

Exclusive Booking: ICM

ICM

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Arista Sues CBS Over Knight Signing

■ NEW YORK — Arista Records has brought suit against CBS Records and Gladys Knight asking \$100 million in compensatory and punitive damages in what the company charges is a deliberate attempt to induce away an artist contractually bound to Buddah Records and thereby interfere with Arista's distribution of Buddah Records.

The suit, which is for \$25 million each in compensatory damages from Knight and CBS, plus an additional \$50 million in punitive damages from the two parties, claims that CBS Records, with knowledge of Knight's commitment to Buddah through an exclusive-services contract with Perfection In Performance Inc. courted her as a recording artist. This action, Arista claims, was an attempt by a huge entertainment conglomerate to step between a competitive company and an artist and hinder the Buddah-Arista distribution pact. This Arista suit is independent of the suit previously brought by Buddah Records against the same parties.

While CBS Records has announced that Knight has signed a contract with Columbia Records, Buddah, which is marketed and distributed by Arista, has recently released a Gladys Knight & the Pips album and single, "It's A Better Than Good Time."

A CBS Records spokesperson said the company would have no comment on the lawsuits.

Atlantic Names Two Product Managers

■ NEW YORK—Nancy Huang and Susan Posner have joined Atlantic Records' newly-organized product management department, it has been announced by senior vice president/general manager Dave Glew. The two new product managers report directly to director of product management Jim Lewis.

Ms. Huang and Ms. Posner will serve as liaisons between the recording artists & their managers and the various departments within the Atlantic/Atco organization.

Backgrounds

Nancy Huang was most recently a financial analyst and stock broker, working for the firm of Smith, Barney, Harris, Upham—where she specialized in entertainment stocks.

Prior to becoming a product manager, Susan Posner served as assistant to Atlantic Records' vice president of a&r for three years. She joined the company in 1975 after spending three years in London, where she worked for the Kinamusic company.

E/A Hosts First Promo Workshop

■ LOS ANGELES — Elektra/Asylum Records held the first of its new day-long training workshops for promotion representatives recently at its New York offices, under the direction of Rip Pelley, national field promotion manager.

The sessions, which included newly hired promotion reps from Cleveland, Detroit and Richmond, focused on the structure of the company, the WEA distribution system, and the industry as a whole. New product was previewed for the reps by Ken Buttice, E/A vice president/promotion, notably Linda Ronstadt's "Living In The USA" and "Luxury You Can Afford," Joe Cocker's first for the label.

The workshops will be an ongoing feature, as needed, and Pelley plans to conduct another soon at E/A's Los Angeles offices for representatives from Denver, Dallas, San Francisco and Buffalo.

Capitol Names Barton To Merch./Adv. Post

■ LOS ANGELES—Peter Barton has been appointed creative director of merchandising & advertising at Capitol Records, Inc., according to Randall Davis, director of merchandising & advertising, CRI.

In his new post, Barton will be responsible for creating all advertising copy and for creating and implementing advertising and merchandising art. Barton will report to Davis.

Barton began his music industry career in 1969 with a three-year stint as a radio announcer and sales representative for radio station KZAP in Sacramento. Barton returned to his native England in 1972, and as a freelance writer contributed to Blackpool's Evening Gazette and to the Preston Globe group of newspapers. He then spent three years as head of publicity & artist relations for Capitol Records—EMI Group of Industries in London.

Polydor Taps Cox

■ NEW YORK — Jerry Jaffe, national director of promotion for Polydor Incorporated, has announced that Cynthia Cox has joined the company and will be national secondary promotion administrator.

Ms. Cox was most recently head of national secondaries for Salsoul Records. Prior to that she worked with Silver Cloud Records and as personal assistant to recording artist and television personality Cher.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ DO NOT DISTURB—The "New Hollywood" may have made room for the rock'n'roll generation at most of its loftiest establishments, but it appears there are still places where a music biz connection is translated "persona non grata."

While The Palm's walls crawl with the caricatured faces of label chiefs, and the film dailies regularly report Disk Execs In Confabs, cocktail parties, showcases and anything else you can think of at the Beverly Hills Hotel, the Bel-Air Hotel and other institutions once more accustomed to movie industry types, a relatively new and decidedly exclusive innkeeper here doesn't want the business.

COAST learned that industry execs trying to make reservations at the Plaza Hotel, a small high-rise perched on Franklin Ave. overlooking Hollywood, have been turned away with the news that the hotel's policy prohibits music industry employees, artists and others linked to the trade from its rooms. One local promotion booster, learning a highly successful producer had been turned away, tried to make a separate set of reservations for him, only to have the booking again refused when the rep identified himself as working for a record company. One of the managers reportedly alluded to past discretions as a possible cause for the policy.

past in discretions as a possible cause for the policy. first production assignment, but Baxter is more than satisfied with the results of his first production assignment, but Baxter is more than satisfied with the results of his first album behind the console for the **Bliss Band**, the English band he helped sign to Columbia here. "It's the classic rock'n'roll story," says the Doobie Brothers guitarist and session veteran. "I was over in England, drinking with a friend of mine named **Derek Brandwood**, who used to be over at Anchor Records when I was in **Steely Dan**. He works for RCA now, and he said, 'You want to hear a cool tape?' Just like that."

Baxter heard and concurred, offering to produce them, and after principal songwriter and leader **Paul Bliss** flew stateside to visit, they began planning. CBS' **Paul Atkinson** helped put together the actual contract, and after selecting Cherokee Studios here as a recording site, Baxter and the Bliss Band "went in and made a five-week marathon record."

The link with Baxter may have resulted in a seemingly smooth slide to a contract with a major, but Bliss himself reports the climate for his melodically sophisticated songs was far more chilly at home. After a post with **Dog Soldier**, **Keef Hartley's** band, he decided it was time to form his own band, assembled since late '75 and now together in a stable lineup for over a year. A range of influences significantly laced with American jazz and r&b elements wasn't

(Continued on page 70)

AMC Honors Gortikov



RIAA president Stanley Gortikov has been named 1978 Man of the Year for the AMC Cancer Research Center. He will be honored at a dinner-dance on September 26 at the New York Hilton. Walter Yetnikoff, president, CBS Records Group, is serving as east coast chairman; Steve Diener, president, ABC Records, is west coast chairman; and Harvey Schein, executive VP, Warner Communications, is dinner chairman. Schein and Yetnikoff are the most recent AMC award recipients. Shown above are members of the dinner committee. Standing from left, are: Ralph Ebler, Elektra/Asylum; Diane Zabowski, WEA International; Henry Brief, RIAA; Record World publisher Bob Austin; Cy Leslie, Leslie Group; Bette Hisiger, Alexenburg Records; Billboard's Ron Willman; Floyd Glinert, Shorewood; Al Feilich, BMI. Seated, from left, are: Ted Jaffe, Atlantic; Jack Grossman, Grossman Ent.; and Mortimer Berl, Touche Ross.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ WHEW! FOR A MINUTE THERE WE THOUGHT WE'D HAVE TO DEVOTE THE WHOLE COLUMN TO SOFTBALL NEWS: Fortunately something happened this week that was bigger than the Flashmakers' two wins. Even as the team was doing battle in the Central Park's Sheep Meadow a roar went up from the Wollman Rink on the other side of the park (sort of), and we heard a familiar sounding guitar strike a familiar opening lick followed closely by a familiar world-weary voice singing "One way out/Lord, I just can't go out that door." It was in fact **Gregg Allman**, with **Jaimoe Johnsen** and **Butch Trucks** in tow, on stage with **Dickey Betts** and members of Betts' **Great Southern** band at the Dr. Pepper Festival. And though we obviously weren't there to witness the event, the crowd's reaction told us it was something special; and the playing and singing, which we could hear clearly enough, confirmed that magic was indeed happening. Before the Central Park authorities pulled the plug (there is a curfew in the park, and Betts had already played a complete set when he was joined by Allman and company), the group had played a 45-minute set that included "Stormy Monday" (which segued neatly into a version of Ray Charles' "Busted") and "Blue Skies." Our source tells us that the backstage talk between the musicians centered on the possibility of them recording an album together and/or going on tour. We're waiting.

JOCKEY SHORTS: Memphis guitarist **Robert Johnson** was in town last week finishing his debut lp for Ron Alexenburg's new label at the Record Plant. Johnson has gone from Stax Records sessionman (remember the searing licks on **Isaac Hayes'** "Shaft"?) to become a member of **John Entwistle's Ox** in 1973 and has now made the transition to solo artist/producer with a hot three piece group. Coincidentally, Johnson can also be heard on a version of the **Rivieras'** classic "California Sun" on a one-off record by the Bell Heirs that will be released next week through Visa/Jem . . . Both **Bob Welch** and **Kraftwerk** are ready to go into the studio (but not together) to record new lps due before the end of the year . . . New Rocket Records artist **Lulu** has a

(Continued on page 66)

Capitol Signs April Wine



April Wine, the Canadian rock and roll band, recently signed a contract with Capitol Records, Inc. Under the terms of the agreement, the band is signed directly to Capitol Records outside of Canada. In Canada the group's **Aquarius Records** product will be manufactured and distributed by **Capitol Records-EMI of Canada, Limited**. Pictured at the signing are (from left): **Terry Flood**, president of **Aquarius Records** and the band's manager; **Rupert Perry**, vice president, a&r, Capitol; **Dennis White**, vice president, marketing, Capitol; and **Don Zimmermann**, president & chief operating officer, Capitol.

Capitol Names Holland Business Affairs Dir.

■ **LOS ANGELES**—Arne Holland has been promoted to the post of director of business affairs at Capitol Records, Inc., according to **Bob Young**, vice president, business affairs, CRI.

Prior to his promotion, Holland served as manager of business affairs at the label.

In his new position, Holland will continue to negotiate and administer artist and producer contracts at the label. Among his other duties will be the supervision of the general affairs of the department. Holland will report directly to Young.

Holland joined Capitol as a staff attorney in the legal department in May '75. In February '77 he was appointed manager of business affairs.

Abkco Sales Down

■ **NEW YORK**—Abkco Industries Inc. last week reported revenues of \$6,247,278 for the nine months ended June 30, down from the \$6,966,648 reported for the same period in fiscal 1977.

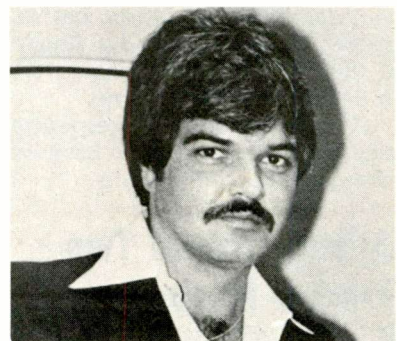
Abkco earned \$220,779, or \$.16 per share, for the nine months just completed, compared with a profit of \$56,485 or \$.04 per share for the nine months ended June 30, 1977.

For the third quarter ended June 30, Abkco reported revenues of \$1,638,505 and earnings of \$1,040, down from \$2,049,540 and \$35,315 for the same period in 1977.

The 1977 figures include income from Abkco's settlement with the Beatles and the Apple Group of companies in the amount of \$165,050 for the nine months and \$2912 for the three months ended June 30, 1977.

Venture Names Isgro Exec. Vice Pres./GM

■ **LOS ANGELES**—Tony Camillo and Cecile Barker, co-chairman of **Camillo/Barker Enterprises**, have announced the appointment of **Joe Isgro** as executive vice president and general manager of **Venture Records**.



Joe Isgro

Isgro entered the record industry in 1968 with the Decca division of MCA Records as a local promotion man. In 1975 he was tapped by Motown Records as east coast regional promotion director out of Philadelphia and six months later was upped to vice president, promotion for Motown, based in Los Angeles. Prior to this appointment, Isgro was with EMI Records, Los Angeles.

From Venture's home base in Los Angeles, Isgro will be fully staffing the record company on a national level in the areas of sales, promotion, marketing, and publicity with these respective departments reporting directly to him. Appointments are to be announced shortly.

Streisand Platinum

■ **NEW YORK** — **Barbra Streisand's** latest Columbia album, "Songbird," has been certified platinum by the RIAA.

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

Through Merchandising



The east coast is playing dirty.

Dirty Angels, that is. And it's only right. Their A&M debut album has the musical touch of Ted Nugent producer Lew Futterman. It was also just picked as a *Walrus* Merit Album: "...the potential of Dirty Angels is apparent." And stations like WNEW-FM and WPIX-FM in New York, WPLR-FM in New Haven, WLIR-FM on Long Island, and WRPL-FM in Charlotte, know that for a fact.

The way it looks, playing 'Dirty' could be a trend.

DIRTY ANGELS

SP 4716

An Exciting Debut on A&M Records & Tapes



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Produced for the Next City Corporation by Lew Futterman, Ric Browde, Charlie Karp and David Hull

Josephson Reports Revenue, Earnings High

■ NEW YORK—Marvin Josephson Associates, Inc. reported record revenues of \$31,753,000 and earnings of \$4,089,000 for its fiscal year ended June 30, 1978, it was announced by Alvin H. Schulman, president. Fourth quarter revenues and earnings were also at record highs, with earnings more than doubling last year's results.

Totals

For the year, revenues were up 10 percent from last year's \$28,826,000 and earnings were up 2 percent from last year's \$4,003,000. Earnings per share declined in 1978 to \$2.03 from 1977's \$2.09. An average of 2,013,797 shares and common stock equivalents were outstanding in 1978 versus 1,918,257 shares and equivalents a year earlier. Fully diluted earnings per share rose, however, from \$2.01 in 1977 to \$2.02 in 1978.

For the 1978 fourth quarter revenues were \$7,548,000, up 31 percent from 1977 fourth quarter revenues of \$5,758,000 as earnings advanced 104 percent to \$819,000 from \$402,000 a year earlier. Earnings per share were \$0.40 in 1978 versus \$0.20 in 1977.

LiPuma Readies Revamped Horizon's First Releases

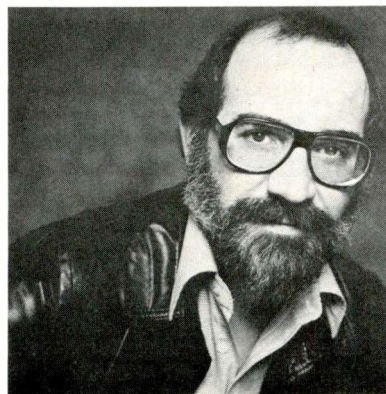
By SAM SUTHERLAND

■ LOS ANGELES—With the initial four albums from A&M's newly revamped Horizon division now in the final phases of production, Horizon creative director Tommy LiPuma, who rejoined A&M in that vice presidential post to direct the facelift, is viewing the projected mid-September release as a crucial test of Horizon's new identity.

When LiPuma unveiled the "new Horizon" roster six weeks ago, he explained the decision to jettison the label's original mainstream and avant garde jazz base as the result of an effort to create a more balanced roster crossing a number of generic boundaries. Promising its music would "remain very eclectic, with an emphasis in quality in any genre," LiPuma announced an initial set of signings encompassing several hybrid instrumental styles, ranging from mandolinist David Grisman's country and jazz influenced quintet to the blues and rock edged fusion styles of the Mark/Almond band and Neil Larsen. Chicago jazz bassist Richard Evans and r&b veteran Dr. John completed that initial group.

Current Projects

Sitting in Capitol Recording Studio's control room A, LiPuma



Tommy LiPuma

and his long-term collaborator, engineer Al Schmitt (also with Horizon now as the division's executive assistant in charge of a&r) can be excused for cracking that their current studio schedule has lasted "eight years." With four of Horizon's first five signing due for September release, and LiPuma and Schmitt involved directly in recording three of those, the duo have been maintaining a virtual non-stop studio presence, shuttling between studios and coasts to monitor the staggered but still concurrent recording and mixing sessions for Mark/Almond, Neil Larsen and Dr. John.

"We're at the finish of all of them," reports LiPuma, who had just completed a mixing date with Neil Larsen when interviewed by RW. "Last week we finished Mark/Almond, this week will be Neil, and next week will be Dr. John. David Grisman's also been in, mixing at Wally Heider's, but we may have to delay his album until January even though he's just one track shy; he's having problems with the tendons in one arm, which is delaying the final phase of the record and, depending on what his

doctor's decide, could postpone his touring. Even if the record were already finished, if we put it out and he can't support it on the road we'd be at a disadvantage."

Evans

Apart from Grisman's unexpected setback, the initial release is intact. Richard Evans, who produced his own Horizon debut lp in Chicago before moving here, is nearing completion. "The way it looks, his album will be ready for the September release too," said LiPuma. With initial sessions started back in May, Horizon is expecting to meet the mid-September release date.

While LiPuma concedes the new talent strategy at Horizon may have eliminated an easy generic tag, he quickly clarifies the new roster as anything but an attempt to get out of jazz altogether and set up a conventional pop or rock roster. "I haven't gotten away from jazz," says LiPuma,

(Continued on page 67)

Joe Venuti Dies

■ NEW YORK—Jazz violinist Joe Venuti died on August 14 in a Seattle hospital. Aged 81, Venuti succumbed to cancer after a long battle.

Born at sea of Italian parentage on September 1, 1903, he was educated in the Philadelphia public schools and later studied violin with Thaddeus Rich and played eight years in the Paul Whiteman orchestra. In 1932, he formed his own touring orchestra with Eddie Lang, and after performances in the U.S. and Europe, split off to found his own band. An active composer and conductor, he joined the American Society of Composers, Authors and Publishers in 1940.

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

Through Advertising



E/A Inks Sweetbottom



Recently welcomed to the jazz/fusion fold at Elektra/Asylum Records was Sweetbottom, a Milwaukee-based group whose self-produced album is set for September release. Pictured from left are: (seated) Don Mizell, E/A jazz/fusion general manager; Joe Smith, E/A chairman; Herb Cohen, manager, Sweetbottom; (standing) Martin Appel, Sweetbottom; Warren Wiegatz, Sweetbottom; Mark Torroll, Sweetbottom; Duane Stuermer, Sweetbottom.

"DA SHOITS" FROM BROOKLYN THEY PLAY ROCK 'N' ROLL



**A DEBUT ALBUM OF POWER, STYLE AND HUMOR,
SPIKED WITH THE ERUPTIVE VOICE OF ANNIE GOLDEN.**



THE SHIRTS -

SW-11791

SKIN TIGHT AND READY TO RIP.

PRODUCED BY MIKE THORNE FOR CBGB PRODUCTIONS.



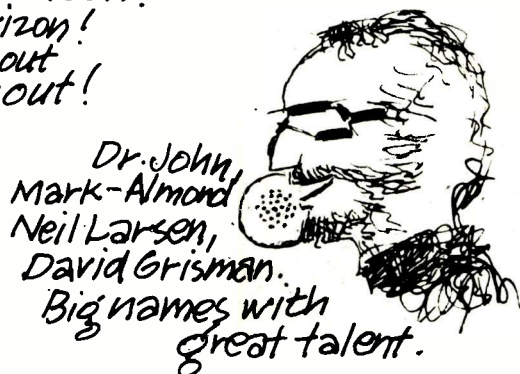
© 1978 CAPITOL RECORDS, INC.

Tommy, Tommy, the way I see it we tell 'em anything to make 'em think Horizon.



Hey, good music sells itself.

Hoopla! Big time! Hype! Horizon! Horizon! Shout it out!



Dr. John, Mark-Almond, Neil Larsen, David Grisman. Big names with great talent.

But Tommy, Tommy baby, a new label needs that big PR push!

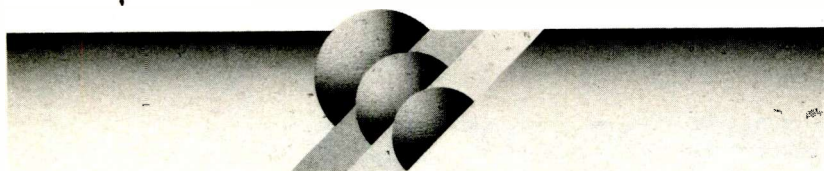


A label moves on its music.

Ya mean be honest?



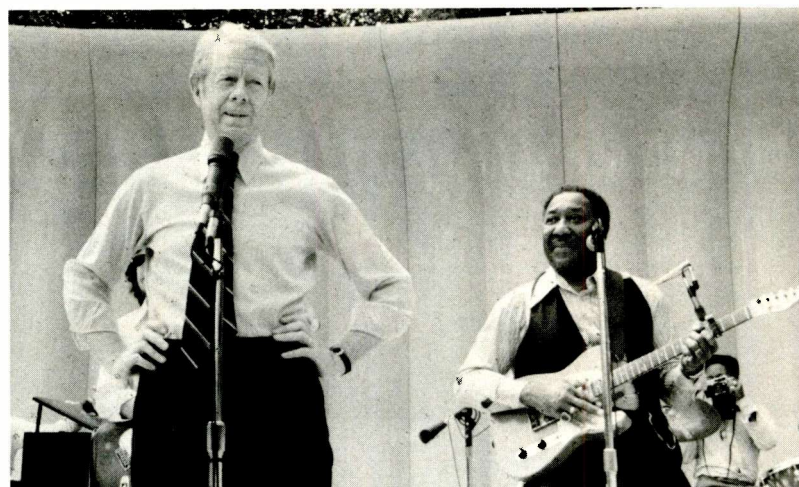
Whatta you think?



Horizon Music: Records and Tapes.

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Presidential Performance



Blue Sky recording artist Muddy Waters made a guest appearance at the annual White House Staff picnic hosted by President Jimmy Carter and First Lady Rosalynn Carter on August 9. The traditional event held on the South Lawn of the White House, was attended by about 700 members of the President's staff. Muddy and his band played for 40 minutes in a set of old and new material which included "Hootchie Cootchie Man" from his latest Blue Sky lp, "I'm Ready," "The Blues Had a Baby and They named It Rock & Roll," from Muddy's "Hard Again" album, and the familiar "I Got My Mojo Working." After the second song, President and Mrs. Carter interrupted the show to congratulate Muddy and his band.

Atlantic Initiates Promo Disc Series

■ NEW YORK—Atlantic Records has initiated a special series of 12"/33 $\frac{1}{3}$ RPM singles geared specifically for AOR/FM airplay, it has been announced by national pop promotion vice president Dick Kline.

Kicking off this promotional-only series is the release in this form of the new single from Atlantic recording artist Allan Clarke, "I Wasn't Born Yesterday." Recently released in the traditional 45 RPM/7" format for Top 40/AM airplay, the song has been re-mixed specifically for the 12" version. Due for release in the immediate future are 12"/33 $\frac{1}{3}$ versions of new singles from Peter Gabriel ("D.I.Y.") and Genesis ("Go West Young Man [In The Motherlode]"). While the Clarke 12" disk includes the same stereo version on both sides, some records in this series will have different versions on each side, depending on the artist and the song involved.

This new series marks the first time that the company has manufactured 12" singles not intended primarily for disco play.

Black, Diamond Pact

■ NEW YORK—Jay Black has signed a new production deal with Joel Diamond, contemporary music producer, according to Black's personal manager, John Apostol.

Black enjoyed a series of hits including "She Cried," "Only in America," "This Magic Moment" and "Cara Mia," as the lead performer in the group Jay and the Americans. Diamond is the producer of the Engelbert Humperdinck gold album, "After the Loving," among others.

Winners Set in Bee Gees Contest

■ NEW YORK—Mitch Huffman, national sales manager of RSO Records, and Rob Singer, national merchandising manager of Polygram, announced jointly at the recent Polygram Distribution Summer Management Meeting the winners of the nation-wide "Discover The Bee Gees" display contest.

Catalogue

The "Discover The Bee Gees" program was implemented a few months ago by RSO Records and Polygram Distribution to increase consumer awareness of the entire Bee Gees catalogue on RSO. The program, featuring the slogan "Long Before You Had The 'Fever' The Bee Gees Were Making Good Music," used special merchandising aids to increase sales of the Bee Gees' RSO record catalogue including the albums, "Here At Last . . . The Bee Gees Live," "Children Of The World," "Odessa," "Bee Gees Gold, Vol. 1" and "Main Course."

Prizes

The special merchandising aids for the "Discover The Bee Gees" display contest included four-color posters, buttons, mobiles depicting the Bee Gees catalogue and other special items. The winning accounts for the most creative in-store or window display are Chirs Stewart from Independent Records in Lakewood, Colorado, and Danielle Wagner from Eucalyptus Records in Tukwila, Washington. The winning Polygram merchandiser is David Leach from the company's Boston branch. Each of the three winners will receive an all-expense-paid weekend for two at Disneyland.

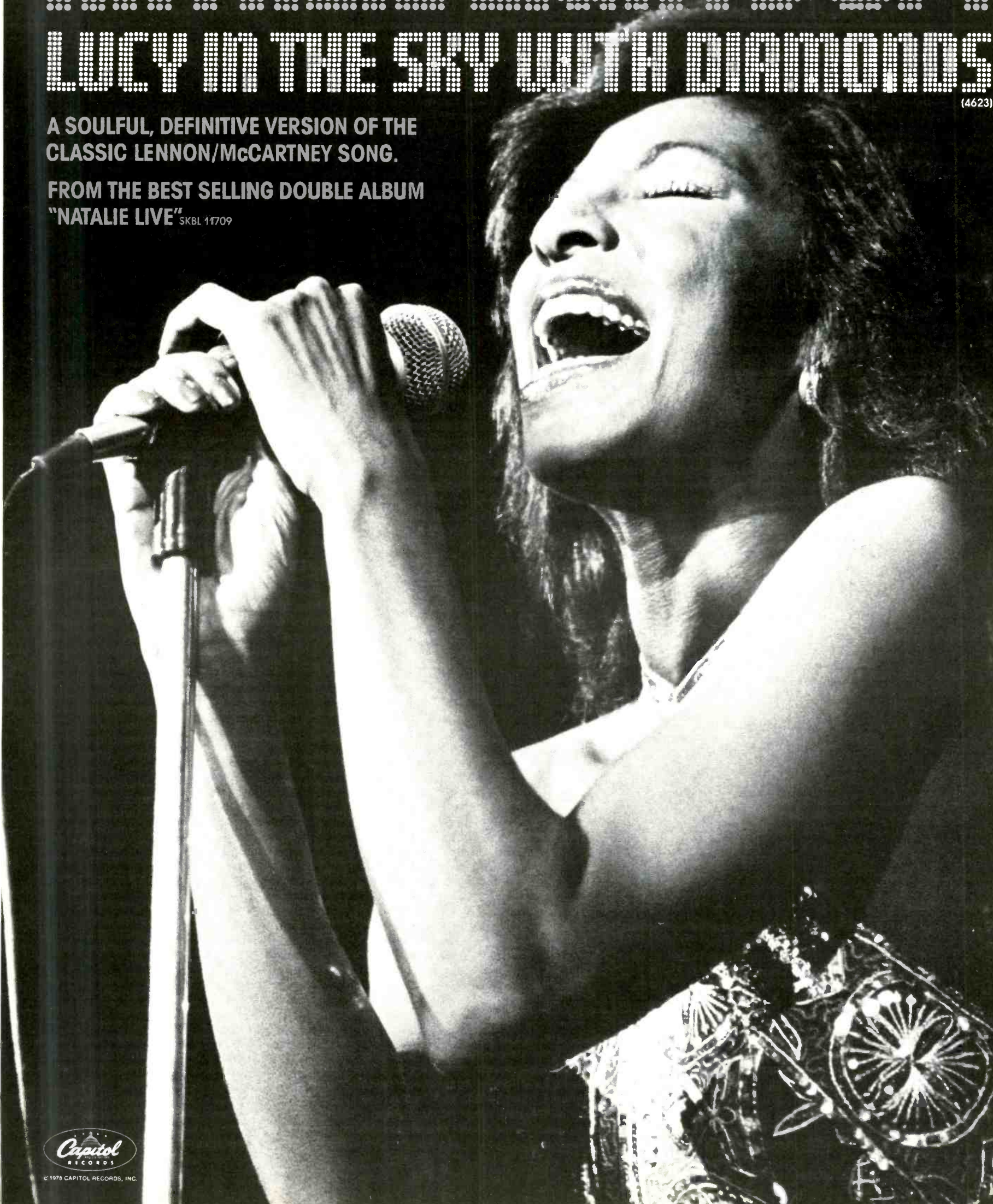
WHAT THE LIGHTS UP

LUCY IN THE SKY WITH DIAMONDS

(4623)

A SOULFUL, DEFINITIVE VERSION OF THE CLASSIC LENNON/McCARTNEY SONG.

FROM THE BEST SELLING DOUBLE ALBUM "NATALIE LIVE" SKBL 11709



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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Al Coury and The Growth of RSO (Part 2)

By SAM SUTHERLAND



Rich Fitzgerald (left), Al Coury

■ Just when record buyers and movie-goers were learning how to cope with a new kind of fever, RSO Records further consolidated its success in cross-promoting contemporary musical soundtracks with major films through the release of "Grease." In the following Dialogue, the second in a two-part series on the RSO label, label president Al Coury, together with Rich Fitzgerald, vice president, promotion, RSO, reviews the sales and airplay phenomena triggered by "Saturday Night Fever," and how that campaign provided an equally successful game plan as refined for "Grease." And, reviewing the even more formidable logistics of RSO's third music-movie project of the year, "Sgt. Pepper's Lonely Hearts Club Band," the two label executives forecast the new challenges facing RSO as it balances its multi-media successes of the past year against the long-term goals of continued selectivity and controlled growth.

Record World: At the time of "Saturday Night Fever's" release, industry confidence in a genuine soundtrack boom was still just building. At that juncture, didn't the decision to produce a double album package invite any skepticism? And what about the move to a somewhat higher list, which you set at \$12.98?

Al Coury: No, the general discussion that went on about that was that we always thought there would be so much music in the film that it would warrant a two-record set. The big difference was on the price.

At that time, I was still very much involved with Polydor and Phonodisc. Naturally, you'd go to your distributors and talk to them about the price move as well, and most of the advice I got from sales people was naturally what they'd want, and what I remember trying to get myself when I was in sales: you want to get the best product at the lowest price, so it's easier to sell. They were all talking to me in pretty much the same terms, somewhere between \$9.98 and \$11.98, but never higher. We even went back and looked at Barbra Streisand soundtracks that were out, and "A Star Is Born" and everything else around at that time were all lower than \$12.98.

Finally, though, Stigwood and I both decided we had a great album, we thought we had a great motion picture, and \$12.98 was not too much to ask in view of what it was costing us. We had to pay a lot of royalties, so we decided to go with the higher price, and it turned out we made the right decision.

RW: Those critical first weeks prior to the film's release saw you building the album's strength, as well as new singles, from an added momentum created in advance by "How Deep Is Your Love." Turning to the promotion of the "Fever" project, how did you exploit those initial singles?

Coury: Well, the second single just busted wide open with the album's release. "Stayin' Alive" jumped right out on its own once we released the album. I remember specifically that the week we learned we were going to go to number one with "How Deep Is Your Love" was when we scheduled the next release.

At that time we'd just gone up to full staff and had about 28 promotion men, and we wanted those promotion people to walk into every radio station in America that following Monday—or at least all the majors that promo men can hit on that first or second

day out—when they were opening up the trades and could see that the previous record from the soundtrack was on top. That was our timing, and although we had to gauge each market in terms of what records were ahead, we took our chance and the timing was pretty much on target: when our people were walking in, they were coming off a number one record and handing the radio programmers "Stayin' Alive," which everybody was playing off the album anyway.

It was a question of one record perpetuating the success of another. There was a snowball reaction, and we played that up to the hilt, timing-wise.

RW: Still, hadn't the move to your own full promotion team presented any additional risks at that time?

Rich Fitzgerald: At that point, it was a little bit of a risk to take on that full force, certainly in terms of coordinating the change and our new people without losing any records. "Saturday Night Fever" had just come out, as had Clapton, and Andy Gibb's "Love Is Thicker Than Water" was also out. Player's single was also out and just starting to really happen.

RW: What was the basis for the decision to go ahead with a full force, even though you had set up a joint promotion venture with Island? Could you backpedal a bit and explain how those changes evolved?

There was a snowball reaction, and we played that up to the hilt, timing-wise.

Fitzgerald: Well, as Al explained, it had eventually gotten to the point that we had to split from Polydor's promotion staff. Then Al and Charlie Nuccio had a meeting where they decided to try something new, a joint promotion team that would work for RSO/Island.

When that first happened, it enabled us to hire a staff of 16 people. We were splitting costs down the middle, and it worked beautifully. RSO had good product, of course, in terms of single hits, while Island brought in a strong AOR roster, and in the early months of the arrangement the balance was great. But, once again, it got to the same place we'd been in before.

After about six months, Island realized they needed to be able to get top priority on every record. We'd played it as fairly as we could, but RSO had so many strong singles that inevitably we couldn't handle every Island priority the way they might have wanted. So the agreement ended in November, '77, and it was not extended.

I have to give a lot of credit to Al for backing up the decision to go on our own, to go for it full tilt. And this was the way before "Saturday Night Fever."

RW: Then your new full promotion team began life with a baptism of fire to some extent. Apart from the obvious smash hits you saw developing for the Bee Gees, how quickly did other "Fever" artists begin breaking? And how were the other RSO acts faring at that point?

Coury: As we saw the enormous success that these singles were having, we then encouraged other record companies to put out their records by acts featured on the soundtrack. And we started to get tremendous feedback from radio stations because we had the album, so they would come to us and talk about those other acts like the Trammps. They wanted a Trammps album released, and some stations were adding the Trammps, while others started to add KC and the Sunshine Band.

What we'd do was funnel that information back to Atlantic, TK and the other labels, and try and let them know they had a great chance of having a hit. We wanted them to release those records; that was to our advantage. First of all, they had great hit potential on their own, secondly they were from our album and hence helped promote it, and, thirdly, they weren't on RSO which gave us the opportunity to work our other artists.

(Continued on page 39)

Epic Taps Sirotty

■ NEW YORK — Al DeMarino, vice president, artist development, Epic / Portrait / Associated Labels, has announced the appointment of Jeff Sirotty to Associated director, west coast artist development, Epic/Portrait/Associated Labels.

In his new position, Sirotty will be responsible for implementing all artist development efforts on the west coast for artists on the Epic, Portrait and Associated Labels. He will report directly to Al DeMarino.

Sirotty comes to the Epic/Portrait / Associated Labels family from the Paragon Agency in Georgia, where he worked for four years as head of their national college program.

Atlantic Ups Rosenberg

■ NEW YORK — Roy Rosenberg, former local promotion representative for Atlantic Records in New York City, has been named northeast regional album promotion/artist development manager for the label. The announcement was made jointly by senior vice president of promotion Dick Kline and senior vice president/executive assistant to the president Michael Klentfner.

Duties

In his new position, Rosenberg is working in the areas of FM-album promotion, progressive retail marketing and artist appearances, with focus on specific artist development strategies. He reports directly to director of field operations Larry King.

Epic Promotes Winnick

■ NEW YORK — Bob Feinegle, director, national album promotion, Epic / Portrait / Associated Labels, has announced the appointment of Walter Winnick to northeast regional album promotion manager, Epic/Portrait/Associated Labels.

In his new position, Winnick will be responsible for implementing all promotion efforts within the northeast region on behalf of albums released on the Epic, Portrait and CBS Associated Labels. He will report directly to Bob Feinegle.

Bloom Taps Lubin

■ NEW YORK — Peter Lubin has been named an account executive at The Howard Bloom Organization, Ltd.

Responsibilities

Lubin was previously the director of publicity and promotion at Big Sound Records, and has been a music columnist for the New Haven Register since 1975.

Record Bar Convention Highlights



Shown above at the annual Record Bar Convention, held two weeks ago in Nashville, are, from left: Record Bar president Barrie Bergman with guest artist Joe Ely after the artist's luncheon performance on August 7; Record Bar's 1978 "Manager of the Year" Gary Flisek accepting his gold record from supervisor Bill Day, who nominated Flisek for the honor; winners of Record Bar gold records—Jerry Young (New Manager of the Year, Record Bar #95, Jacksonville, Fla.); Flisek (Manager of the Year, Record Bar #87, Baton Rouge, La.); Jim Spaulding (accepting Store of the Year award for Record Bar #67, Fayetteville, North Carolina); Vern Armstrong, (Merchandiser of the Year, Record Bar #35, Terre Haute, Indiana); on behalf of Elektra/Asylum/Nonesuch Records, Stan Marshall presents a gold record to Bertha Bergman, wife of Record Bar's founder and chairman of the board Harry Bergman, in recognition of her position as first president of Record Bar, first woman president of a major retail record chain and for her "many years of devoted service to the Record Industry." The presentation was made in the convention's opening ceremony, August 6.

Free Flow Sets Jingle Division

■ NEW YORK — Free Flow Productions is to establish a new jingle productions division, with Washington-based jingle and disc producer Paul Christianson named to head the new operating arm of the company. The announcement was made by New York Free Flow office chief Steve Frank.

On the theory that commercials and contemporary modes of pop music are closely related and that music for jingles is strongly influenced by pop record styles, Free Flow's stable of eight active disc producers will be available for production and consultation on Christianson-directed jingle projects.

The jingle production activity will emanate from a number of centers, including Washington; New York; California and Nashville.

Pendergrass Platinum

■ NEW YORK—Philadelphia International recording artist Teddy Pendergrass has had his latest album, "Life Is A Song Worth Singing," certified platinum by the RIAA.

E/A Taps Conrad

■ LOS ANGELES—Sean Conrad has been named Elektra/Asylum local promotion representative/San Francisco, it was announced by Ken Buttice, E/A vice president promotion.

Background

Conrad has been program director and air personality at a number of radio stations nationally, most recently at KSFJ-FM in San Francisco. He has served in similar capacities at KPOI-FM in Hawaii, KHJ-AM in Los Angeles, WDAI-FM in Chicago and KYNO-FM in Fresno, among others.

Capitol Promotes Kerr

■ LOS ANGELES—Judi Kerr has been appointed creative services projects manager at Capitol Records, Inc., according to Dan Davis, vice president, creative & publicity division, CRI.

Kerr replaces Charles Comelli, who was recently appointed manager of Capitol's newly created Film & Video Production Center. Kerr will report directly to Davis.

In her new position, Kerr will act as the creative services department's liaison for all album packaging information and will be responsible for the scheduling of album product releases.

Kerr joined Capitol in 1973. From 1973 through 1977 she worked as a secretary in Capitol's marketing department. In 1977 she was promoted to the position of executive secretary to Don Zimmermann, president and chief operating officer, CRI, a position she held until her appointment.

RECORD WORLD SINGLE PICKS

AMBROSIA—
Warner Bros. 8640



HOW MUCH I FEEL
(prod. by Freddie Piro & group) (writer: Pack) (Rubicon, BMI) (4:46)

The first single from the long-awaited third Ambrosia lp is an extended ballad with an introspective sort of lead vocal and some bright vocal harmonies. It could well repeat the success the band enjoyed with its "Holdin' On To Yesterday."

JANIS IAN—
Columbia 3-10813



THAT GRAND ILLUSION
(prod. by Joe Wissert) (writer: Ian) (Mine, ASCAP) (2:48)

As the title suggests, Ian's new single continues her main thematic concern, but it's her singing here that is exceptional—this may be her best vocal performance, sounding at times like a Linda Lewis record, and radio audiences should respond.

MARK FARNER BAND—
Atlantic 3510



WHEN A MAN LOVES A WOMAN (prod. by Jimmy Iovine) (writers: Lewis-Wright) (Pronto/Quinvy, BMI) (3:25)

Farner's version of an Atlantic classic by Percy Sledge is generally faithful to the original, and could have similar chart success. The song demands a convincing vocal, and the former Grand Funk leader carries this one off quite well.

SHERRY GROOMS—Parachute
514 (Casablanca)



ME (prod. by Ron Haffkine) (writers: Tyler-Stevens-Malloy) (Debdave/Briarpatch, BMI) (2:16)

This rather melancholy ballad, produced by Dr. Hook's Ron Haffkine, should find a place on pop and a/c playlists—Grooms has a good voice, and the song gives her ample opportunity to put it to use. The full arrangement suits the material.

TOMMY ROE—Warner/Curb
8660

DREAMIN' AGAIN (prod. by Steve Barri & Jay Graydon) (writer: Roe) (Roeboat, BMI) (3:13)

Roe's debut for this label may soon be numbered among his best-known hits: it moves at an easy pace, suited to the title with just a hint of a disco beat.

DR. HOOK—Capitol 4621

SHARING THE NIGHT TOGETHER (prod. by Ron Haffkine) (writers: Struzick-Aldridge) (Music Mill, ASCAP/Alan Cartee, BMI) (2:53)

This is the quietest, most straightforward Dr. Hook single in some time—it's a love ballad with good lyrics, and group vocal harmonies bring it off.

DOUCETTE—Mushroom 7036

ALL I WANNA DO (prod. by R. Hennemann & M. Lewis) (writers: Doucette-Shindell-Olson) (Andorra, ASCAP) (3:33)

The tempo is slowed here from "Mama Let Him Play" with some tasty guitar work accenting the vocals nicely. It shows potential for both pop and a/c.

COOKIE MONSTER & THE GIRLS—Sesame Street 199073

C IS FOR COOKIE (prod. not listed) (writer: Raposo) (Wizybus, ASCAP)

With Cookie Monster front and center, on the subject of his favorite food, and with Robin Gibb adding an intro, this amusing single should get airplay.

JOHN GATES—RCA 11366

(OUR LOVE) DON'T THROW IT ALL AWAY (prod. by Tony Camillo & Cecile Barker) (writers: Gibb-Weaver) (Stigwood/Unichappell, BMI) (3:38)

Gates could well have a pop and a/c hit with this cover of a Bee Gees tune—the vocal is light and subdued, with an appropriately airy backup.

THELMA HOUSTON—
Tamla 54295

I'M NOT STRONG ENOUGH TO LOVE YOU AGAIN (prod. by Terry Woodford & Clayton Ivey) (writer: Johnson) (Stone Diamond/Song Tailors, BMI) (3:21)

Houston's latest single is uptempo without really being a disco record; her soaring vocal is the strong point here, and the song is good enough to hit.

GENERAL JOHNSON—
Arista 0359

CAN'T NOBODY LOVE ME LIKE YOU DO (prod. by General Johnson) (writer: Johnson) (Music in General/Modest, BMI) (3:40)

This breezy, uptempo single could be a major success for the General: his well-known vocal style works especially well here, and the song is a good one.

THE DRAMATICS—ABC 12400

DO WHAT YOU WANT TO DO (prod. by Ron Banks) (writers: Hall-Oates) (Unichappell/Hot-Cha, BMI) (3:56)

The title of the Hall & Oates ballad has been shortened a bit, but its eerie, languorous quality still comes through. It could repeat on pop and r&b charts.

GARY BUSEY—Epic 8-50581

TRUE LOVE WAYS (prod. by Fred Bauer) (writers: Petty-Holly) (MPL, BMI) (2:53)

This track from "The Buddy Holly Story" features a lesser-known Holly ballad that was a hit for Peter & Gordon in 1965. It's still strong, and could score again.

POCKETS—Columbia 3-10755

TAKE IT ON UP (prod. by Verdine White & Robert Wright) (writers: Barnes-White-Wright-Satterfield) (Pockets/Verdangel, BMI) (3:15)

There's a lot going on in this big-sounding party single. The energy in the arrangement is echoed by the breathless voices, and an r&b dance hit could result.

CHERYL LYNN—Columbia
3-10808

GOT TO BE REAL (prod. by Marty & David Paich) (writers: Lynn-Paich-Foster) (Butterfly/Gong/BMI/Hudmar/Cotaba, ACSAP) (3:42)

Lynn's debut is a strong one, and could make her the Denice Williams story of '78—there's a jazz influence on this uptempo, brassy single, and a good vocal.

CHANSON—Ariola 7717

DON'T HOLD BACK (prod. by David Williams & James Jamerson Jr.) (writers: same as prod.) (Kichelle/Jamersonian/Cos-K, ASCAP) (3:35)

This engaging dance tune has a sort of Temptations feel to it, with a good horn arrangement and good singing. It should reach r&b and pop stations.

THE RADIANTS—ABC 12394

NEED A VACATION (prod. by Warren Wagner & Bobby Manuel) (writer: Simon) (Bootchute, BMI) (3:10)

This single boasts a good Southern-rock tempo and vocal and a hook line that every disc jockey should like. It should last for well over two weeks.

STEVE HARLEY—Capitol 4622

ROLL THE DICE (prod. by Michael J. Jackson) (writers: Harley-Partridge) (Sebastian) (3:12)

Harley's first single without Cockney Rebel is highly-polished power pop, with a strong melody well performed by guitars and keyboards. It could hit here.

BILL CHAMPLIN—Full Moon
8-50589 (CBS)

WHAT GOOD IS LOVE (prod. by David Foster) (writers: Garfield-Graydon) (Garden Rake, BMI) (3:38)

Champlin, now a solo, could have a hit with this infectious, uptempo dance number. The doubled guitars sound fine, and his singing has never been better.

TIMMY THOMAS—Glades 1749
(TK)

FREAK IN, FREAK OUT (prod. by Clarence Reid & Freddie Stonewall) (writers: Reid-Kitts) (Sherlyn, BMI) (4:00)

The heavy beat drives this dance-craze-oriented single along. Thomas' vocals are mixed amid a party atmosphere, and r&b and disco fans should respond.

DAVID GILMOUR—
Columbia 3-10803

THERE'S NO WAY OUT OF HERE (prod. by David Gilmour) (writer: Baker) (Anglo-Rock, BMI) (3:40)

Pink Floyd's lead guitarist steps out on his own here with a slow rocker, profound in theme and blues-tinged in mood. It should build on FM play.

PETER SARSTEDT—Sire 1028
(WB)

BEIRUT (prod. by Ray Singer) (writer: Sarstedt) (Heath Levy, ASCAP) (3:39)

"Where Do You Go My Lovely" brought Sarstedt to American audiences — his distinctive voice still stands out on this Middle East commentary.

TELEVISION—Elektra 516

AIN'T THAT NOTHIN' (prod. by John Jansen & Tom Verlaine) (writer: Verlaine) (Double Exposure, ASCAP) (3:51)

This fine rocker could be the vehicle to put Television on pop playlists for the first time—its tough edge is a plus, and the guitar playing shines.

ANGELO—Fantasy 832

CHANGING MAN (prod. by Michael Stewart) (writers: Angelo-Newtol) (Delta R&E/Bluesome Lady/Anneon, ASCAP) (3:00)

The melodic hook repeated by the string section plays a large part in this single's appeal. Angelo's vocal is smooth, and should reach pop and disco.

There is a Queen of the Night

We call her **LOLEATTA HOLLOWAY**

From "Cry to Me," reigning through "Hit and Run," and most recently, "Run Away," LOLEATTA HOLLOWAY has been acclaimed the supreme critics' darling. "A powerhouse (1)," "a rare treat (2)," "she tingles the spine and warms the soul (3)," and "sings with a magnificent, unrestrained fervor rarely heard these days (4)." Her stage impact and her new album, **QUEEN OF THE NIGHT** (GA 9501) have all of the charisma and emotional energy of a superscoulstar. Her new single, "ONLY YOU," (G7 4012) with the added creative and performing talents of **BUNNY SIGLER** proves her a spellbinding ruler. You'll be hearing our **QUEEN OF THE NIGHT**. Every night.

1) *Mandate*; 2) *Music Week, Amsterdam News*;
3) *Black Music*; 4) *Vince Aletti, Stereo Review*



Produced by Norman Harris, Gordon Edwards,
Bunny Sigler, Floyd Smith and Ron Tyson
for The Harris Machine and by Tom Moulton.



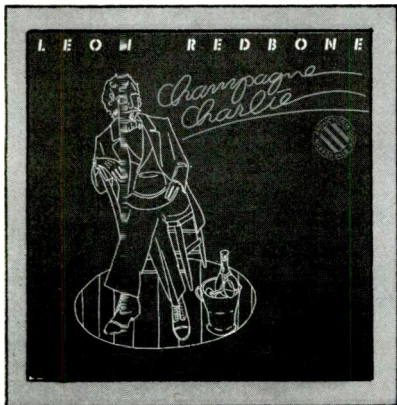
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RECORD WORLD ALBUM PICKS



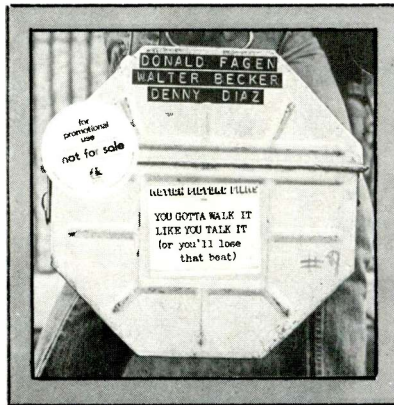
CHAMPAGNE CHARLIE
LEON REDBONE—Warner Bros. BSK 3165 (7.98)

The enigmatic Leon Redbone is once again in fine form with his unique vocals and incomparable guitar work. His choice of songs is impeccable as he takes his listeners on a nostalgic trip through two Jelly Roll Morton songs, the title cut, which he performed on Saturday Night Live last year, and "Sweet Sue (Just You)."



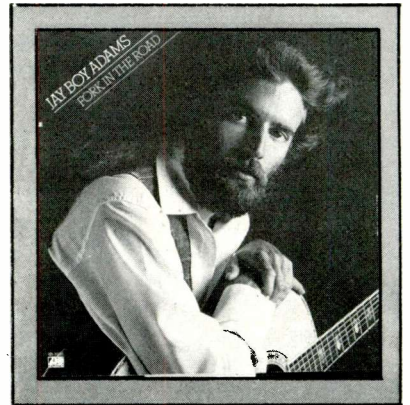
CHAMPION
Epic JE 35438 (7.98)

A couple of notable British musicians (Clem Clempson, Geoff Britton) surface on this new quintet which shows a good ear for catchy hard rock melodies and above average vocal work. The group's talents are hammered home with a fine dramatic Gary Lyons production on "It's Your Life" and "Sha-La-La."



YOU GOTTA WALK IT LIKE YOU TALK IT (Original Soundtrack)
VARIOUS ARTISTS—Visa IMP 7005 (7.98)

The liner notes admonish the purchaser to beware that this is not a Steely Dan album, just "an historical document." For Steely Dan historians, this soundtrack, which represents the 'Dan at their earliest, is a must for their collections. The single "Dog Eat Dog," and the title track are among the best cuts.



FORK IN THE ROAD
JAY BOY ADAMS—Atlantic SD 19195 (7.98)

On his second Bill Ham produced record, Adams continues to explore his country roots. In addition, he expands his songwriting talents as well as his musical horizons. Jackson Browne lends his vocals and David Lindley helps on strings to round out the album. Best cuts include "Stray Dogs and Alley Cats."

CALLIN'
THE PIPS—Casablanca NBLP 7113 (7.98)



On their second solo effort the Pips show that they are not merely backing vocalists. They prove themselves to be a tightly knit vocal group, capable of some powerful funk and r&b. Infectious rhythms and bright harmonies abound.

SILVER BLUE
Epic JE35474 (7.98)



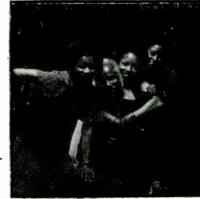
This total disco concept album encompasses some classic tunes brought up to date with slick disco production. Of particular interest are "Tennessee Waltz" and "Land Of A Thousand Dances." This record should gain immediate acceptance among the avant-garde disco crowd.

ROLLIN' THE ROCK VOL. 3:
VARIOUS ARTISTS—Rollin' Rock LP015



This record from a California based label dedicated to the preservation of Rockabilly, presents a compilation of styles by some of the more hardcore practitioners of the art. Standout cuts include "Hello Big Man" by Sarah Harris, "Something Smells Fishy" by Jimmie Lee Maslon and "Waukeen" by Tony Conn. Rockabilly for the connoisseur.

UNLOCK YOUR MIND
THE STAPLES—BSK 3192 (7.98)



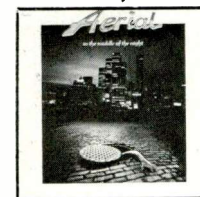
The Staples show why they are one of the best musical families around. Jerry Wexler's production is flawless as is the choice of material. A solid beat and impressive vocals throughout make for a very memorable record. "Showdown" and "Mystery Train" are most noteworthy.

AIN'T MISBEHAVIN' (ORIGINAL BROADWAY CAST RECORDING)
RCA Red Seal CBL2-2965



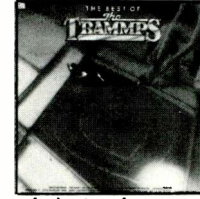
The play recently made the transition to the Broadway stage and this two record soundtrack shows why it is currently one of the most popular musicals around. The Fats Waller songs and Nell Carter/Andre DeShields vocals make for a good combination.

IN THE MIDDLE OF THE NIGHT
AERIAL—Capitol SW 11828 (7.98)



The Canadian group bows with an inspired lp of original tunes, recalling the vibrancy of the Hollies, Cheap Trick and others. Searing guitars underpin crisp vocal harmonies on songs like "All Right," "Harmony" and "If I Were Older."

THE BEST OF THE TRAMMPS
Atlantic SD 19194 (7.98)



This venerable group that scored their biggest success to date with "Disco Inferno," a track of theirs featured on "Saturday Night Fever," should make an impact with this collection. In addition to the abovementioned song, "Soul Searchin' Time" and "The Night the Lights Went Out" shine.

THINK IT OVER
CISSY HOUSTON—Private Stock PS 7015 (7.98)



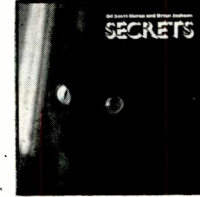
Houston's second album for the label comes at a time when she is enjoying her biggest success with the disco oriented six minute title track. The Michael Zager production brings out the best in the songstress with some fine extroverted performances.

FONDA FEINGOLD
Mercury SRM-1-3721 (7.98)



The team of Medress and Appel seems the perfect complement for this talented songstress who has an effective way of communicating her feelings through her songs. Notable cuts include "Fly," "Reeling Your Love," "Abby Knows," and "Daydreamin'."

SECRETS
GIL SCOTT-HERON & BRIAN JACKSON—Arista AB 4189 (7.98)



Talented musicians and songwriters, Scott-Heron and Jackson have come up with one of their most impressive records yet. Their songs are intricately textured yet simply constructed and the messages behind the lyrics are easily understood. "Angel Dust" is an immediate attention getter.

CA PLANE POUR MOI
PLASTIC BERTRAND—Sire SRK 6061 (WB) (7.98)



A singer and personality for the new wave, Plastic scored a worldwide commercial success with the title track of his first album and duplicates that uncompromising style with tracks like "Bambino," and "LePetit Tortillard."

READ MY LIPS
TIM CURRY—A&M 4717 (7.98)

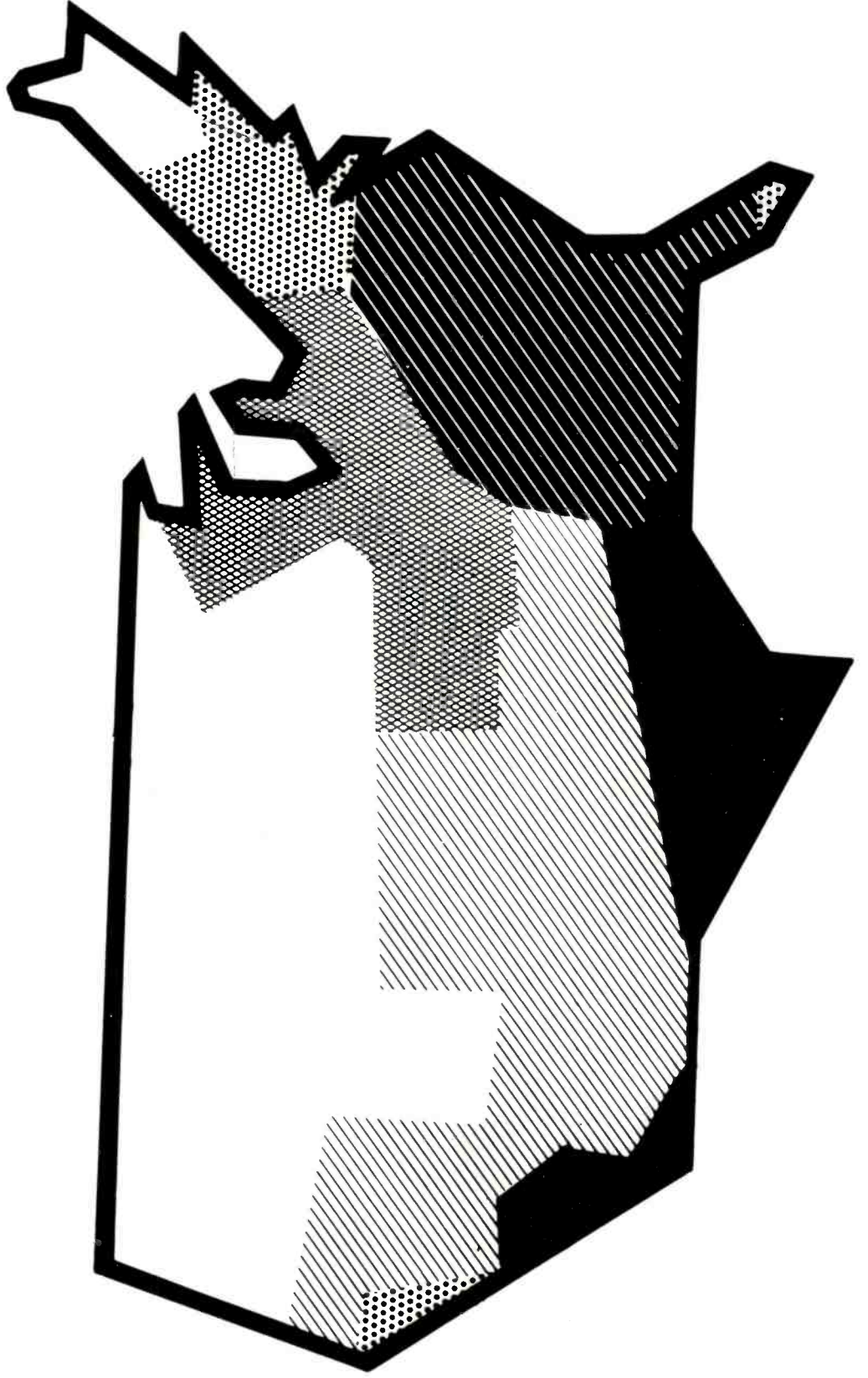


The Bob Ezrin touch is clearly in evidence on this debut record from Tim Curry, whom many will remember for his role in the Rocky Horror Show. Curry rocks through Burt Bacharach, Irving Berlin, Lennon and McCartney and Joni Mitchell and amazingly pulls it all off.

August 26, 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 a

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC WFIL
WICC WIFI WKBW WPEZ WPGC WPRO-FM
WQAM WRKO WTIC-FM WVBF KDON KFRC
KYA KYNO V97 Y100 13Q Z104 96X 99X

RW II

WAAY WABB WAIR WAKY WANS WAUG
WBBQ WBSR WCGQ WFLB WFIL 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 WIFE WINW WLS
WMET WNDE WOKY WSAI WZUU WZZP
KBEQ KSLQ KXOK CKLW Q102

Tendency:

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

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

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

Last Week: This Week:

1	1	Frankie Valli
3	2	Commodores
2	3	Rolling Stones
5	4	A Taste of Honey
6	5	Foreigner
4	6	Pablo Cruise
7	7	Olivia Newton-John
9	8	Andy Gibb
8	9	Donna Summer
13	10	Walter Egan
12	11	Earth, Wind & Fire
14	12	Exile
10	13	Joe Walsh
11	14	Toby Beau
16	15	Rita Coolidge
17	16	Chris Rea
20	17	Nick Gilder
19	18	Teddy Pendergrass
23	19	Travolta & Newton-John
21	20	Cars
22	21	Rick James
24	22	LRB
25	23	Anne Murray
Add	24	Bob Seger
Add	25	Boston
Add	26	Kenny Loggins
Ex	27	Robin Gibb

Adds: Linda Ronstadt
Hall & Oates
Who

Extras: Gerry Rafferty
Barbra Streisand
Aerosmith
Eddie Money

LPCuts: Rolling Stones (Beast)

Also Possible: Quincy Jones
John Paul Young
Moody Blues
Journey
Dan Hill
Bruce Springsteen
Karen Young

Last Week: This Week:

1	1	Commodores
3	2	Foreigner
2	3	Frankie Valli
5	4	Rolling Stones
4	5	Pablo Cruise
7	6	Olivia Newton-John
8	7	A Taste of Honey
9	8	Evelyn "Champagne" King
10	9	Andy Gibb
6	10	Joe Walsh
12	11	Rita Coolidge
16	12	Exile
15	13	Chris Rea
18	14	Teddy Pendergrass
17	15	Earth, Wind & Fire
13	16	Eddie Money
20	17	Travolta & Newton-John
21	18	LRB
26	19	Rick James
11	20	Toby Beau
25	21	Gene Cotton
27	22	Kenny Loggins
Add	23	Nick Gilder
Ex	24	Robin Gibb
Ex	25	Anne Murray
Ex	26	Bob Seger

Adds: Boston
Linda Ronstadt
Gerry Rafferty
Who
Paul Davis

Extras: McCrays
Ambrosia
Barbra Streisand
Steely Dan

LPCuts: None

Also Possible: Crystal Gayle
Stonebolt
Billy Joel
John Paul Young
Dan Hill
Raydio
Hall & Oates
Aerosmith

Last Week: This Week:

1	1	Commodores
2	2	Frankie Valli
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4	6	Pablo Cruise
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13	12	Rita Coolidge
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15	14	Evelyn "Champagne" King
16	15	Earth, Wind & Fire
17	16	Chris Rea
20	17	Travolta & Newton-John
12	18	Toby Beau
22	19	Eddie Money
24	20	Nick Gilder
23	21	Rick James
Add	22	Bob Seger
Add	23	Boston
Ex	24	Kenny Loggins
Ex	25	Village People

Adds: Linda Ronstadt
Who

Extras: Aerosmith
Robin Gibb
Gerry Rafferty
Steely Dan
Moody Blues
REO Speedwagon

LPCuts: None

Also Possible: John Paul Young
Michael Stanley Band
Trooper
Dan Hill
Meatloaf
Carly Simon with
James Taylor
Anne Murray
Kinks

Hottest:

Rock:

Steely Dan
Who

Adult:

Carly Simon with James Taylor

R&B Crossovers:

Karen Young

The song that started the familiar magic
"Just the Way You Are"...

... is now complemented by the single that heightens the enchantment

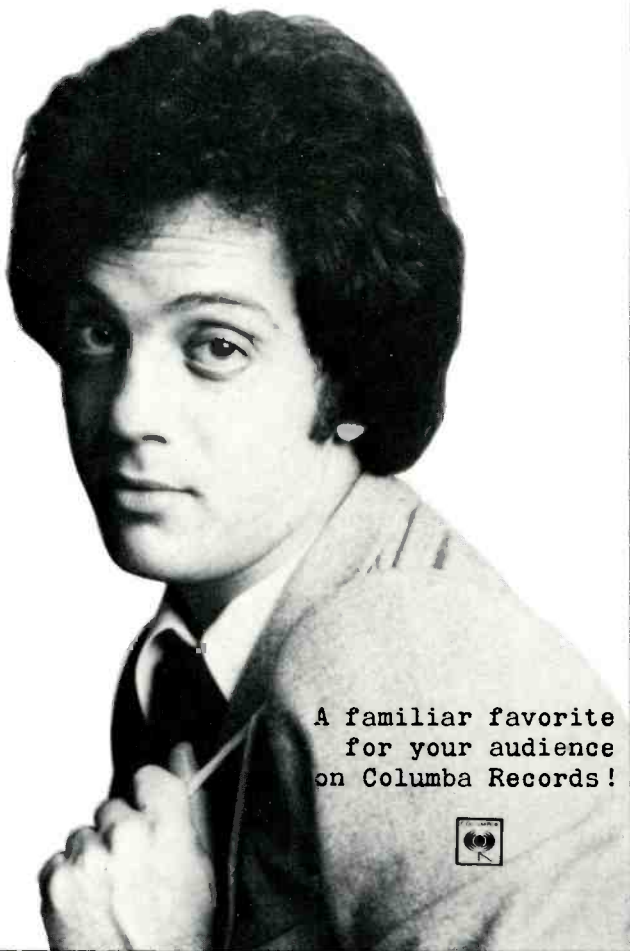
ULTIMATE MAGIC!

She's Always a Woman BILLY JOEL

Males & Females 18 Plus Are Responding (See Call-Outs) And Ask:

29 WMET	HB WLAC	28 WNBC
HB KTAC	HB WKIX	* WPGC
28 Z96	30 99X	17 WFIL
LP WRKO	HB WOKY	37 96KX
* KILT	24 KXOK	½ KJR
HB KING	27 KJRB	

Record World 54* Billboard 52* Cashbox 61*



A familiar favorite for your audience on Columbia Records!



CALL-OUTS

Stations Contributing This Week:

WCOL, WDRQ, WFIL, WHBQ, WIFI, WNBC, WRKO, WSAI, KDWB, KING, KTLK, KXOK, 92X, 96X, Y100

Overall Demographics:

Commodores	Jackson Browne
Joe Walsh	Bob Seger
Gerry Rafferty	ARS
Rolling Stones	Carly Simon
Pablo Cruise	O'Jays
Donna Summer	

COMMODORES: Top teen record leaning female; pulling male adults, number one female adults.
FRANKIE VALLI: Number two in teens leaning female, tops the male adults. Also pulling female adults.
JOE WALSH: Third in teens as it leans male, second in male adults and also pulling female adults. Tied with VALLI for the second position.
GERRY RAFFERTY: Still holding up well. Number eight in teens, sixth in male adults and third in female adults.
ROLLING STONES: Ninth in teens, seventh in male adults. There is some female adult response.
PABLO CRUISE: Fourth in teens as it leans male, fifth in male adults and sixth in female adults.
DONNA SUMMER: Seventh in teens; pulling male adults and female adults.
JACKSON BROWNE: Pulling some teens, fourth in male adults and pulling female adults.
BOB SEGER: Pulling teens, third in male adults and ninth in female adults.
O'JAYS: Pulls teens, male adults and female adults.

Active Discs:

A TASTE OF HONEY: Pulling teens, male adults and female adults.
RITA COOLIDGE: Pulling female adults.
EARTH, WIND & FIRE: Showing on an overall basis.
WALTER EGAN: Pulling teens and some male adults. Best demo is 18+ females.
FOREIGNER: Sixth in teens. Also pulls male adults.
ANDY GIBB (Ever): Pulling heavy teens (places fifth) and female adults.
NICK GILDER: 18-24 males and 25-34 females are being reported.
EVERLYN "CHAMPAGNE" KING: Pulling teens and male adults.
KENNY LOGGINS: Pulling 18+ females.
OLIVIA NEWTON-JOHN: Pulling female teens.
CHRIS REA: Has some teens but females 18+ is the strongest demo people are reporting.
TOBY BEAU: Pulling teens and female adults.

Stayability:

ANDY BIBB (Shadow): Pulls teens and male adults.
BILLY JOEL (Only): Remains a good overall record.
MICHAEL JOHNSON (Blue): Still pulling good female adults.
MEATLOAF: Still pulling male and female adults.
TRAVOLTA/NEWTON-JOHN: Pulling male and female adults.
HEATWAVE: Teens still a good demo for this disc.

Breaking:

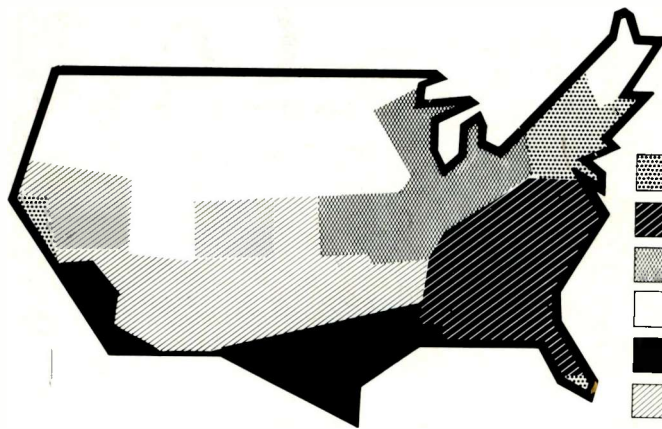
CARS: Pulling 18-24 males and 25-34 females.
BILLY JOEL (She's): Pulling male adults and female adults (18+).
EXILE: Pulling older adult females.

Early Acceptance on:

BEE GEES (Sgt. Pepper): Pulling male teens and adults and female adults.
CITY BOY: Male teens showing with this record.
TERI DE SARIO: Pulling female teens.
FOXY: Pulling female adults.
CRYSTAL GAYLE: Pulling 25-34 females.
BARRY GIBB (Day): Pulling male adults.
ROBIN GIBB (Oh): Pulling female adults.
QUINCY JONES: Showing some activity in 25-34 males and 18+ females.
MATHIS/WILLIAMS: Pulling 25-34 females.
BOB SEGER (Hollywood): Pulling teens.
TARNEY/SPENCER: Pulling 18+ males and females.
JOHN TRAVOLTA (Sandy): Pulling female teens.

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WGUY WJBQ WJON WOW WSPT KCPX
KDWB KEWI KFJR 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:

1	1	Commodores
3	2	Rolling Stones
2	3	Frankie Valli
4	4	Joe Walsh
6	5	Foreigner
7	6	Walter Egan
9	7	Andy Gibb
10	8	Olivia Newton-John
5	9	Pablo Cruise
11	10	Rita Coolidge
13	11	Exile
12	12	Chris Rea
14	13	Earth, Wind & Fire
19	14	Travolta & Newton-John
17	15	LRB
18	16	A Taste of Honey
20	17	Nick Gilder
8	18	Toby Beau
23	19	Anne Murray
24	20	Kenny Rogers
26	21	Kenny Loggins
21	22	Jackson Browne
25	23	Crystal Gayle
27	24	Kinks
Add	25	Captain & Tennille
Ex	26	Gerry Rafferty
Add	27	Robin Gibb
Add	28	Boston

Adds: Who

Extras: Evelyn "Champagne" King
Steely Dan
Bob Seger
John Paul Young

LPCuts: None

Also Possible: Spinners
Stonebolt
Michael Johnson
Dan Hill
Quincy Jones
Billy Joel
David Gates
Hall & Oates
Paul Davis

Last Week: This Week:

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

Adds: Who
Boston
Linda Ronstadt
Aerqsmith

Extras: Gerry Rafferty
McCrays
Cars
Louisiana's Le Roux
Captain & Tennille

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

Also Possible: Quincy Jones
Village People
Anne Murray
Crystal Gayle
Moody Blues
Sweet
Dan Hill
John Paul Young

Last Week: This Week:

1	1	Commodores
4	2	Frankie Valli
3	3	Pablo Cruise
5	4	Rolling Stones
8	5	Foreigner
11	6	Olivia Newton-John
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17	15	Evelyn "Champagne" King
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21	17	LRB
19	18	A Taste of Honey
20	19	Nick Gilder
9	20	ARS
23	21	Anne Murray
24	22	Eddie Money
Add	23	Bob Seger

Adds: Boston
Gerry Rafferty
Kenny Loggins
Steely Dan

Extras: Rick James
Captain & Tennille
Robin Gibb
Linda Ronstadt
Kinks

LPCuts: Rolling Stones (Beast)

Also Possible: Cheryl Ladd
John Paul Young
Prism
Ambrosia

Hottest:

Country Crossovers:

None

Teen:

Travolta & Newton-John

LP Cuts:

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

MOTOWN BULLETIN



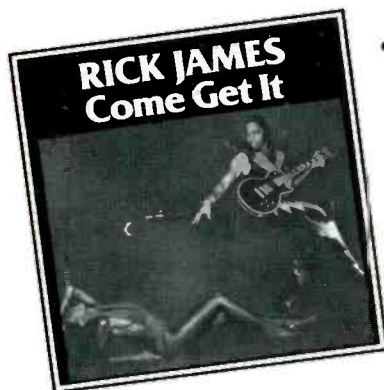
America's #1 Hit! Commodores.
"THREE TIMES A LADY" M-1443F

POP **2** BB **1** CB **1** RW **1** R&B **2** BB **1** CB **1** EASY LISTENING **1** BB

From the album
"NATURAL HIGH" M7-902R1

POP **3** BB **2** RW **1** R&B **1** BB **1** RW

America's Hottest New Artist!
Rick James. First a disco,
then an R&B and now a POP
smash! "YOU AND I" G-7156F

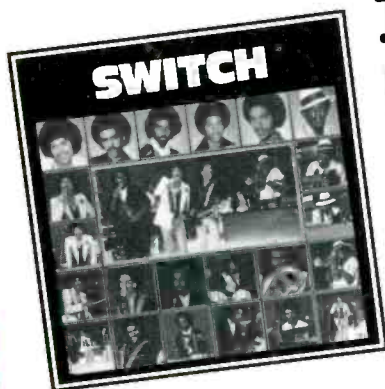


POP **20** BB **26** CB **25** RW

From the album
"COME GET IT" G7-981R1

POP **18** BB **19** CB **25** RW

Motown's Newest
Supergroup! Switch.



R&B **50** BB **40** CB **52** RW

"THERE'LL NEVER BE" G-7159F
From the album "SWITCH" G7-980R1

R&B **48** CB **31** RW



"Substitute" Gloria Gaynor Brings England's #1 smash home.



Produced by Dino Fekaris in association with Freddie Perrin for Grand Slam Productions.

The two smiling gentlemen next to Gloria Gaynor are Dino Fekaris, producer and Freddie Perrin, executive producer. They've hit it big with Sylvers and Tavares, and now they're tickled with Gloria's new single "Substitute."

The song is a #1 smash in England and Gloria's new version is heading for the top here in America. Gloria Gaynor is a proven star, and this new single is polishing her image even brighter.

Gloria Gaynor's is the genuine "Substitute."
PD-14508
Accept no other. On Polydor Records.

RCA To Host 'Misbehavin'' Show

■ NEW YORK — To celebrate its release of the original cast album of "Ain't Misbehavin'," RCA Records has purchased the entire Longacre Theatre and, with co-operation of the Ain't Misbehavin' Company, has arranged for a special performance of the show on Monday night, August 21.

Attending the special event will be radio personalities, record dealers, press, government officials, RCA artists and the RCA Records sales and promotion force.

By agreement with The Ain't Misbehavin' Company, all proceeds from the evening will go to The Black Theatre Alliance and The Frank Silvera Writers' Workshop.

The idea for this special benefit performance of "Ain't Misbehavin'" originated with Robert Summer, new president of RCA Records, after he saw the award-winning Fats Waller musical and negotiated for the original cast album rights.

CBS Taps Rudolph

■ NEW YORK — Gordon Anderson, director, national promotion, CBS Associated Labels has announced the appointment of Stephen Rudolph to associate director, national promotion, CBS Associated Labels.

In his new position, Rudolph will be responsible for coordinating airplay on all albums and singles released on the CBS Associated Labels.

Prior to joining the CBS Associated Labels, Rudolph was the national head of promotion for Avco Embassy for five years. Before that he was with Scepter Records for five years in the same capacity.

Capricorn Names Two To Promotion Posts

■ MACON, GA.—Phil Rush, vice president of promotion for Capricorn Records, has announced the appointment of Lynne Richardson as national secondary singles promotion coordinator and Scott Graff as Minneapolis area promotion manager.

Lynne Richardson joined Capricorn Records over five years ago and has been based at the label's west coast office, serving in a number of promotion and publicity functions. Her background in music includes stints as music director at KRLA and KPPC.

Scott Graff will be based in his home near Minneapolis and can be reached at (612) 447-2901. He is responsible for the Minneapolis area market and will report directly to Phil Rush.

Who In The World:

Bruce Springsteen: A Man With A Code

By DAVID MCGEE

■ It is the rare artist who can reach the pinnacle of success, disappear for three years and then come back stronger than ever. Such is the case with Bruce Springsteen.

Springsteen's first two albums, "Greetings From Asbury Park" and "The Wild, The Innocent and the E Street Shuffle" had earned him considerable critical acclaim and a small but devoted fan following, primarily in the northeastern section of the country. August of 1975 saw the release of a third album, "Born To Run," and suddenly the promise was fulfilled: Springsteen's live shows, always the cornerstone of his legend, were being called the finest ones ever staged; "Born To Run," after entering the *Record World* Album Chart at a bulleted 10, rose to the top spot in two weeks; and, in a crowning moment, the artist was the subject of cover stories in *Time* and *Newsweek* during the same week—a first in rock history.

But there was a flaw in the silver lining. On July 27, 1976, Springsteen brought a massive lawsuit against his manager, Mike Appel, charging Appel with fraud, undue influence and breach of trust, and requesting rescindment of his management/production/recording agreements with Appel's companies. A fierce, drawn-out and oftentimes bitter legal battle ensued. Ten months passed; Springsteen stood firm. Finally an out of court settlement was reached between the two parties on May 28, 1977. For the first time in his career Springsteen was in complete control.

Hopes ran high for the new album, recording for which was begun on June 1 of last year. Rumor had it that the finished product would be out before Christmas. The Yule came and went without a trace of the long-awaited lp. Almost a year to the day of the settlement, "Darkness On The Edge Of Town" was released and greeted with near-unanimous critical acclaim. It entered the *Record World* Album Chart at 26 with a bullet, rose to eight and currently rests at 19.

Springsteen had much to prove after such a long layoff. "Darkness," however, clearly establishes his preeminence as a songwriter, if only from the purely technical standpoint of song structure (Speaking to *Rolling Stone* associate editor Dave Marsh, Bob Seger called "Born To Run" and "The Wild, The Innocent and the E Street Shuffle" "pivotal albums of this decade,

because here was a guy who was not writing those verse, chorus, verse out things. He was doing multiple bridges, he was changing tempos, and all this other stuff. And it worked . . . and it was interesting and it was different."). But what emotional toll had the lawsuit exacted from the artist?

It's tempting to view "Darkness" as a bitter document in light of lyrics on the order of "Poor man wanna be rich/rich man wanna be king/and a king ain't satisfied/till he rules everything." But at its core the album is at once a bold affirmation of life's possibilities and revelatory of an artist's compassion for those who may have wronged him. "Let the broken hearts stand as the price you gotta pay" answers a lot of questions; "It ain't no sin to be glad you're alive" is one of the boldest statements made by a rock artist in the '70's.

As well, "Darkness" is a profound declaration of principles. In his book "On Moral Fiction," John Gardner defines truth in one way as "That which does not feel like lying . . . that which is true to the essential nobility of the writer's

soul, that which expresses what is purest and best in his personality . . . Its effect is to conjure by incantation what the art receiver may have lost touch with, his own best nature, his affirmations." Later Gardner asserts that "The artist who believes that art and society have come to 'la guerre totale' understands that if he loses the war he will die." Such notions go to the heart of what makes Bruce Springsteen tick: the battered concepts of fair play, trust and loyalty, basic tenets of his philosophy, have always been worth fighting for.

The last word rightly belongs to the artist. Speaking to *Marsh* (*Rolling Stone*, August 24), Springsteen explained his reasons for apologizing to an audience after a ticket mixup at one of his concerts, then added, in a telling aside, "That's all I try to do—live so I can sleep at night. That's my main concern."

Mister that ain't a boy, that's a man talking; and a man possessed of such an iron will and such a deep-rooted sense of decency as this is not easily defeated.

(Cover photograph by Lynn Goldsmith)

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

Through Gift Giving



Radio Replay

By NEIL MCINTYRE



■ Radio and TV in New York have increased their news coverage in the last week because all three local newspapers are on strike. For the New Yorker the desire to read the printed word is almost overbearing, as the public has resorted to checking the bottom of their bird cage for old news, or buying out the TV Guides. How has television handled this increased responsibility of bringing the folks more news, giving longer newscasts, repeating the news three times instead of two, and the newspaper writers have taken to the telephones as a means of informing the public, with special numbers to call. So the newspaper people have become announcers and the announcers are reading the comics on the radio and TV. WMCA radio has invited columnists from the Daily News, who are still writing their stories but have no place to print them, to broadcast on the talk-formatted station. The evening programming will continue as long as the newspaper strike is on. I wonder if, when the strike is over, the newspaper will be as kind to WMCA.

FULL TIME JOB: A great deal of a program director's time is wasted by the insistence on the part of management that the PD be involved in things that don't reflect themselves on the air. The program director's main responsibility is what the listener hears on the radio, and that's what counts.

At some stations the amount of paper work that's dumped on the programming department that doesn't concern itself with programming functions is overwhelming. The larger the company, the more a program director's time is taken away from the local radio station operation with meetings, presentations, and general hand holding of corporate executives. I don't understand why programming has become a group participation show, when only one individual is held responsible for it—the program director, the person who they're always writing about who keeps leaving radio stations, while those with the great advice remain so they can help the next PD out. I feel if the person you hire doesn't know what they're doing, this is a problem of judgement in the hiring process, but if they do, let that person go about the business of helping the station sound good, without the interruption of unrelated programming problems. A program director's time should be spent—seven days a week—making the radio station something to be respected in the market. The loss of this time endangers the security of the entire staff. The programming thinkers and leaders should be allowed to do just that. Popularity is tough to obtain in the entertainment industry; the job of predicting and maintaining it is full time. Program directors should be concentrating on work that is reflected on the radio.

OLD DISC JOCKEYS HOME: A resting place after all the crank calls from listeners, bad rating books, and studio equipment failures. There should be a place for the old top 40 performer to spend his final days, and McIntyre's Over 40 Top 40 Home will be the perfect place. Each old jock will be able to start talking slow, put their horns, bells, and whistles out to pasture, and relax, listening to the area's beautiful music station. You won't be alone; you'll have a chance to reminisce with deejays from around the country about the good old days of record hops, all-night shows, and mis-cued records. Some of the many benefits provided include a special rent, a funny voice service to crack up your pals at the home, featuring the popular granny voice, the hairdresser, and, of course, you can do the little old man yourself. A balanced diet will be served of foods you're accustomed to, like Snickers, cold hot sandwiches, hot cold sandwiches, and the traditional left overs from the office party birthday cake. I'm sure as mother nature calls, you'll appreciate the playing of "MacArthur Park," "Nights in White Satin," and "Papa Was a Rolling Stone" (the long versions of all of these). This home is perfect for the EOR format to be played out to its fullest. For your comfort, faded T-shirts from radio stations around the country

(Continued on page 33)

WYCB Bows in D.C. with Gospel Format

By BILL HOLLAND

■ WASHINGTON — The first black-owned station in the history of Washington broadcasting hit the airwaves this week after a twelve-year struggle to gain a license and a frequency.

The station, WYCB-AM, is

WSAI Goes Country

■ CINCINNATI — WSAI general manager Larry Kirby has announced a major programming change from contemporary music to country effective August 21. The 5,000 watt station will program country 24 hours daily, retaining the same DJ line-up, including Jim Scott, Ted McAllister, Dickie Shannon, E. Alvin Davis, C. C. Matthews and Susan Kennedy.

Jonathan E. Fricke has been named the station's new program director. A former country program director of the year, Fricke has worked at KFOX, KLAK, and as general manager of Warner Bros. country division/Nashville.

WSAI is an affiliate of Affiliated Broadcasting, which is headed up by J. Q. Burkson, president, and E. Alvin Davis, national program director. The station is located at West 8th and Matson Place, Cincinnati, OH 45204.

broadcasting a unique mix of progressive gospel, secular music with an "inspirational or message" tone, as well as public service programming and an hour a day of local news.

Implicit in the station's choice to debut with such a restricted format is a decision not to try and pull listeners away from the major black-listener AM stations, who only broadcast records of the sort listed on the r&b charts.

In Washington, which has a black population in excess of 75 percent, there has been, and still is, a large settled population of older black listeners to whom the new station's format will be directed.

However, several black media figures here have already questioned the efficacy of WYCB's "inspiration and information" format, calling it an "unsound gamble."

Nevertheless, general manager Catherine Liggins believes the unique format will work, pointing out that the station is not broadcasting "preacher radio." She says WYCB's "sermon" is "this wonderful music."

The station is one of only 50
(Continued on page 33)



"Come on, it's YOUR turn to take the fifth caller."

WRVR Hosts Free Jazz Show



Over 10,000 people joined WRVR-FM as the station presented a free jazz concert in Central Park. Pictured on stage performing is John Klemmer. Insert at left shows WRVR-FM air personalities Les Davis (left) and Herschel.

ABC Ups Mendelsohn *(Continued from page 4)*

joined the division in 1974 as vice president, marketing.

Prior to joining ABC Record and Tape Sales Corp., Mendelsohn was vice president and general manager of WDFH Radio in Chicago. From 1969 to 1972, he was president of Herb Mendelsohn Associates, a firm specializing in the production of audio-visual promotional campaigns.

Before that, Mendelsohn held positions as vice president and general manager of WKBW Radio, Buffalo; vice president and general manager of WMCA Radio, New York; president of Bartell Broadcasters, Inc., owners of radio and television stations and several CATV operations; and general sales manager of WABC Radio, New York.

Radio Replay *(Continued from page 32)*

are provided, places where you haven't worked but wish you did. When the last countdown begins, you'll be ready with your final request line to the big manager in the sky. The biggest request so far is of course "Stairway To Heaven" with "Up, Up and Away" running a close second. For more information, write Oldies But Goodies, c/o RW, 1700 Broadway, N.Y.C. 10019.

MOVES: WHIN/Nashville will change call letters to WWKX (KX104) on September 1st. PD **Michael St. John** will convert the format to Top 40 . . . **Ernest James** new VP/GM at WVON/Chicago . . . **Jeff Pollack** leaves Drake/Chenault to become PD at WMMR/Philadelphia, . . . **Steve Scott** named acting PD at KLIF/Dallas . . . **Shaun McCoy** joins WOKY/Milwaukee to do middays from 96X/Pittsburgh . . . WSGAs assistant PD **Brady McGraw** named new PD at WAGQ/Athens . . . **Barry Chase** leaves WDRQ/Detroit and is replaced by **Dennis Elliott** . . . **Mike O'Brien** to on-air at WHB/Kansas City from WMET/Chicago . . . **Mike McGann** new PD at WMOB/Mobile from 96X/Pittsburgh . . . Here's a hot one: on a typical Cleveland recall, **Doug** (Fire Eating) **Johnson** returns to M105/Cleveland to do middays . . . **Jay Thomas**, morning man for 99X/New York, was also afternoon man for WOR during **Gene Klavan's** vacation; must have been some shock to the AM audience to get a little of GM at TenQ/Los Angeles, formerly sales manager at the station . . . **Steve Owens** promoted to PD at KTFX/Tulsa. Station has opening for morning drive; send tapes/resume to Steve . . . New MD at WBSR/Pensacola is **Jim Golden** (his wife's name is Portia) . . . **Steve Sutton** leaves KFWD/Dallas as PD. **Tim Spencer** MD will be acting PD . . . **Bob McLain** to on-air at KULF/Houston from WTMA/Charleston . . . **Bob Denver** to on-air at WLOL-FM/Minneapolis from KQWB/Fargo . . . Send your moves, changes and pictures to either Portia RW west or in the east to Neil (the NAB) McIntyre.

WWDJ Sued In Copyright Case

■ NEW YORK — Radio station WWDJ in Hackensack, New Jersey, has been sued for 30 infringements of federal copyright law by 13 members of the American Society of Composers, Authors and Publishers. The station is one of the largest offering religious programming in the United States. Named as defendant in the action is WWDJ's owner, Pacific and Southern Broadcasting Company, Inc.

The suit claims that 30 copyrighted songs were performed at WWDJ without authorization, in direct violation of the U.S. Copyright Act of 1976 which prohibits public performance of a copyrighted musical work without permission of the copyright owners. WWDJ's ASCAP license expired in February 1977, and was never renewed, according to ASCAP counsel Richard Reimer.

The plaintiffs' complaint asks the federal court to enjoin the defendant from future public performances of their songs and requests statutory damages plus court costs and attorney fees.

The songs involved in the action are "Jesus, I Heard You Had a Big House," "Going Home," "Something Beautiful" and "Gentle Shepherd" by William J. Gaither and Gloria Gaither, "I Just Feel Like Something Good Is About to Happen" by William J. Gaither, "Travelling Man" by Edward R. Smith (a/k/a Ted Smith), "See This House" by Stormie Omartian and Michael Omartian, "My Little World," "One Of These Days" and "Love" by Ralph Carmichael, "I Believe In Heaven" and "It's Possible" by Cam Floria, "Master Designer" and "Tell It to Jesus" by Kurt Kaiser, "I'm Gonna Keep On Singing" and "Through It All" by Andrae Crouch, "We're Together Again" by Gordon Jensen and Wayne Hilton, "Get In Touch With the Savior" by Danny Lee, "Gentle As Morning" and "Don't Let

Your Heart Be Frightened" by Ken Medema, "I Don't Have to Worry" by Nancy Henigbaum, "Unworthy" by Daniel B. Thomas and Gloria Roe, "Part the Waters" by Charles F. Brown, "I Can't Wait" by Pat (William P.) Terry, "Clean Before My Lord" by Honeytree (a/k/a Nancy Henigbaum), "He Lives" by Rev. A. H. Ackley, "In the Garden" by C. Austin Miles, "Taller Than Trees" by Lee Ferebee (a/k/a Leone Greene Ferebee), "Make Me Worthy" by Terry Talbert and "When I Trust the Savior" by Paul Johnson.

The plaintiffs in this case are the writers and music publishing firms who own these copyrights, including William J. Gaither and Gloria Gaither, Edward R. Smith, American Broadcasting Music Inc., Holcantitus Music, Lexicon Music, Inc., John T. Benson Publishing Co., Word Music, Inc., Robbins Music Corporation, Manna Music, Inc., Birdwing Music and Sonlife Music Company.

ASCAP

All are members of the American Society of Composers, Authors and Publishers (ASCAP) which licenses the right to perform publicly the copyrighted musical works of its 23,000 members. The infringement action seeks injunctive relief, statutory damages of not less than \$250.00 for each infringing performance, and costs including attorneys' fees.

Pacific and Southern Broadcasting Company is a subsidiary of Combined Communications Corp., a large broadcast group owners. The Federal Communications Commission has recently approved application for the transfer of WWDJ from Combined Communication's subsidiary, Pacific and Southern Broadcasting Company, Inc., to Communicom Corporation of America whose corporate headquarters are in Phoenix, Arizona.

WYCB Bows in D.C.

(Continued from page 30)

black-owned radio stations in the country.

Its dial position, 1340, was the former home of WOOK-AM, which lost its license after the Supreme Court rejected appeals from the licensee, who was charged several years ago with allowing bogus preachers to run a Bible-chapter-and-verse numbers

racket on their broadcasts.

WYCB's stockholders spent more than \$465,000 in legal costs throughout the early 1970s, and finally, this past April, the WOOK-AM licensee gave up the frequency.

Coincidentally, the former station licensee was one of the first black-format radio broadcasters in the country.

RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **RECOMMENDED DISCO DISCS:** While so many of the best dance records out at the moment celebrate disco itself, **Alicia Bridges** does it most remarkably in her "I Love the Nightlife" (Polydor), an eccentric, sharp-tongued, decidedly off-beat song that could turn out to be one of the summer's surprise sensations. Bridges, who sounds like an unsentimental **Phoebe Snow**, slings barbs at a tiresome boyfriend and tells him she'd rather go out "on the disco-round"—"I want some action! I wanna live!"—than stay in and Talk It Over. The pace is bright, looser than most current cuts and very attractive; production: spare, uncomplicated—a hot sax flourish, a crisp break (courtesy disco mixer **Jim Burgess**, who also expanded the intro, lengthening the track from 3:09 on the lp and single to 5:37 here). Bridges' unique, scratchy voice and the unusual production make "I Love the Nightlife" stand out on any "disco-round," but this may be an acquired taste. In any case, it's a personal pick this week . . . Another favorite: **Blair's** "Nightlife" (7:25 on Solar Sound Records in Buffalo, N.Y.), a gently pumping, vibrant jazz/neofunk cut that is also deceptively simple and effective. The male lead vocals (and the lyrics, which display an almost adolescent delight in merely up late and meeting girls) leave room for improvement, but they're more than made up for by the female chorus and the rich, mellow feel of the production. There's a long break with a tingling guitar solo followed by a synthesizer outing, but the basic arrangement hardly needs trimmings—it had me from the very beginning. Again, this

may not be for all crowds, but it should be checked out—and watch for a **Jimmy Simpson** remix due later this week.

Briefly, these other disco discs continue the celebration of the party life: **Solar Flare's** "Boogie Fund" (RCA), written and produced by Sigma Studio stars **T. G. Conway** and **Allan Felder**, has a sound that recalls both the **Trammps** and **Double Exposure**—plenty of density and snap in a big production that retains its fine edge. The sound is Philadelphia at its most energetic and joyous, never falling into a rut because the shifts between the excellent male vocals and the instrumental breaks are frequent and consistently sharp. Time: 7:06 . . . **Stargard's** "What You Waitin' For" (7:30 on MCA) is basically "Which Way Is Up" continued (or "Car Wash Part III"): same brassy funk sound; same tough, biting vocals. Not as fresh as it was the first time around (or the second), but it's irresistible on the dance-floor anyway—and that's precisely the point. One drawback: the fade-to-nothing halfway through which leads into a sizzling instru-

(Continued on page 54)

Disco File Top 20

AUGUST 26, 1978

- 1. YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**
SYLVESTER—Fantasy (disco disc)
- 2. HOT SHOT**
KAREN YOUNG—West End (disco disc)
- 3. DO OR DIE/PRIDE/FAME**
GRACE JONES—Island (lp cuts)
- 4. IN THE BUSH/KEEP ON JUMPIN'**
MUSIQUE—Prelude (lp cuts)
- 5. BEAUTIFUL BEND**
MARLIN (entire lp)
- 6. THINK IT OVER**
CISSY HOUSTON—Private Stock (disco disc)
- 7. BOOGIE OOGIE OOGIE**
A TASTE OF HONEY—Capitol (disco disc)
- 8. MISS YOU**
ROLLING STONES—Rolling Stones (disco disc)
- 9. LET'S START THE DANCE**
BOHANNON—Mercury (lp cut)
- 10. INSTANT REPLAY**
DAN HARTMAN—Blue Sky (disco disc)
- 11. YOU GOT ME RUNNING**
LENNY WILLIAMS—ABC (disco disc)
- 12. YOU AND I**
RICK JAMES—Gordy (disco disc)
- 13. I LOVE AMERICA**
PATRICK JUVET—Casablanca (lp cut)
- 14. PLEASURE ISLAND**
PAUL JABARA—Casablanca (lp cut)
- 15. DANCING IN PARADISE**
EL COCO—AVI (disco disc)
- 16. LET THEM DANCE**
D.C. LaRUE—Casablanca (disco disc)
- 17. AFTER DARK/LAST DANCE/TGIF**
"TGIF" SOUNDTRACK—Casablanca (disco disc)
- 18. AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN**
RITCHIE FAMILY—Marlin (lp cuts)
- 19. SATURDAY/SORCERER**
NORMA JEAN—Bearsville (lp cuts)
- 20. BEYOND THE CLOUDS/QUARTZ**
QUARTZ—Marlin (lp cuts)

DISCOTHEQUE HIT PARADE

RISE CLUB/BOSTON

DJ: Cosmo Wyatt
GET ON UP (GET ON DOWN)—Roundtree—Omni (disco disc)
IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (lp cuts)
INSTANT REPLAY—Dan Hartman—Blue Sky—(disco disc)
JUST AS LONG AS WE'RE TOGETHER/SOFT AND WET—Prince—Warner Bros. (lp cuts)
LET'S START THE DANCE—Bohannon—Mercury (lp cut)
NO GOODBYES/DO IT ALL NIGHT—Curtis Mayfield—Curtom (disco disc/lp cut)
RHYTHM OF LIFE—Afro-Cuban Band—Arista (disco disc)
STAND UP/WHERE THERE'S SMOKE THERE'S FIRE—Atlantic Star—A&M (disco disc/lp cut)
YOU GOT ME RUNNING—Lenny Williams—ABC (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester—Fantasy (disco disc)

(Listings are in alphabetical order, by title)

CIRCUS DISCO/LOS ANGELES

DJ: Mike Lewis
BEAUTIFUL BEND—Marlin (entire lp)
DANCE (DISCO HEAT)/YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester—Fantasy (disco disc)
DANCING IN PARADISE—El Coco—AVI (disco disc)
GET READY FOR THE FUTURE—Winners—Roadshow/Ariola (lp cut)
I CAN HEAR MUSIC—California—RSO (disco disc)
LOVE WON'T BE DENIED—Len Boone—Chrysalis (disco disc)
PLEASURE ISLAND—Paul Jabara—Casablanca (lp cut)
RHYTHM OF LIFE—Afro-Cuban Band—Arista (disco disc)
SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (disco disc)
THINK IT OVER—Cissy Houston—Private Stock (disco disc)

TROCADERO TRANSFER/ SAN FRANCISCO

DJ: Gary Tighe
BEAUTIFUL BEND—Marlin (entire lp)
I LOVE MY DISCO BABY—Squallor—Epic (import disco disc)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
LOVE IS IN THE AIR—Martin Stevens—Columbia (import disco disc)
LOVE WON'T BE DENIED—Len Boone—Chrysalis (disco disc)
NO. 1 DEEJAY—Goody Goody—Atlantic (disco disc)
RHYTHM OF LIFE—Afro-Cuban Band—Arista (disco disc)
SUPERSTAR—Bob McGilpin—Butterfly (disco disc)
THINK IT OVER—Cissy Houston—Private Stock (disco disc)
VICTIM—Candi Staton—Warner Bros. (lp cut)

BAREFOOT BOY/NEW YORK

DJ: Tony Smith
BEAUTIFUL BEND—Marlin (entire lp)
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'S START THE DANCE—Bohannon—Mercury (disco disc)
PLATO'S RETREAT—Joe Thomas—K (disco disc)
VICTIM—Candi Staton—Warner Bros. (disco disc)
WARNING—DANGER/THINK IT OVER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (lp cuts)
YOU GOT ME RUNNING/MIDNIGHT LADY/I STILL REACH OUT—Lenny Williams—ABC (disco disc/lp cuts)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

I'M A MAN

STAR CITY

TK D 101

A Jim Burgess Mix

GO WITH THE REAL THING.

Take a Spencer Davis classic—do it like it's never been done before—and you have Star City's I'M A MAN, destined to be the disco smash of the year. TK D 101

TK Records

The Company that keeps you on the dance floor.

Produced by John Driscoll Co-Producer: Robert Ouimont



101 THE SINGLES CHART 150

AUGUST 26, 1978

AUG. 26	AUG. 19	
101	101	GOT TO HAVE LOVING DON RAY/Polydor 14489 (Cerrone/D. Ray, SACEM)
102	102	IT'S REALLY YOU TARNEY SPENCER BAND/A&M 2049 (ATV/Braintree, BMI)
103	104	YOU OVERWHELM ME ROBERT PALMER/Island 105 (WB) (Ackee, ASCAP)
104	105	FOR A FEW DOLLARS MORE SMOKEY/RSO 900 (Chinnichap, BMI)
105	—	HOW MUCH I FEEL AMBROSIA/Warner Bros. 8640 (Rubicon, BMI)
106	103	WILD IN THE STREETS BRITISH LIONS/RSO 898 (Castle Hill/Sheepshead Bay, ASCAP)
107	108	WHY SHOULD LOVE BE THIS WAY MICHAEL STANLEY BAND/Arista 0348 (Bema/M. Stanley, ASCAP)
108	107	LONG HOT SUMMER NIGHTS WENDY WALDMAN/Warner Bros. 8617 (Irving/Moon & Stars, BMI)
109	109	FIRE ROBERT GORDON WITH LINK WRAY/Private Stock 45203 (Ramrod, ASCAP)
110	110	DO IT AGAIN TONIGHT LARRY GATLIN/Monument 259 (First Generation, BMI)
111	122	IN FOR THE NIGHT THE DIRT BAND/United Artists 1228 (Unichappell/Salmon/Muhon, BMI)
112	112	BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826 (WMOT, BMI)
113	114	BLUE SKIES WILLIE NELSON/Columbia 3 10784 (Irving Berlin, ASCAP)
114	115	BEAUTY SCHOOL DROPOUT FRANKIE AVALON/De-Lite 907 (Mercury) (Edwin Monis, ASCAP)
115	124	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 (Nineteen Eighty Foe, BMI)
116	118	I WANNA LIVE AGAIN CARILLO/Atlantic 3492 (Kyknos Cantos/Vindaloo, ASCAP)
117	121	YOUNGBLOOD (LIVIN' IN THE STREETS) WAR/United Artists 1213 (Far Out, ASCAP)
118	120	FIRST IMPRESSIONS THE STYLISTICS/Mercury 7 4006 (Teddy Randazzo, BMI)
119	—	LET'S GET CRAZY TONIGHT RUPERT HOLMES/Private Stock 45799 (WB/The Holmes Line, ASCAP)
120	123	SEASONS FOR GIRLS TRAMMPS/Atlantic 3460 (Golden Fleece, BMI)
121	134	STELLAR FUNGK SLAVE/Cotillion 44238 (Atl) (SpurTree/Cotillion, BMI)
122	125	ARMS OF MARY CHILLIWACK/Mushroom 7033 (Island, BMI)
123	129	LOVE BROUGHT ME BACK D.J. ROGERS/Columbia 3 10754 (Circle R, ASCAP)
124	113	OUT OF THE BLUE THE BAND/Warner Bros. 8592 (Medicine Hat, ASCAP)
125	131	CASTLES OF SAND JERMAINE JACKSON/Motown 1441 (Jobete, ASCAP)
126	126	THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343 (Jobete, ASCAP)
127	127	(THEMES FROM) JAWS II FLYER/MCA 40927 (Duchess, BMI)
128	111	NEVER MAKE A MOVE TOO SOON B.B. KING/ABC 12380 (Irving/Four Knights, BMI)
129	136	SOFT AND WET PRINCE/Warner Bros. 8619 (Prince)
130	—	JAMIE'S CRYIN' VAN HALEN/Warner Bros. 8631 (Van Halen, ASCAP)
131	135	SUN IS HERE SUN/Capitol 4587 (Glenwood & Dentente, ASCAP)
132	119	ONE MORE NIGHT WITH YOU SUTHERLAND BROTHERS/Columbia 3 10758 (Island/Skerry, BMI)
133	138	THINK IT OVER CISSY HOUSTON/Private Stock 204 (Sumac, BMI)
134	137	SUPER WOMAN DELLS/ABC 12386 (Groovesville/Razzle Dazzle, BMI)
135	—	STAND UP ATLANTIC STARR/A&M 2065 (Almo/Newban/Audio, ASCAP)
136	140	LADY BLUE GEORGE BENSON/Warner Bros. 8604 (Teddy Jack, BMI)
137	130	STAND BY ME POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda/ADT, BMI)
138	142	I HAVE NEVER BEEN IN LOVE BEFORE JOHN MILES/Arista 0331 (British Rocket)
139	141	LET ME TAKE YOU IN MY ARMS AGAIN JAMES DARREN/RCA 11316 (Stone Bridge, ASCAP)
140	143	OUR LOVE WILL SURVIVE MEMPHIS HORNS/RCA 11309 (Memphis Fire/Six Continents/Knock Wood, BMI)
141	144	READY OR NOT DEBORAH WASHINGTON/Ariola 7700 (United Artists, ASCAP)
142	—	FUNK-O-NOTS OHIO PLAYERS/Mercury 74014 (Play One, BMI)
143	133	1 2 3 KIND OF LOVE WILD CHERRY/Epic/Sweet City 8 50551 (Bema/RWP, ASCAP)
144	—	ONE NIGHT UNDER THE GROOVE FUNKADELIC/Warner Bros. 8618 (Malbiz, BMI)
145	—	IF THE WORLD RAN OUT OF LOVE TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Tree 16115 (Atl) (ABC/Dunhill, BMI)
146	145	REELIN' GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)
147	147	HEARTBREAKER NANTUCKET/Epic 8 50556 (Nantucket, ASCAP)
148	146	MIDTOWN AMERICAN MAIN STREET GANG DION/Lifesong 9 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP)
149	128	SHAKER SONG SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)
150	150	GROOVE WITH YOU 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)	45
ALL I SEE IS YOUR FACE M. McCauley & F. Mollin (Weback, ASCAP)	53
ALMOST LIKE BEING IN LOVE B. Maher & S. Gibson (United Artists, No licensee)	84
AN EVERLASTING LOVE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	12
A ROLL 'N ROLL FANTASY R. Davies (Davray, BMI)	38
BACK IN MY ARMS AGAIN Holland, Dozier & Holland (Jobete, ASCAP)	79
BACK IN THE U.S.A. Peter Asher (Arc, BMI)	49
BAKER STREET Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	47
BLAME IT ON THE BOOGIE Sylvester Leroy (Global, ASCAP)	99
BOOGIE OOGIE OOGIE (Fonce & Larry Mizell (Conductive/On Time, BMI)	3
CALIFORNIA NIGHTS D. Mackay, Scott & Wolf (Mam, ASCAP)	80
CLOSE THE DOOR Kenneth Gamble & Leon Huff (Mighty Three, BMI)	18
COME TOGETHER Jack Douglas & George Martin (Maclen, BMI)	55
COPACABANA (AT THE COPA) Don Dante & Barry Manilow (Kamakaze/Appoggiatura Camp Songs, BMI)	10
DANCE (DISCO HEAT) H. Fuqua & Sylvester (Jobete, ASCAP)	88
DEVOTED TO YOU Arif Mardin (House of Bryant)	63
DON'T LOOK BACK Tom Scholz (Pure Songs, ASCAP)	34
FLYIN' Bruce Fairbairn (Squamish/Corinth, BMI)	86
FOOL (IF YOU THINK IT'S OVER) Gus Dudgeon (Magnet/Sole Selling Agent/Interworld, ASCAP)	20
GET OFF Cory Wade (Sherlyn, BMI/Lindseyanne, BMI)	31
GOT TO GET YOU INTO MY LIFE Maurice White (Maclen, BMI)	16
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	2
HOLDING ON (WHEN LOVE IS GONE) Bobby Martin (Almo/McRovscod, ASCAP)	52
HOLLYWOOD NIGHTS B. Seger (Gear, ASCAP)	30
HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood/John Farrar/Ensign, BMI)	8
HOT BLOODED K. Olsen, M. Jones, J. McDonald (Somerset/Evansong/WB, ASCAP)	5
HOT CHILD IN A CITY Mike Chapman (Beechwood, BMI)	21
HOT SHOT A Kahn & K. Borusiewicz (Scully, ASCAP)	89
IF MY FRIENDS COULD SEE ME NOW G. Askey (Notable/Lida, ASCAP)	92
IF YOU WANNA DO A DANCE Thom Bell (Mighty Three, BMI)	50
I LIKE GIRLS By Group (Clina, BMI)	93
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI)	64
I WILL STILL LOVE YOU W. Stewart & I.C. Phillips (WB, ASCAP)	67
I'M NOT GONNA LET IT BOTHER ME TONIGHT Buddy Buie (Low-Sal, BMI)	36
IT'S A BETTER THAN GOOD TIME T. Macaulay (Macaulay/Almo, ASCAP)	70
IT'S A LAUGH David Foster (Hot-Cha/Six Continents, BMI)	83
I'VE HAD ENOUGH Paul McCartney (MPL/ATV, BMI)	98
JOSIE Gary Katz (ABC/Dunhill, BMI)	59
JUST WHAT I NEEDED Roy Thomas Baker (Lido, BMI)	37
KING TUT William E. McEuen (Colorado, ASCAP)	17
KISS YOU ALL OVER Rick Chinn & Mike Chapman (Chinnichap/Careers, BMI)	15
LAST DANCE Giorgio Moroder (Primus Arista/Olga, BMI)	7
LIFE'S BEEN GOOD Bob Szymczyk (Wow & Flutter, ASCAP)	9
LIGHTS R. T. Baker (Weed High Nightmare, BMI)	82
LIVINGSTON SATURDAY NIGHT Norman Putnam (ABC/Dunhill/Unart, BMI)	72
LOVE IS IN THE AIR Vanda & Young (Edward B. Marks, BMI)	35
LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER) Gary Klein (Just Over The Bridge/Diana, BMI)	44
LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI)	6
MACHO MAN Jacques Morali (Can't Stop, BMI)	28
MAGNET AND STEEL Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP)	14
MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP)	4
MR. BLUE SKY Jeff Lynne (Unart/Jet, BMI)	40
MY ANGEL BABY Sean Delancy (Texongs/BoMass, BMI)	12
NEW ORLEANS LADIES Leon S. Medica (Break of Dawn, BMI)	51
OH DARLING George Martin (Maclen, BMI)	58
PARADISE BY THE DASHBOARD LIGHT Todd Rundgren (Edward B. Marks/Neverland/Peg, BMI)	65
RAISE A LITTLE HELL Randy Bachman (Survivor/Top Soil, BMI)	62
REMINISCING John Boyland & Group (Screen Gems-EMI, BMI)	26
RIGHT DOWN THE LINE Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	46
SATURDAY N. Rodgers & B. Edwards (Chic, BMI)	66
SET THE WORLD ON FIRE John Alcock (Chappell, ASCAP)	95
SHADOW DANCING Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	29
SHAKE AND DANCE WITH ME Skip Scarborough (Valle-Joe, BMI)	75
SHAME Warren R. Schatz (Six Continents/Mills & Mills, BMI)	11
SHE LOVES TO BE IN LOVE T. Thomas, J. Colbeck & E. Organ (Heavy, BMI)	85
SHE'S ALWAYS A WOMAN Phil Ramone (Joelsongs, BMI)	54
SMILE Maurice White (Saggifire, BMI/Steelchest, ASCAP)	97
STAY Jackson Browne (Cherif, BMI)	39
STILL THE SAME Bob Seger & Punch (Gear, ASCAP)	77
STEPPIN' IN A SLIDE ZONE Tony Clarke (Johnsongs, ASCAP)	56
STUFF LIKE THAT Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP)	19
SUMMER NIGHTS Louis S. Louis (Edwin Morris, ASCAP)	27
SURRENDER Tom Werman (Screen Gems-EMI/Adult, BMI)	71
SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta Chappell, ASCAP)	76
TAKE A CHANCE ON ME Benny Anderson & Bjorn Uuvaeus (Artwork, ASCAP)	81
TAKE ME I'M YOURS Michael Henderson (Electrocard, ASCAP)	91
TAKIN' IT EASY Louie Shelton (Phillips-MacLeod/Bone Tone, ASCAP)	100
TALKING IN YOUR SLEEP Allen Reynolds (Chriswood, BMI)	48
THERE'S NO SURF IN CLEVELAND Eric Carmen (Camex, BMI)	87
THINK IT OVER Gary Klein (Kengorus, ASCAP)	60
THREE TIMES A LADY J. Carmichael/Commodores (Jobete/Commodores, ASCAP)	1
TIME FOR ME TO FLY Kevin Cronin, Gary Richrath & Paul Grupp (Fate, ASCAP)	68
TOOK THE LAST TRAIN D. Gates (Kipahuhu, ASCAP)	78
TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neverland/Peg, BMI)	41
TWO TICKETS TO PARADISE Bruce Botnick (Graionca, BMI)	23
USE TA BE MY GIRL Kenneth Gamble & Leon Huff (Mighty Three, BMI)	57
VICTIM Dave Crawford (Dean, ASCAP)	90
WHAT YOU WAITIN' FOR Mark Davis (Warner-Tamerlane/May 12th, BMI)	96
WHENEVER I CALL YOU "FRIEND" Bob James (Milk Money, ASCAP)	33
WHO ARE YOU Glyn Johns & Jon Astry (Eel Pie/Towser, BMI)	74
WITHOUT YOU M. Flicker (Warner Bros., ASCAP)	94
YOU David Anderle (Beechwood/Snow, BMI)	22
YOU Trevor Lawrence (Island, BMI)	42
YOU AND I Rick James & Art Stewart (Stone Diamond, BMI)	25
YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP)	32
YOU NEVER DONE IT LIKE THAT Daryl Dragon (Kiddio/Don Kirshner, BMI)	69
YOU'RE A PART OF ME Steve Gibson (Brown Shoes/Chappell, ASCAP)	43
YOU'RE ALL I NEED TO GET BY Jack Gold (Jobete, ASCAP)	61
YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign, BMI)	24

**RADIO ADVERTISING/
POINT OF PURCHASE DISPLAYS/
PRINT ADVERTISING/COUPONING/
CROSS MERCHANDISING/
TELEVISION ADVERTISING/
IN-STORE VIDEO
MERCHANDISING/GIFT GIVING**

**MARKETING
MOMENTUM/78**

ISSUE DATE: September 30th
ON SALE: September 23rd

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RECORD WORLD
The Marketing Source



THE FOURTH  QUARTER

**RECORD WORLD
BRINGS IT ALL TOGETHER
FOR THE MANUFACTURER
AND THE RETAIL
AND RACK COMMUNITY**

SPECIAL ANNUAL MERCHANDISING ISSUE

**MARKETING
MOMENTUM / 78**

MARKETING MOMENTUM/78

In July, Record World initiated a series of meetings with Joe Cohen, executive vice president of NARM. The purpose of these discussions was to review the record-breaking sales the industry has enjoyed and to brainstorm the marketing activities that will insure the Fourth Quarter being a true bonanza. The dialogue was most comprehensive, covering every conceivable vehicle of product exposure that could be employed by the manufacturer, retailer and rack jobber. The major point that surfaced was the importance of the manufacturer and his accounts working more closely than ever before in the planning and development of promotions, advertising campaigns and in-store display materials.

This special issue of Record World covers the marketing philosophies from the diverse vantage points of the music industry. This year we have also gone beyond music...and integrated the marketing views of the hardware manufacturers of audio equipment, hoping to encourage the two compatible industries to combine their merchandise efforts.

Your trade advertising belongs in the editorial environment that will focus on accelerating the marketing momentum for the fourth quarter.

Dialogue *(Continued from page 20)*

RW: Some of those weren't such rapid-fire radio success stories as the initial "Fever" singles.

Fitzgerald: Yvonne Elliman is one example, as well as another indication of what "Fever" helped contribute. We'd worked her for a year and a half before that, and those were frustrating times. Each of her records almost went the whole way but didn't.

Toward the end of November, we put out "If I Can't Have You" as a single, but we couldn't get anyone to really bite. Then the film came out, and people started calling, saying "I'm getting calls about this. People are singing it on the way out of the theater."

We reserviced the record, and when we did, about three weeks later it exploded. It ended up being an easy record from that point forward. It just shows you that you often have to have something a little extra to break a great record. A lot of records are like that. I know I watched the Heatwave record, "Boogie Nights," really carefully because we'd wanted to sign them, and the situation was similar.

It also happened with Andy Gibb with "Love Is Thicker Than Water." For awhile, it looked like the single wasn't going to make it. During that one crucial week, a major station reported a lot of phone action, and we decided to give the record one final push—obviously, it worked.

RW: The Elliman single success, like that of the entire "Fever" project as well as RSO's separate releases with the Gibb clan, all share one key promotional achievement: broad, multi-format crossovers.

Fitzgerald: With the Bee Gees, we always felt strongly about their records as crossovers, and not solely because of the success they'd had with "Main Course." It seemed apparent their records broke through those lines.

The first record of theirs we worked was "You Should Be Dancing," and it wasn't an easy record to cross over, because the crossover came so late. When it did come, though, the record sold longer. Now they immediately go onto the r&b charts, of course.

RW: How do you evaluate a given release's potential for crossing over?

Fitzgerald: Usually when the sound of a record tells us there's a crossover, we start by building a really strong pop base. Among other things, starting there usually tells you more about the record in the beginning, because the research at those stations is so heavy that we'll get feedback telling us, say, a lot of blacks are buying the record.

Player was a perfect example. We always thought we could cross them over, and by researching the early play carefully we were able to do that fairly rapidly. In our research, we found that a lot of blacks were buying it straight off the radio. And once the r&b stations started playing it, it became an automatic. That's one of the strengths of r&b radio.

RW: Given your repeated success with taking pop acts across onto the r&b charts, and the comparatively tougher situation facing r&b artists seeking high pop chart acceptance, do you feel black radio is more open at this point?

Fitzgerald: It has been for us. We've had tremendous success. Every record to me is a battle from the start to the finish. It's so competitive out there, but we've been really fortunate in spreading our records.

RW: Another promotional edge remains your release policy. Al noted at the beginning of this interview that one early strategy had been to stop releases altogether until he had the right product, and although the RSO roster has increased, there's still room to move schedules around to your advantage. Just how do you time your single and lp releases? And what influences your single choices?

Fitzgerald: I look at where the whole radio scene is at during a given release period. There are times when the product is hotter, and other times when it's cold, and, of course, radio's openness varies as well. So we look at what the marketplace needs and program to that need. For example, if an act wants to put out a rocker as their next single, but that end of the market seems pretty saturated while there seems to be room for a good ballad, we'll try and go with the latter.

As for scheduling, we'll hold releases if we think we need to concentrate only on the singles that are already being worked.

RW: That overall approach, coupled with the lead time strategy used, obviously clicked with "Saturday Night Fever," and with those other roster acts. How did that affect your campaign for the second RSO movie and record project, "Grease"?

Coury: Needless to say, we reflected very carefully on what we did and didn't do on "Fever," but I must tell you that, trying to look back and determine if we made any mistakes there, it's difficult to find out where we could have improved our approach. To an extent, what we then did with "Grease" was to try and learn from the first project, from either the good planning or the good luck

(Continued on page 45)

The "FIRST LADY" of Gospel is back again!



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RCA
Records

RECORD WORLD SINGLES CHART

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

AUG. 26	AUG. 19		WKS. ON CHART
1	2	THREE TIMES A LADY COMMODORES Motown 1443 (2nd Week)	10
2	1	GREASE FRANKIE VALLI/RSO 897	13
3	4	BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	11
4	3	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	14
5	7	HOT BLOODED FOREIGNER/Atlantic 3488	9
6	6	LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048	13
7	5	LAST DANCE DONNA SUMMER/Casablanca 926	15
8	11	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/ RSO 903	8
9	10	LIFE'S BEEN GOOD JOE WALSH/Asylum 45493	12
10	8	COPACABANA (AT THE COPA) BARRY MANILOW/ Arista 0339	12
11	13	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	13
12	12	MY ANGEL BABY TOBY BEAU/RCA 11250	16
13	15	AN EVERLASTING LOVE ANDY GIBB/RSO 904	7
14	14	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719	13
15	18	KISS YOU ALL OVER EXILE/Warner/Curb 8589	8
16	19	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796	5
17	16	KING TUT STEVE MARTIN/Warner Bros. 8577	15
18	20	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	11
19	21	STUFF LIKE THAT QUINCY JONES/A&M 2043	12
20	24	FOOL (IF YOU THINK IT'S OVER) CHRIS REA/Magnet/UA 1198	8
21	25	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226	10
22	22	YOU RITA COOLIDGE/A&M 2058	9
23	23	TWO TICKETS TO PARADISE EDDIE MONEY/Columbia 3 10765	9
24	9	YOU'RE THE ONE THAT I WANT OLIVIA NEWTON-JOHN, AND JOHN TRAVOLTA/RSO 891	22
25	28	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	10
26	30	REMINISCING LITTLE RIVER BAND/Harvest 5605 (Capitol)	5
27	32	SUMMER NIGHTS JOHN TRAVOLTA, OLIVIA NEWTON-JOHN & CAST/RSO 906	4
28	29	MACHO MAN VILLAGE PEOPLE/Casablanca 922	10
29	17	SHADOW DANCING ANDY GIBB/RSO 893	20
30	35	HOLLYWOOD NIGHTS BOB SEGER/Capitol 4618	3
31	36	GET OFF FOXY/Dash 5046 (TK)	9
32	37	YOU NEEDED ME ANNE MURRAY/Capitol 4574	8
33	38	WHENEVER I CALL YOU "FRIEND" KENNY LOGGINS/ Columbia 3 10794	5
34	43	DON'T LOOK BACK BOSTON/Epic 8 50590	2
35	40	LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)	7
36	26	I'M NOT GONNA LET IT BOTHER ME TONIGHT ATLANTA RHYTHM SECTION/Polydor 14484	12
37	42	JUST WHAT I NEEDED THE CARS/Elektra 45491	8
38	45	A ROCK 'N ROLL FANTASY THE KINKS/Arista 0342	5
39	27	STAY/LOADOUT JACKSON BROWNE/Asylum 45485	13
40	33	MR. BLUE SKY ELO/Jet 5050 (CBS)	10
41	31	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/ Cleveland Intl. 8 50513	24
42	48	YOU McCRARYS/Portrait 6 70014	7
43	46	YOU'RE A PART OF ME GENE COTTON/Ariola 7704	10
44	52	LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER) BARBRA STREISAND/Columbia 3 10777	5
45	47	AIN'T NOTHIN' GONNA KEEP ME FROM YOU TERI DE SARIO/Casablanca 929	8
46	50	RIGHT DOWN THE LINE GERRY RAFFERTY/United Artists 1233	3
47	34	BAKER STREET GERRY RAFFERTY/United Artists 1192	20
48	51	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214	6
49	66	BACK IN THE U.S.A. LINDA RONSTADT/Elektra 45519	2
50	54	IF YOU WANNA DO A DANCE SPINNERS/Atlantic 3493	6



51	55	NEW ORLEANS LADIES LOUISIANA'S LE ROUX/Capitol 4586	11
52	57	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	5
53	63	ALL I SEE IS YOUR FACE DAN HILL/20th Century Fox 2378	3
54	62	SHE'S ALWAYS A WOMAN BILLY JOEL/Columbia 3 10788	3
55	61	COME TOGETHER AEROSMITH/Columbia 3 10802	3
56	60	STEPPIN' IN A SLIDE ZONE MOODY BLUES/London 270	5
57	39	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3462 (CBS)	19
58	68	OH! DARLING ROBIN GIBB/RSO 907	2

CHARTMAKER OF THE WEEK

59	—	JOSIE STEELY DAN ABC 12404	1
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60	64	THINK IT OVER CHERYL LADD/Capitol 4599	6
61	65	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10772	5
62	72	RAISE A LITTLE HELL TROOPER/MCA 40924	4
63	75	DEVOTED TO YOU CARLY SIMON WITH JAMES TAYLOR/ Elektra 45506	2
64	70	I LOVE THE NIGHTLIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14488	6
65	78	PARADISE BY THE DASHBOARD LIGHT MEATLOAF/Epic/ Cleveland Intl. 8 50588	2
66	67	SATURDAY NORMA JEAN WRIGHT/Bearsville 0326 (WB)	5
67	73	I WILL STILL LOVE YOU STONEBOLT/Parachute 512 (Casablanca)	4
68	69	TIME FOR ME TO FLY REO SPEEDWAGON/Epic 8 50582	7
69	83	YOU NEVER DONE IT LIKE THAT CAPTAIN & TENNILLE/ A&M 2062	2
70	77	IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)	3
71	71	SURRENDER CHEAP TRICK/Epic 8 50570	6
72	79	LIVINGSTON SATURDAY NIGHT JIMMY BUFFETT/ABC 12391	2
73	80	5.7.0.5. CITY BOY /Mercury 73999	5
74	—	WHO ARE YOU THE WHO/MCA 7708	1
75	84	SHAKE AND DANCE WITH ME CON FUNK SHUN/ Mercury 74008	4
76	87	SWEET LIFE PAUL DAVIS/Bang 738	3
77	44	STILL THE SAME BOB SEGER & THE SILVER BULLET BAND/ Capitol 4581	16
78	—	TOOK THE LAST TRAIN DAVID GATES/Elektra 45500	1
79	85	BACK IN MY ARMS AGAIN GENYA RAVAN/20th Century Fox 2374	4
80	86	CALIFORNIA NIGHTS SWEET/Capitol 4610	3
81	41	TAKE A CHANCE ON ME ABBA/Atlantic 3457	19
82	—	LIGHTS JOURNEY/Columbia 10800	1
83	—	IT'S A LAUGH DARYL HALL & JOHN OATES/RCA 11371	1
84	89	ALMOST LIKE BEING IN LOVE MICHAEL JOHNSON/ EMI-America 8004	3
85	90	SHE LOVES TO BE IN LOVE CHARLIE/Janus 276	4
86	95	FLYIN' PRISM/Ariola 7714	3
87	96	THERE'S NO SURF IN CLEVELAND EUCLID BEACH BAND/ Epic/Cleveland Intl. 8 50584	3
88	—	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	1
89	—	HOT SHOT KAREN YOUNG/West End 1211	1
90	88	VICTIM CANDI STATON/Warner Bros. 8582	5
91	94	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)	4
92	—	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/ Curtom 0140 (WB)	1
93	82	I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor)	5
94	97	WITHOUT YOU HEART/Mushroom 7035	3
95	99	SET THE WORLD ON FIRE LIAR/Bearsville 0328 (WB)	2
96	—	WHAT YOU WAITIN' FOR STARGARD/MCA 40932	1
97	—	SMILE EMOTIONS/Columbia 3 10791	1
98	49	I'VE HAD ENOUGH WINGS/Capitol 4594	10
99	—	BLAME IT ON THE BOOGIE MICK JACKSON/Atlantic 7091	1
100	—	TAKIN' IT EASY SEALS & CROFTS/Warner Bros. 8639	1

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



DON'T LOOK BACK
BOSTON
Epic

MOST ADDED:

- DON'T LOOK BACK**—Boston—Epic (31)
BACK IN THE U.S.A. (single)—Linda Ronstadt—Asylum (16)
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis (15)
LUXURY YOU CAN AFFORD—Joe Cocker—Asylum (14)
COSMIC MESSENGER—Jean-Luc Ponty—Atlantic (11)
NEXT OF KIHN—Greg Kihn—Beserkley (8)
IT'S A LAUGH (single)—Hall & Oates—RCA (7)
1994—A&M (7)
SAVAGE RETURN—Savoy Brown—London (7)
3-WAY MIRROR—Livingston Taylor—Epic (6)
WHO ARE YOU/HAD ENOUGH (single)—The Who—MCA (6)

WNEW-FM/NEW YORK

- ADDS:**
BLACKBIRD—Mose Jones—RCA
CA PLANE POUR MOI—Plastic Bertrand—Sire
CORDS—Synergy—Passport
COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
DON'T LOOK BACK—Boston—Epic
LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
NIGHT FLIGHT TO VENUS—Boney M—Sire
PARALLEL LINES—Blondie—Chrysalis
THE SHIRTS—Capitol
YOU GOTTA WALK IT—Becker, Fagan & Diaz—Visa
HEAVY ACTION (airplay in descending order):
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
SOME GIRLS—Rolling Stones—Rolling Stones
THE CARS—Elektra
STREET-LEGAL—Bob Dylan—Col
STRANGER IN TOWN—Bob Seger—Capitol
DOUBLE VISION—Foreigner—Atlantic
DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
THIS YEARS MODEL—Elvis Costello—Col
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

WBCN-FM/BOSTON

- ADDS:**
ANIMAL HOUSE (soundtrack)—MCA
COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
DON'T LOOK BACK—Boston—Epic
LEO SAYER—WB

- LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
PARALLEL LINES—Blondie—Chrysalis
SAVAGE RETURN—Savoy Brown—London
SILVER LINING (ep)—Player—RSO
HEAVY ACTION (airplay, in descending order):
SHOTS FROM A COLD NIGHTMARE—Moon Martin—Capitol
MORE SONGS—Talking Heads—Sire
URBAN DESIRE—Genya Ravan—20th Century
SOME GIRLS—Rolling Stones—Rolling Stones
THE CARS—Elektra
HEAVEN TONIGHT—Cheap Trick—Epic
STRANGER IN TOWN—Bob Seger—Capitol
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
NEXT OF KIHN—Greg Kihn—Beserkley

WLIR-FM/LONG ISLAND

- ADDS:**
ADOLESCENT SEX—Japan—Ariola
ANIMAL HOUSE (soundtrack)—MCA
BACK IN THE U.S.A. (single)—Linda Ronstadt—Asylum
BADLANDS—Bill Chinnock—Atlantic
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DIRTY ANGELS—A&M
DON'T LOOK BACK—Boston—Epic
LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
MUSHROOM—Vulcan
3-WAY MIRROR—Livingston Taylor—Epic
HEAVY ACTION (airplay in descending order):
DRIFTIN'—Alessi Brothers—A&M
DON'T BACK BACK (single)—Boston—Epic
ARC—Lifesong
SOME GIRLS—Rolling Stones—Rolling Stones
THREE'S A CROWD—Tarney/Spencer Band—A&M
RUNNING ON EMPTY—Jackson Browne—Asylum
BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
THE CARS—Elektra
PETER GABRIEL—Atlantic
WORLDS AWAY—Pablo Cruise—A&M

WBAB-FM/LONG ISLAND

- ADDS:**
BACK IN THE U.S.A. (single)—Linda Ronstadt—Asylum
CHAMPAGNE CHARLIE—Leon Redbone—WB
CORDS—Synergy—Passport
DON'T LOOK BACK—Boston—Epic
DRIFTIN'—Alessi Brothers—A&M
1994—A&M
PLEASURE SIGNALS—Wilding/Bonus—Visa
READ MY LIPS—Tim Curry—A&M
HEAVY ACTION (airplay in descending order):
SOME GIRLS—Rolling Stones—Rolling Stones
DON'T LOOK BACK—Boston—Epic
BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DOUBLE VISION—Foreigner—Atlantic
STRANGER IN TOWN—Bob Seger—Capitol
WORLDS AWAY—Pablo Cruise—A&M
EDDIE MONEY—Col

WAFF-FM/WORCESTER

- ADDS:**
BACK IN THE U.S.A. (single)—Linda Ronstadt—Asylum
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
DON'T LOOK BACK—Boston—Epic
IMAGES—The Crusaders—ABC
LARRY CARLTON—WB
SPYRO GYRA—Amherst
3-WAY MIRROR—Livingston Taylor—Epic
HEAVY ACTION (airplay, sales, phones in descending order):
THE CARS—Elektra
STREET-LEGAL—Bob Dylan—Col
DOUBLE VISION—Foreigner—Atlantic
BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
OCTAVE—Moody Blues—London
WORLDS AWAY—Pablo Cruise—A&M
SOME GIRLS—Rolling Stones—Rolling Stones
STRANGER IN TOWN—Bob Seger—Capitol
WHO ARE YOU/HAD ENOUGH (single)—The Who—Polydor (import)
DON'T LOOK BACK—Boston—Epic

WBLM-FM/MAINE

- ADDS:**
BLACKBIRD—Mose Jones—RCA
DIRTY ANGELS—A&M
DON'T LOOK BACK—Boston—Epic
IT'S ALIVE—Ozark Mt. Daredevils—A&M
SIGNS OF LIFE—Lost Gonzo Band—Capitol
3-WAY MIRROR—Livingston Taylor—Epic
HEAVY ACTION (airplay in descending order):
THE CARS—Elektra
POWER IN THE DARKNESS—Tom Robinson Band—Harvest
SLEEPER CATCHER—Little River Band—Harvest
DOUBLE VISION—Foreigner—Atlantic
NIGHTWATCH—Kenny Loggins—Col
IMAGES—The Crusaders—ABC
A TOUCH ON THE RAINY SIDE—Jesse Winchester—Bearsville
BRUISED ORANGE—John Prine—Asylum
STONEBOLT—Parachute
WORLDS AWAY—Pablo Cruise—A&M

WCMF-FM/ROCHESTER

- ADDS:**
BOOK EARLY—City Boy—Mercury
COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
CREED—Elektra
DIRTY ANGELS—A&M
DON'T LOOK BACK—Boston—Epic
LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
ORCHESTRA OF CLOUDS—Tim Duffy—Music Is Medicine
HEAVY ACTION (airplay, sales, phones in descending order):
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
WORLDS AWAY—Pablo Cruise—A&M
MORE SONGS—Talking Heads—Sire
HEAVEN TONIGHT—Cheap Trick—Epic
SOME GIRLS—Rolling Stones—Rolling Stones
WHO ARE YOU/HAD ENOUGH (single)—The Who—MCA
THE CARS—Elektra
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
PETER GABRIEL—Atlantic
LIFE BEYOND L.A.—Ambrosia—WB

WOUR-FM/UTICA

- ADDS:**
BACK IN THE U.S.A. (single)—Linda Ronstadt—Asylum
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
IT'S A LAUGH (single)—Hall & Oates—RCA
HEAVY ACTION (airplay, in descending order):
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DOUBLE VISION—Foreigner—Atlantic
HEAVEN TONIGHT—Cheap Trick—Epic
NEXT OF KIHN—Greg Kihn—Beserkley
OBSESSION—UFO—Chrysalis
SEE FOREVER EYES—Prism—Ariola
SLEEPER CATCHER—Little River Band—Harvest
SOME GIRLS—Rolling Stones—Rolling Stones
THE CARS—Elektra
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

WIOQ-FM/PHILADELPHIA

- ADDS:**
ANIMAL HOUSE (soundtrack)—MCA
BURNT LIPS—Leo Kottke—Chrysalis
COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
DON'T LOOK BACK—Boston—Epic
IT'S ALIVE—Ozark Mt. Daredevils—A&M
LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
1994—A&M
SAVAGE RETURN—Savoy Brown—London
3-WAY MIRROR—Livingston Taylor—Epic
URBAN DESIRE—Genya Ravan—20th Century
HEAVY ACTION (airplay, sales, phones in descending order):
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
SOME GIRLS—Rolling Stones—Rolling Stones
THE CARS—Elektra
DOUBLE VISION—Foreigner—Atlantic
MORE SONGS—Talking Heads—Sire
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
HEAVEN TONIGHT—Cheap Trick—Epic
CITY TO CITY—Gerry Rafferty—UA

WYDD-FM/PITTSBURGH

- ADDS:**
BACK IN THE U.S.A. (single)—Linda Ronstadt—Asylum
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
PETER GABRIEL—Atlantic
HEAVY ACTION (airplay, sales, phones in descending order):
SOME GIRLS—Rolling Stones—Rolling Stones
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
STRANGER IN TOWN—Bob Seger—Capitol
DOUBLE VISION—Foreigner—Atlantic
OCTAVE—Moody Blues—London
NIGHTWATCH—Kenny Loggins—Col
PYRAMID—Alan Parsons Project—Arista
STREET-LEGAL—Bob Dylan—Col
SLEEPER CATCHER—Little River Band—Harvest
DAVID GILMOUR—Col

WHFS-FM/WASHINGTON

- ADDS:**
DIRTY ANGELS—A&M
IT'S A LAUGH (single)—Hall & Oates—RCA
1994—A&M
PLEASURE SIGNALS—Wilding/Bonus—Visa
READ MY LIPS—Tim Curry—A&M
SHOWER—Joachim Kuhn—Atlantic
3-WAY MIRROR—Livingston Taylor—Epic
X-DREAMS—Annette Peacock—Aura (import)
HEAVY ACTION (airplay in descending order):
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
STREET-LEGAL—Bob Dylan—Col
SOME GIRLS—Rolling Stones—Rolling Stones
PAT METHENY GROUP—ECM
A TOUCH ON THE RAINY SIDE—Jesse Winchester—Bearsville
MORE SONGS—Talking Heads—Sire
BRUISED ORANGE—John Prine—Asylum
NEXT OF KIHN—Greg Kihn—Beserkley
BLACKBIRD—Mose Jones—RCA
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis

WQDR-FM/RALEIGH

- ADDS:**
BACK IN THE U.S.A. (single)—Linda Ronstadt—Asylum
DON'T LOOK BACK (single)—Boston—Epic
THICK AS THIEVES—Trooper—MCA
WHO ARE YOU/HAD ENOUGH (single)—The Who—Polydor (import)
HEAVY ACTION (airplay, sales, phones in descending order):
STRANGER IN TOWN—Bob Seger—Capitol
SOME GIRLS—Rolling Stones—Rolling Stones
NIGHTWATCH—Kenny Loggins—Col
WORLDS AWAY—Pablo Cruise—A&M
DOUBLE VISION—Foreigner—Atlantic
BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
MIXED EMOTIONS—Exile—WB
STREET-LEGAL—Bob Dylan—Col
LOUISIANA'S LeROUX—Capitol
THE CARS—Elektra

ZETA 4-FM/MIAMI

- ADDS:**
BURNT LIPS—Leo Kottke—Chrysalis
DON'T LOOK BACK—Boston—Epic
LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
NEXT OF KIHN—Greg Kihn—Beserkley
SILVER LINING (ep)—Player—RSO
HEAVY ACTION (airplay, sales, phones in descending order):
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
STRANGER IN TOWN—Bob Seger—Capitol
SOME GIRLS—Rolling Stones—Rolling Stones
DOUBLE VISION—Foreigner—Atlantic
NIGHTWATCH—Kenny Loggins—Col
WORLDS AWAY—Pablo Cruise—A&M
SLEEPER CATCHER—Little River Band—Harvest
BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
MARIPOSA DE ORO—Dave Mason—Col
CABIN FEVER—Michael Stanley Band—Arista

This is what separates the Boyzz from the men.

There's a new breed of American hero on the horizon. Distinguished by mucho appeal. Macho aplomb. And a hard rock sound forged in the fiery baptism of the Midwest chug and choogle circuit.

Fronted by the scrappy vocals of ringleader Dirty Dan Buck, The Boyzz from Illinoizz

celebrate the rock and roll rites of passage on their coming-out album "Too Wild to Tame." And after hearing their own brand of industrial strength music on the order of "Lean 'n' Mean," "Back to Kansas," and "Destined to Die," you'll know why the men get left in the lurch.

When boys will be Boyzz.



JE 55446

"Too Wild To Tame." The belligerent debut album from The Boyzz. On Epic/Cleveland International Records and Tapes.

Cleveland International Records is a division of the Cleveland Entertainment Company.



Produced by Ron Albert and Howard Albert for Fat Albert Productions.



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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

MOST AIRPLAY:

- SOME GIRLS**—Rolling Stones—Rolling Stones (38)
- DOUBLE VISION**—Foreigner—Atlantic (34)
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col (29)
- STRANGER IN TOWN**—Bob Seger—Capitol (25)
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum (23)
- WORLDS AWAY**—Pablo Cruise—A&M (22)
- THE CARS**—Elektra (20)
- NIGHTWATCH**—Kenny Loggins—Col (17)
- HEAVEN TONIGHT**—Cheap Trick—Epic (14)
- STREET-LEGAL**—Bob Dylan—Col (12)

WMMS-FM/CLEVELAND

- ADDS:**
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
 - DON'T LOOK BACK**—Boston—Epic
 - SHARING THE NIGHT TOGETHER** (single)—Dr. Hook—Capitol
 - SILVER LINING** (ep)—Player—RSO
 - TOO WILD TO TAME**—The Boyzz—Epic/Cleveland Intl.
- HEAVY ACTION (airplay, sales, in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic
 - THE CARS**—Elektra
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - CABIN FEVER**—Michael Stanley Band—Arista
 - WORLDS AWAY**—Pablo Cruise—A&M
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - SGT. PEPPER** (soundtrack)—RSO

WXRT-FM/CHICAGO

- ADDS:**
- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
 - BURN'T LIPS**—Leo Kottke—Chrysalis
 - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
 - COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic

- DON'T LOOK BACK** (single)—Boston—Epic
 - IT'S ALIVE**—Ozark Mt. Daredevils—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - INFINITY**—Journey—Col
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - NIGHTWATCH**—Kenny Loggins—Col
 - THIS YEARS MODEL**—Elvis Costello—Col
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - DREAM OF A CHILD**—Burton Cummings—Portrait

KSHE-FM/ST. LOUIS

- ADDS:**
- DON'T LOOK BACK**—Boston—Epic
 - IT'S ALIVE**—Ozark Mt. Daredevils—A&M
 - NEXT OF KIHN**—Greg Kihn—Beserkley
 - SAVAGE RETURN**—Savoy Brown—London
- 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
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - THICK AS THIEVES**—Trooper—MCA
 - DAVID GILMOUR**—Col
 - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
 - CABIN FEVER**—Michael Stanley Band—Arista

WZMF-FM/MILWAUKEE

- ADDS:**
- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
 - BLACKBIRD**—Mose Jones—RCA
 - COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
 - DON'T LOOK BACK**—Boston—Epic
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
 - 1994—A&M
 - WHO ARE YOU/HAD ENOUGH** (single)—The Who—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
 - NIGHTWATCH**—Kenny Loggins—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DAVID GILMOUR**—Col
 - STREET-LEGAL**—Bob Dylan—Col
 - NEXT OF KIHN**—Greg Kihn—Beserkley
 - IMAGES**—The Crusaders—ABC
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - DOUBLE VISION**—Foreigner—Atlantic

KQRS-FM/MINNEAPOLIS

- ADDS:**
- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
 - IT'S A LAUGH** (single)—Hall & Oates—RCA
 - WHATEVER HAPPENED**—Chris Rea—UA
- HEAVY ACTION (airplay in descending order):**
- DOUBLE VISION**—Foreigner—Atlantic
 - WORLDS AWAY**—Pablo Cruise—A&M
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - OCTAVE**—Moody Blues—London
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - PYRAMID**—Alan Parsons Project—Arista
 - NIGHTWATCH**—Kenny Loggins—Col
 - STREET-LEGAL**—Bob Dylan—Col

KPFT-FM/HOUSTON

- ADDS:**
- ADOLESCENT SEX**—Japan—Ariola
 - BURN'T LIPS**—Leo Kottke—Chrysalis
 - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
 - FOOTWORK**—John Hammond—Vanguard
 - FOUR DECADES OF JAZZ**—Xanadu
 - IT'S A LAUGH** (single)—Hall & Oates—RCA
 - LIVE AT MONTREUX**—New Brubeck Quartet—Tomato
 - MICHAEL BLOOMFIELD**—Takoma
 - SAVAGE RETURN**—Savoy Brown—London
- HEAVY ACTION (airplay in descending order):**
- DAVID GILMOUR**—Col
 - WHAT IF**—Dixie Dregs—Capricorn
 - WISER AFTER THE EVENT**—Anthony Phillips—Passport
 - JUST FRIENDS**—Barney Kessel—Sonet
 - MISFITS**—The Kinks—Arista
 - PETER GABRIEL**—Atlantic
 - PAT METHENY GROUP**—ECM
 - CHARACTERS**—John Abercrombie—ECM
 - BEFORE & AFTER SCIENCE**—Brian Eno—Island
 - LARRY CARLTON**—WB

KBPI-FM/DENVER

- ADDS:**
- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
 - DON'T LOOK BACK**—Boston—Epic
 - THE DIRT BAND**—UA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - WORLDS AWAY**—Pablo Cruise—A&M
 - WHO ARE YOU/HAD ENOUGH** (single)—The Who—MCA
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - TOBY BEAU**—RCA
 - SGT. PEPPER** (soundtrack)—RSO
 - STREET-LEGAL**—Bob Dylan—Col
 - THE STRANGER**—Billy Joel—Col

KOME-FM/SAN JOSE

- ADDS:**
- BKUISED ORANGE**—John Prine—Asylum
 - DON'T LOOK BACK** (single)—Boston—Epic
 - SAVAGE RETURN**—Savoy Brown—London
 - SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol

HEAVY ACTION (airplay, sales):

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

KSJO-FM/SAN JOSE

- ADDS:**
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
 - DON'T LOOK BACK**—Boston—Epic
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
 - SAVAGE RETURN**—Savoy Brown—London
- HEAVY ACTION (airplay in descending order):**
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - CABIN FEVER**—Michael Stanley Band—Arista
 - DOUBLE VISION**—Foreigner—Atlantic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - WHITE, HOT & BLUE**—Johnny Winter—Blue Sky
 - ALL NIGHT LONG**—Sammy Hagar—Capitol
 - DAVID GILMOUR**—Col
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - THE CARS**—Elektra

KWST-FM/LOS ANGELES

- ADDS:**
- DON'T LOOK BACK**—Boston—Epic
 - IT'S A LAUGH** (single)—Hall & Oates—RCA
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN**—Bob Seger—Capitol
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
 - STONEBOLT**—Parachute
 - THE CARS**—Elektra
 - SEE FOREVER EYES**—Prism—Ariola
 - DOUBLE VISION**—Foreigner—Atlantic
 - WORLDS AWAY**—Pablo Cruise—A&M

KMET-FM/LOS ANGELES

- ADDS:**
- DON'T LOOK BACK**—Boston—Epic
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic

DARKNESS ON THE EDGE OF TOWN

- Bruce Springsteen—Col
- THE CARS**—Elektra
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
- HEAVEN TONIGHT**—Cheap Trick—Epic
- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
- WHO ARE YOU/HAD ENOUGH** (single)—The Who—MCA
- STONE BLUE**—Foghat—Bearsville
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum

KSAN-FM/SAN FRANCISCO

- ADDS:**
- COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
 - DON'T LOOK BACK**—Boston—Epic
 - ELVIRA** (single)—Rodney Crowell—WB
 - PARALLEL LINES**—Blondie—Chrysalis
 - ROGER C. REALE**—Big Sound
 - WHATEVER HAPPENED**—Chris Rea—UA
- HEAVY ACTION (airplay):**
- APPROVED BY THE MOTORS**—The Motors—Virgin
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - NEXT OF KIHN**—Gren Kihn—Beserkley
 - PETER GABRIEL**—Atlantic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - THE CARS**—Elektra
 - URBAN DESIRE**—Genya Ravan—20th Century
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

KZEL-FM/EUGENE

- ADDS:**
- CA PLANE POUR MOI**—Plastic Bertrand—Sire
 - DON'T LOOK BACK**—Boston—Epic
 - INFINITY IS**—Sonny Fortune—Atlantic
 - LARRY CARLTON**—WB
 - THISTLES**—Bim—Elektra
- HEAVY ACTION (airplay, sales, phones):**
- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - NANTUCKET**—Epic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - WHO ARE YOU/HAD ENOUGH** (single)—The Who—MCA
 - WORLDS AWAY**—Pablo Cruise—A&M

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

- | | | |
|---------|---------|---------|
| WCOZ-FM | WQSR-FM | KLOL-FM |
| WPLR-FM | WABX-FM | KAWY-FM |
| WSAN-AM | WKDF-FM | KGB-FM |
| WKLS-FM | WQFM-FM | KZAP-FM |
| WORJ-FM | CHUM-FM | KZAM-FM |

Dialogue (Continued from page 39)

we'd had. And you can learn from luck. You can see that a certain event happened, and you know that next time you want to repeat that by planning for it.

And, in the case of "Grease," the first thing we put out sold more records and zoomed up the charts faster than "How Deep Is Your Love" had. From that point of view, we again ended up ahead of schedule; in fact, the John Travolta/Olivia Newton-John single from "Grease" has been, I think, one of the fastest selling records I've been associated with these last five years.

RW: RSO Records' short history gets even busier during this period, though. Your next movie-record project, "Sgt. Pepper's Lonely Hearts Club Band," was already in the works. How did the project evolve?

Coury: First of all, that was a dream of Robert Stigwood's for a long time. He bought the rights to "Sgt. Pepper" as an idea at least four or five years ago, and when I first joined Robert he was beginning to put the actual picture together. That was when they were casting it, which in this case had a double meaning in that they were casting music as well as acting; each song had to be paired with the right act, and each scene had to be linked to the right song.

RW: After the successes of "Fever" and "Grease," did the marketing planning for the album seem a simpler challenge? Or were there new problems?

Coury: Well, there were a number of major differences. First of all, we didn't have the luxury of being able to release the album and/or any singles before the movie came out. As a matter of fact, we released the album, working at a super rush pace, just three days before the movie opened.

RW: Considering your emphasis on pre-release film exposure via the recordings, that must have been a setback. Why couldn't you achieve a longer lead time?

Coury: The problem was that originally the movie was set to be released as a Christmas feature, at the end of November or beginning of December of this year. Universal asked Robert Stigwood to move it up to the summer, so that consequently put the squeeze on every facet of the production schedule, which included the music. When you think that George Martin had to produce virtually all the tracks for that lp, as well as for the movie, then it was an awesome responsibility to have to say to a guy, "Well, you've got a certain amount of time to do this, and now we're cutting you down by five months."

If it wasn't done, I would say it was literally impossible to do. But we did it, and we did it against all odds. To be very honest, when I went to see the final edit of the film on a Sunday night, which was three weeks before the film came out, was when George Martin gave me a cassette. That was the first time I ever heard the entire album after it was finally mixed. I'd heard many of the tracks as they were being mixed for the film, but, remember, you've got to do about 29 mixes for the film, and then a separate set for the record.

George started on a Monday morning at Cherokee, working through to midnight or one in the morning every night, and that Sunday night at about 9:00 he gave me the tape. Anybody who's in production can realize what that means. Let me give you an example. If Barry Gibb and the Bee Gees had to remix that many of their own tracks, it would take them about eight months.

RW: Apart from the lost interaction of record promotion and initial film business, did the shortened lead time create any production problems? "Fever" and "Grease" had both helped saturate pressing plants at a lot of facilities, even with the added time.

Coury: At that point in time, "Fever" was well on its way and was completely under control, selling at a moderate pace of about 175,000 to 200,000 a week. "Grease" was at its peak, which it's still at, averaging a little better than a million albums a week.

Still, it wasn't so much a manufacturing problem for me, although that side of it was awesome, because what I'd done was look ahead throughout the project. From three months in advance, I knew every day just how much time I could have to turn the tape over into parts and go into manufacturing, and some idea of when that would be. I knew once the decision was made to move up the release that we'd have to alert all our factories and stay on top of that, so that we could properly ready them for the album's arrival during the given week. That planning included delays, as well. When George said, "I'll get you the album done by June 1st" or whatever, I just knew that no matter what he did, it wasn't going to be done in that time. So I anticipated that and gave myself another three-week gap, never telling George. Every week the actual delivery got pushed back, then pushed another, and finally another. I finally wound up on the original emergency schedule that I'd implemented way back when.

RW: What was the key problem, then?

Coury: The lead time, really. The biggest problem, which was so different from either "Fever" or "Grease," was that we came neck and neck with the film, and lost that chance to pre-sell the film.

RW: Even with those incredible initial orders, you think "Pepper" was hurt by that lost lead-in?

Coury: Absolutely, and I'll tell you what I think was hurt by that. The film was hurt by that. Thus far, the record has not seemed to hurt, although when the film hurts, ultimately the record will too. Because even though the record is an absolute, unequivocal smash hit album, the added momentum might have triggered stronger opening film business, which the record would ultimately benefit from as well.

RW: The stepped-up "Pepper" release also brought you right behind two still active record-film hits. Didn't you think you were competing with yourself?

Coury: Yes, I am, but so is Stigwood. He's already competing with himself in the movies.

RW: Doesn't that create additional problems?

Coury: It's only created a problem in the sense that when you say, with "Pepper" for instance, that you want to go to number one, which we do, you slow yourself down. When you go to a dealer or an account and you say, "How's 'Sgt. Pepper' selling?" and he says, "Great, it's selling 300 a week" or whatever, and then you say to him, "How does that rank with 'Grease'?" and he replies, "That's selling a thousand copies a week more," you can't ask him to report "Pepper," can you?

If only I'd had the same lead time. With "Grease," I had eight weeks, while with "Fever," I had six weeks, which was perfect for us. I thought "Fever" was a perfect execution, but the reason I started even earlier with "Grease" was that I didn't want that to run into "Pepper." I was fighting myself already.

RW: Did you already know the film's release would be moved up to the summer?

Coury: No, the final decision hadn't been made, but there'd been an awful lot of talk so I knew there was about a 70-30 chance that it would happen. Shortly after, that did happen. And what that did to me was deprive me and my company of the opportunity to go out there and sell and promote the music, which would, I think, have set up a better launching pad for the film, because it would have musically created more anticipation for the film.

RW: Did the fact that the songs were familiar Beatle hits rather than new material alter your strategy dramatically?

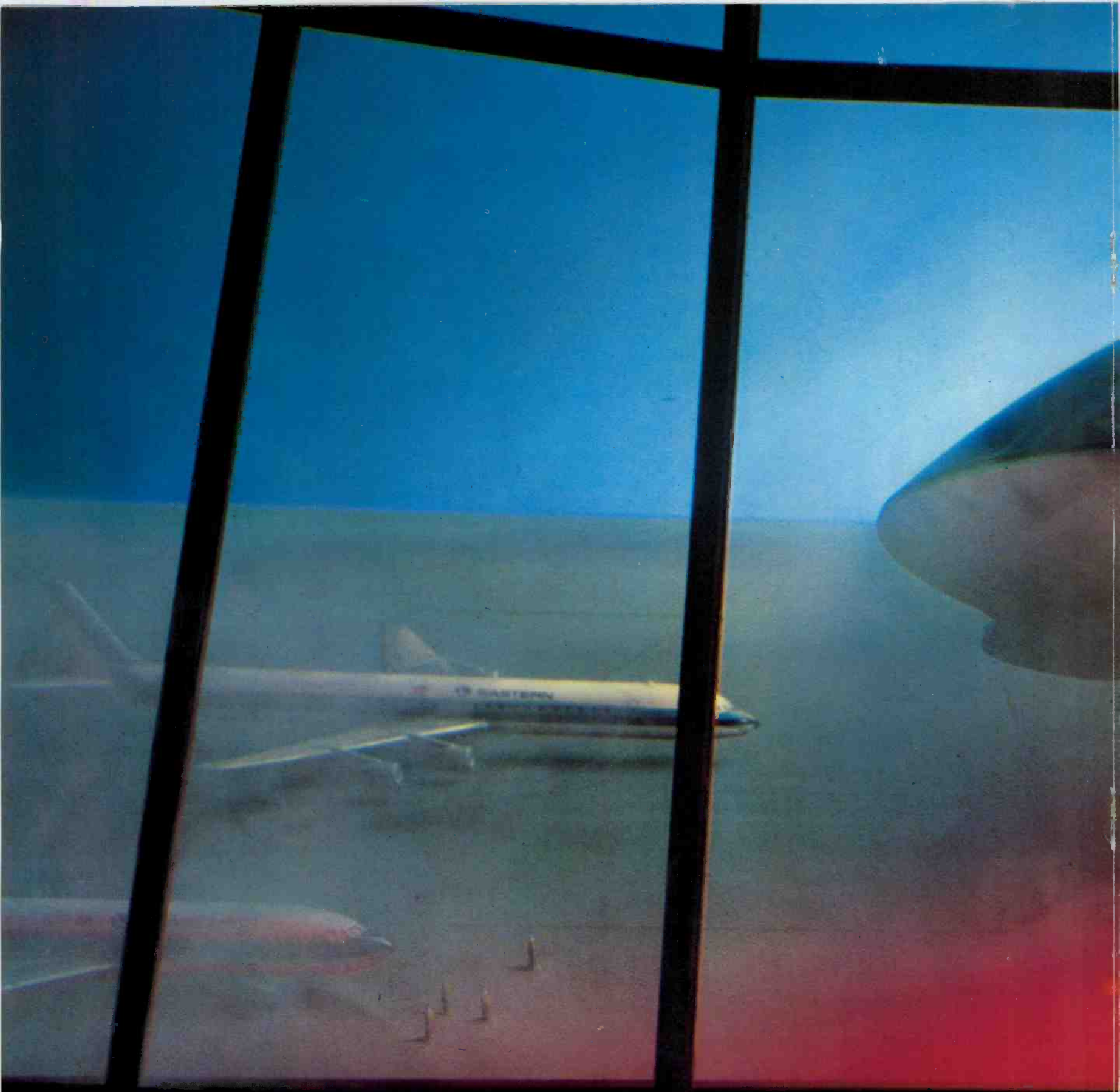
Coury: Even though those songs were better known, they were new performances, and, in many instances, they were brand new songs for a large part of the radio audience that knew the Bee Gees and Frampton and the other artists involved.

(Continued on page 66)

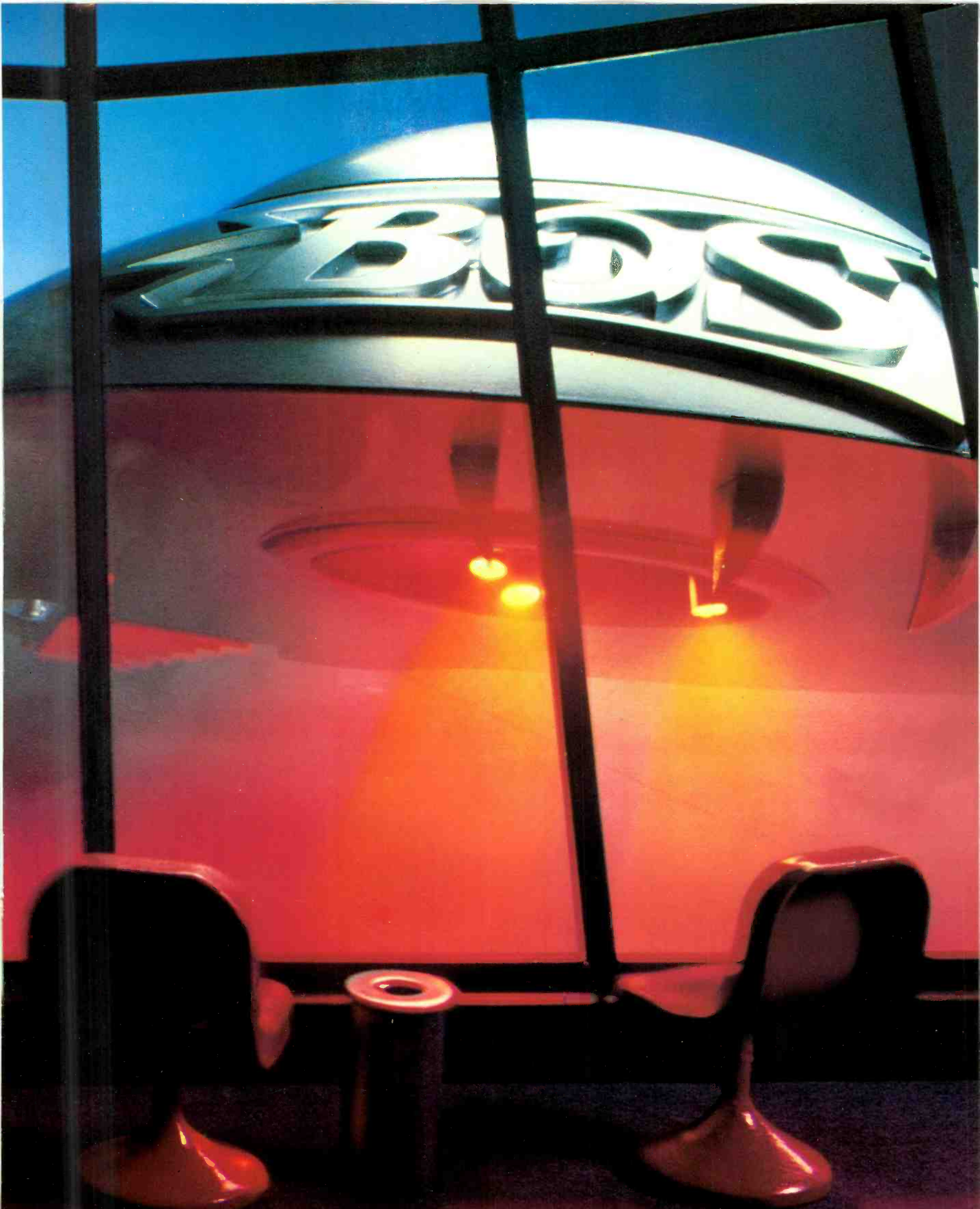
Honey Bunch



At Madison Square Garden, Capitol recording artist A Taste Of Honey recently performed material from their self-titled, debut lp, which has been certified gold. Pictured backstage (from left) are: (back) Rusty Moody, regional r&b promotion manager, Capitol Records; Annette Monaco, tour press coordinator, east coast, Capitol Records; Donald Johnson, ATOH; Janice Johnson, ATOH; Vaughn Harper, deejay, WBLB; Hazel Payne, ATOH; Ron Magnum, deejay, WBLB; Doreen D'Agostino, press & artist relations coordinator, east coast, Capitol Records; and Perry Kibble of ATOH; (front) Ricky Morrison, N.Y. disco promotion, Capitol Records, and Maureen O'Connor, east coast press & artist relations manager, Capitol Records.



FLIGHT ON TIME, PLATINUM AS SCHEDULED.



Boston. "Don't Look Back." On Epic Records and Tapes.

Management: Paul Ahern, Left Lane, Inc. Produced by Tom Scholz. "Epic" are trademarks of CBS Inc. © 1978 CBS Inc.

ACTION MUSIC

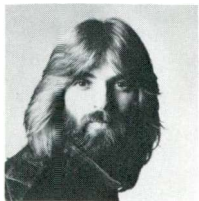
By CHRISTY WRIGHT

■ **Little River Band** (Harvest). This band from Australia has come out with a song that is making major moves on all station levels. Moves this week were 22-10 WAVZ, 11-9 WHB, 12-9 KXX106, 28-23 WKBW, 32-27 96X, 25-21 13Q, 26-22 WPGC, HB-28 WQXI, 26-21 WZZP, 33-28 KSLQ, 37-30 KXOK, 17-14 KDWB, 18-14 KSTP, 21-18 KJR, 25-22 WNOE, 25-21 KLIF, 30-27 WIFI, 28-24 WCAO, 23-18 KBEQ, 22-15 94Q, 24-17 KGW, 27-22 KFI, HB-27 TEN-Q, 40-33 KILT, 38-22 KNOE-FM, 34-29 KTFX, 24-21 KIMN-FM, 24-19 WANS-FM, 30-26 WFLB, 15-11 WISE, HB-18 WFLI, 20-15 WAUG, 29-23 WRFC, 27-19 WHHY, 26-21 WSGA, 22-18 WJON, HB-23 WJBQ, 25-20 WGUY, 22-18 KKOA. Adds are WQAM, Z93, KRBE, WVBF, WNDE, WEFM, KTOQ.



Little River Band

Kenny Loggins (Columbia). This song with Stevie Nicks singing backing vocals is being immediately accepted. Not only has it been one of the most added singles in the past two weeks but it is getting great numbers on stations. Adds this week are 99X, WRKO, WLAC, KDWB, KSTP, WTI, KRBE, WIFI, WBBF, WAVZ, WINW, WJON, KCPX, WGUY, WFLI, WSGA, KNOE-FM, KTFX, KOFM. Moves are 10-5 94Q, 28-25 13Q, HB-28 KFRC, 24-19 WQXI, 24-17 Z93, HB-28 WPGC, 31-28 WDRQ, 32-26 WOKY, 29-25 KSLQ, 23-13 Q102, HB-23 KJR, 35-30 KLIF, 29-26 KBEQ, 21-19 WZUU, HB-22 KGW, 29-26 TEN-Q, 32-24 KILT, 16-13 KIIS-FM, HB-24 KIMN-FM, HB-29 Z104, 25-17 WHB, 30-21 KTOQ, 20-15 KXX106, 26-21 WAUG, 32-26 WANS-FM, 31-25 WRFC, 23-18 WHHY, HB-26 WCGQ.



Kenny Loggins

McCrary's (Epic). A hot r&b single (#13 bullet this week) is showing good crossover movement and breaking in the south on major markets and secondaries. Adds this week are WQAM, KNOE-FM, KXX106, WAUG and the moves are 31-20 96X, 26-23 Y100, 18-16 KRBE, 31-28 WTI.

Steely Dan (ABC) "Josie." The third single off their hit album was being programmed for weeks before the single was formerly released. Our Chartmaker of the Week was added on these stations: WZZP, KDBW, WZUU, TEN-Q, KXX106, KIMN-FM, KTFX, and is already on KSTP, B100, KING, KFRC, KYA, KHJ, KTLK, 99X, WVBF, WIFI, 94Q, WFLB, KIMN, KNDE, KKOA, KCPX.

Who (MCA) "Who Are You." Their first single release in years is enjoying great initial acceptance on stations all over the country. The adds for this week are 99X, 13Q, CKLW, KSLQ, KXOK, Q102, KDBW, WTI, WCAO, KING, KBEQ, KNOE-FM, WTIC-FM, Z104, WJBQ, WGUY, WANS-FM, WFLB, KXX106, WBSR, WCGQ, KIMN-FM.

Listening To Liv



Epic Records recently held a special listening session for company executives for Livingston Taylor's debut album for the label, "3-Way Mirror." The lp, produced by Nick deCaro for The Entertainment Company, was just released. Pictured at Epic's New York offices are, from left: Don Law, manager; Charles Koppelman, president of The Entertainment Company; Don Dempsey, senior vice president and general manager, Epic, Portrait, Associated Labels; Taylor; Walter Yetnikoff, president, CBS/Records Group; and Bruce Lundvall, president, CBS Records Division.

Goodphone™ ROCK ALBUMS

August 21, 1978

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

LW	TW	NW	Artist	Album	Label
1	1	1	The Rolling Stones	Some Girls	Rolling Stones
3	2	2	Bruce Springsteen	Darkness On The Edge Of Town	Columbia
2	3	3	Foreigner	Double Vision	Atlantic
5	7	4	Joe Walsh	But Seriously Folks	Asylum
4	4	5	Bob Seger	Stranger In Town	Capitol
12	10	6	The Cars	The Cars	Elektra
7	6	7	Pablo Cruise	Worlds Away	A&M
8	8	8	Kenny Loggins	Nightwatch	Columbia
**	**	9	Boston	Don't Look Back	Epic
11	9	10	David Gilmour	David Gilmour	Columbia
6	5	11	Bob Dylan	Street-Legal	Columbia
9	11	12	The Moody Blues	Octave	London
10	12	13	Alan Parsons	Pyramid	Arista
13	15	14	Tom Petty	You're Gonna Get It	ABC
20	13	15	Various Artists	Sgt. Pepper Soundtrack	RSO
**	20	16	Robin Trower	Caravan To Midnight	Chrysalis
18	18	17	The Kinks	Misfits	Arista
14	14	18	Cheap Trick	Heaven Tonight	Epic
34	17	19	Greg Kihn	Next of Kihn	Beserkley/Janus
21	19	20	Prism	See Forever Eyes	Ariola
27	35	21	Chilliwack	Lights From The Valley	Mushroom
17	30	22	Little River Band	Sleeper Catcher	Harvest
16	21	23	Peter Gabriel	Peter Gabriel	Atlantic
33	45	24	The Motors	Approved By The Motors	Virgin
19	23	25	Ambrosia	Life Beyond L.A.	Warner Bros.
23	22	26	Genya Ravan	Urban Desire	20th Century
15	16	27	Dave Mason	Mariposa De Oro	Columbia
26	24	28	Talking Heads	More Songs About Buildings & Food	Sire
24	48	29	Sammy Hagar	All Night Long	Capitol
28	27	30	UFO	Obsession	Chrysalis
**	**	31	Jean-Luc Ponty	Cosmic Messenger	Atlantic
49	31	32	Moon Martin	Shots From A Cold Nightmare	Capitol
**	**	33	Joe Cocker	Luxury You Can Afford	Asylum
**	**	34	Jackson Browne	Running On Empty	Asylum
31	33	35	Gerry Rafferty	City To City	UA
37	29	36	Michael Stanley	Cabin Fever	Arista
43	**	37	Foghat	Stone Blue	Bearsville
32	32	38	Todd Rundgren	Hermit Of Mink Hollow	Bearsville
**	37	39	Steve Gibbons	Down In The Bunker	Polydor
**	**	40	Elvis Costello	This Year's Model	Columbia
22	26	41	Leon Russell	Americana	Paradise/WB
**	43	42	John Prine	Burnt Orange	Asylum
40	50	43	The Crusaders	Images	ABC
**	39	44	Chris Rea	Whatever Happened To Benny Santini	UA
**	**	45	Savoy Brown	Savage Return	London
36	49	46	Meat Loaf	Bat Out Of Hell	Epic/Cleve Int'l
25	**	47	Jefferson Starship	Earth	Grunt
**	**	48	Marshall Chapman	Marshall Chapman	Epic
47	41	49	Tarney/Spencer	Three's A Crowd	A&M
44	**	50	Larry Carlton	Larry Carlton	Warner Bros.

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151-200 ALBUM CHART

- 151 MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/Sire SRK 6058 (WB)
- 152 SEE FOREVER EYES PRISM/Ariola SW 50034
- 153 STEPPIN' OUT HIGH INERGY/Gordy G7 982R1 (Motown)
- 154 THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK) Epic JE 35412
- 155 SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728
- 156 URBAN DESIRE GENYA RAVAN/20th Century Fox T 562
- 157 THE CAPTAIN'S JOURNEY LEE RITENOUR/Elektra 6E 136
- 158 WHITE MANSIONS VARIOUS ARTISTS/A&M SP 6004
- 159 THE GARDEN OF LOVE DON RAY/Polydor PD 1 6150
- 160 ELVIS PRESLEY SINGS FOR CHILDREN AND GROWNUPS TOO/RCA CPL1 2901
- 161 OUT OF THE BLUE ELO/Jet KZ2 35467 (CBS)
- 162 WHITE, HOT & BLUE JOHNNY WINTER/Blue Sky JZ 35475 (CBS)
- 163 FOREIGNER/Atlantic SD 19109
- 164 DAVID JOHANSEN Blue Sky JZ 34926 (CBS)
- 165 THE ONE AND ONLY . . . GLADYS KNIGHT AND THE PIPS/Buddah BDS 5701 (Arista)
- 166 MY SONG KEITH JARRETT/ECM 1 1115 (WB)
- 167 KISS THIS WORLD GOODBYE . . . MTUME/Epic JE 35255
- 168 LIVE FROM PARIS STOMU YAMASHTA'S GO/Island ISLD 10 (WB)
- 169 3 POUSETTE-DART BAND/Capitol SW 1 1781
- 170 GOT A FEELING PATRICK JUVET/Casablanca NBLP 7101
- 171 MEMPHIS HORNS BAND II/RCA APL1 2643
- 172 HAPPY TO BE WITH YOU JEAN CARN/Phila. Intl. JZ 34986 (CBS)
- 173 DEAD EYE DICK C.J. & CO./Westbound WT 6104 (Atl)
- 174 PAT METHENY GROUP/ECM 1 1114 (WB)
- 175 LARRY CARLTON/Warner Bros. BSK 3221
- 176 FOREVER YOURS THE SYLVERS/Casablanca NBLP 7103
- 177 STONEBOLT/Parachute RRLP 9006 (Casablanca)
- 178 BURN'T LIPS LEO KOTTKE/Chrysalis CHR 1191
- 179 DREAM OF A CHILD BURTON CUMMINGS/Portrait JR 354B1
- 180 FRANKIE VALLI IS THE WORD/Warner/Curb BSK 3233
- 181 SWEET MUSIC ROADMASTER/Village VR 7804
- 182 THE ESSENTIAL JIMI HENDRIX/Warner Bros. 2 RS 2245
- 183 ALIVEMUTHERFORYA VARIOUS ARTISTS/Columbia JC 35349
- 184 THE DIRT BAND/United Artists UA LA 854 H
- 185 GOODBYE GIRL DAVID GATES/Elektra 6E 148
- 186 ALL ABOUT ESTHER PHILLIPS/Mercury SRM 1 3733
- 187 MIDSTREAM DEBBY BOONE/Warner/Curb BSK 3130
- 188 BEAUTY SANTA ESMERALDA/Casablanca NBLP 7109
- 189 EYES OF LAURA MARS (ORIGINAL SOUNDTRACK)/VARIOUS ARTISTS Columbia JS 35487
- 190 IT'S ALIVE OZARK MOUNTAIN DAREDEVILS/A&M SP 6006
- 191 VILLAGE PEOPLE/Casablanca NBLP 7064
- 192 IN FASHION THE STYLISTICS/Mercury SRM 1 3727
- 193 TASTY PATTI LABELLE/Epic JE 35335
- 194 CARLENE CARTER/Warner Bros. BSK 3204
- 195 MONTREAUX SUMMIT VOL. II VARIOUS ARTISTS/Columbia JG 35090
- 196 STICKY FINGERS ROLLING STONES/Rolling Stones COC 39105 (Atl)
- 197 KRISTY & JIMMY McNICHO/RCA AFL1 2175
- 198 CHERYL LADD/Capitol SW 11808
- 199 NANTUCKET/Epic JE 35253
- 200 NORMA JEAN NORMA JEAN WRIGHT/Bearsville BRK 6983 (WB)

101 THE ALBUM CHART 150

AUGUST 26, 1978

- | AUG. 26 | AUG. 19 | |
|---------|---------|--|
| 101 | 104 | THREE'S A CROWD TARNEY SPENCER BAND/A&M SP 4710 |
| 102 | 103 | CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041 |
| 103 | 102 | STARDUST WILLIE NELSON/Columbia JC 35332 |
| 104 | 109 | CALIFORNIA JAM 2 VARIOUS ARTISTS/Columbia PC 35389 |
| 105 | 105 | FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092 |
| 106 | 82 | THE LAST WALTZ THE BAND/Warner Bros. 3WB 3146 |
| 107 | 112 | LOUISIANA'S LE ROUX/Capitol SW 11734 |
| 108 | 118 | LIFE BEYOND L.A. AMBROSIA/Warner Bros. BSK 3135 |
| 109 | 111 | FREESTYLE BOBBI HUMPHREY/Epic JE 35338 |
| 110 | 115 | ATLANTIC STARR/A&M SP 4711 |
| 111 | 114 | CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182 |
| 112 | 106 | SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046 |
| 113 | 119 | AMERICANA LEON RUSSELL/Paradise PAK 3142 (WB) |
| 114 | 107 | DOUBLE FUN ROBERT PALMER/Island ILPS 9476 (WB) |
| 115 | 108 | CASINO AL DiMEOLA/Columbia JC 35277 |
| 116 | 110 | FRENCH KISS BOB WELCH/Capitol ST 11663 |
| 117 | 88 | TOGETHER FOREVER THE MARSHALL TUCKER BAND/Capricorn 0205 |
| 118 | 120 | DREAM WORLD CROWN HEIGHTS AFFAIR/De-Lite DSR 9506 (Mercury) |
| 119 | 116 | BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 |
| 120 | 123 | HEADLIGHTS WHISPERS/Solar BXL1 2774 (RCA) |
| 121 | 131 | THICK AS THIEVES TROOPER/MCA 2377 |
| 122 | 124 | A TOUCH ON THE RAINY SIDE JESSE WINCHESTER/Bearsville BRK 6984 (WB) |
| 123 | 136 | FIRE UP 'N' KICKIN' FATBACK BAND/Spring 1 6718 (Polydor) |
| 124 | 126 | ULYSSES THE GREEK SUITE/20th Century Fox 2T 1101 |
| 125 | 130 | FAME GRACE JONES/Island ILPS 9525 (WB) |
| 126 | 99 | DON'T LET GO GEORGE DUKE/Epic JE 35366 |
| 127 | 137 | LEO SAYER/Warner Bros. BSK 3200 |
| 128 | 129 | STAY THE NIGHT JANE OLIVOR/Columbia JC 35437 |
| 129 | — | SWITCH/Gordy G7 980R1 (Motown) |
| 130 | 132 | WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H |
| 131 | 138 | WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290 |
| 132 | 133 | SNAIL/Cream CR 1009 |
| 133 | 134 | POWERAGE AC/DC/Atlantic SD 19180 |
| 134 | 139 | ALL NIGHT LONG SAMMY HAGAR/Capitol SMAS 11812 |
| 135 | 100 | YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259 |
| 136 | 140 | STAR WARS (ORIGINAL SOUNDTRACK)/20th Century Fox T 541 |
| 137 | 121 | ALL 'N' ALL EARTH, WIND & FIRE/Columbia JC 34905 |
| 138 | 122 | HERMIT OF MINK HOLLOW TODD RUNDGREN/Bearsville BRK 6091 (WB) |
| 139 | 141 | DO WHAT YOU WANNA DO DRAMATICS/ABC AA 1072 |
| 140 | 146 | GOLDEN GREATS BUDDY HOLLY/MCA 3040 |
| 141 | 145 | THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century Fox T 550 |
| 142 | 117 | ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)/Ode OSY 21653 (Jem) |
| 143 | 143 | FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK) |
| 144 | — | YOUNGBLOOD (ORIGINAL SOUNDTRACK) WAR/United Artists UA LA 940 H |
| 145 | — | WHATEVER HAPPENED TO BENNY SANTINI? CHRIS REA/United Artists UA LA 879 H |
| 146 | 148 | THE GRAND ILLUSION STYX/A&M SP 4637 |
| 147 | — | SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES/Capitol SMAS 2653 |
| 148 | 149 | MAGIC IN YOUR EYES EARL KLUGH/United Artists UA LA 877 H |
| 149 | 135 | . . . AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173 |
| 150 | 147 | FLOWING RIVERS ANDY GIBB/RSO 1 3019 |

ALBUM CROSS REFERENCE

ABBA	37	CHUCK MANGIONE	20
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LTD	21		

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

DEVOTED TO YOU—Carly Simon with James Taylor—Elektra (6)
RIGHT DOWN THE LINE—Gerry Rafferty—UA (6)
SUMMER NIGHTS—John Travolta & Olivia Newton-John—RSO (6)
READY TO TAKE A CHANCE—Barry Manilow—Arista (5)
ALL I SEE IS YOUR FACE—Dan Hill—20th Century Fox (4)
OH DARLING—Robin Gibb—RSO (4)
REMINISCING—Little River Band—Harvest (4)
SHE'S ALWAYS A WOMAN—Billy Joel—Col (3)

WHDH/BOSTON

REMINISCING—Little River Band—Harvest

WSAR/FALL RIVER

KISS YOU ALL OVER—Exile—Warner/Curb
STAY—Jackson Browne—Asylum
SUMMER NIGHTS—John Travolta & Olivia Newton-John—RSO

WNEW/NEW YORK

RIGHT DOWN THE LINE—Gerry Rafferty—UA
STAY THE NIGHT—Jane Oliver—Col
SUMMER NIGHTS—John Travolta & Olivia Newton-John—RSO
TRYING TO MAKE THE BEST OF IT—Van McCoy—MCA

WIP/PHILADELPHIA

DEVOTED TO YOU—Carly Simon with James Taylor—Elektra
RIGHT DOWN THE LINE—Gerry Rafferty—UA

WBAL/BALTIMORE

READY TO TAKE A CHANCE—Barry Manilow—Arista

WMAL/WASHINGTON, D.C.

DEVOTED TO YOU—Carly Simon with James Taylor—Elektra

WKBC-FM/WINSTON-SALEM

ALL I SEE IS YOUR FACE—Dan Hill—20th Century Fox
DON'T LOOK BACK—Boston—Epic
MEMORIES—Mary McGregor—Ariola
RIGHT DOWN THE LINE—Gerry Rafferty—UA
WHEN YOU FEEL LOVE—Bobby McGilpin—Butterfly

WQUD-FM/MEMPHIS

ALL I SEE IS YOUR FACE—Dan Hill—20th Century Fox
REMINISCING—Little River Band—Harvest

RIGHT DOWN THE LINE

Gerry Rafferty—UA

SHE'S ALWAYS A WOMAN

Billy Joel—Col

SUMMER NIGHTS

John Travolta & Olivia Newton-John—RSO

TOOK THE LAST TRAIN

David Gates—Elektra

WSM/NASHVILLE

ALL I SEE IS YOUR FACE—Dan Hill—20th Century Fox

LOVE IS IN THE AIR—John Paul Young—Scotti Bros.

SUMMER NIGHTS

John Travolta & Olivia Newton-John—RSO

WFTL/FT. LAUDERDALE

BEAUTIFUL WOMAN—Charlie Rich—Epic
BLUE SKIES—Willie Nelson—Col
DANCING IN THE DARK—Renee Armond—Windsong

NO WALLS, NO CEILINGS, NO FLOORS—Clint Holmes—Private Stock

SHINE ON SILVER MOON—McCoo & Davis—Col

WIOD/MIAMI

READY OR NOT—Helen Reddy—Capitol

WJBO/BATON ROUGE

DEVOTED TO YOU—Carly Simon with James Taylor—Elektra

READY TO TAKE A CHANCE—Barry Manilow—Arista

WGAR/CLEVELAND

KISS YOU ALL OVER—Exile—Warner/Curb

REMINISCING—Little River Band—Harvest

WLW/CINCINNATI

OH DARLING—Robin Gibb—RSO

RIGHT DOWN THE LINE—Gerry Rafferty—UA

SHE'S ALWAYS A WOMAN—Billy Joel—Col

YOU NEVER DONE IT LIKE THAT—Captain & Tennille—A&M

WTMJ/MILWAUKEE

READY TO TAKE A CHANCE—Barry Manilow—Arista

WCCO-FM/MINNEAPOLIS

ALL I SEE IS YOUR FACE—Dan Hill—20th Century Fox

IT'S REALLY YOU—Torney Spencer Band—A&M

JOSIE—Steely Dan—ABC

MEMORIES—Mary McGregor—Ariola

SUMMER NIGHTS—John Travolta & Olivia Newton-John—RSO

THINK IT OVER—Cheryl Ladd—Capitol

KMBZ/KANSAS CITY

BE YOUR OWN BEST FRIEND—Ray Stevens—WB

CANADIAN SUNSET—Pete Carr—Big Tree

DEVOTED TO YOU—Carly Simon with James Taylor—Elektra

READY TO TAKE A CHANCE—Barry Manilow—Arista

KULF/HOUSTON

HEARTBREAKER—Dolly Parton—RCA

REMINISCING—Little River Band—Harvest

SUMMER NIGHTS—John Travolta & Olivia Newton-John—RSO

YOU—McCrays—Portrait

KOY/PHOENIX

DEVOTED TO YOU—Carly Simon with James Taylor—Elektra

HEY BABY—Juice Newton—Capitol

LOVE WILL FIND A WAY—Pablo Cruise—A&M

OH DARLING—Robin Gibb—RSO

READY TO TAKE A CHANCE—Barry Manilow—Arista

KSFO/SAN FRANCISCO

ALMOST LIKE BEING IN LOVE—Michael Johnson—EMI-America

DEVOTED TO YOU—Carly Simon with James Taylor—Elektra

RIGHT DOWN THE LINE—Gerry Rafferty—UA

KVI/SEATTLE

BROUGHT UP IN NEW YORK (BROUGHT DOWN IN L.A.)—Paul Anka—RCA

LONG HOT SUMMER NIGHTS—Wendy Waldman—WB

MAGNET AND STEEL—Walter Egan—Col

OH DARLING—Robin Gibb—RSO

SHE'S ALWAYS A WOMAN—Billy Joel—Col

THINK IT OVER—Cheryl Ladd—Capitol

Also reporting this week: WBZ, WSB, KIIS, KMOX-FM. 25 stations reporting.

RETAIL RAP

By MIKE FALCON

■ **SOUTHERN HOSPITALITY** . . . The Record Bar convene was a true pleasure, and we'll have a few choice personal observations in the next Retail Rap column. In the meantime, a big thanks to **Jackie Brown** and **Ellen Worley**, as well to the **Bergmans** (who were so very alert at 6:30 a.m. after the banquet when I called to iron out some details). Initially, the people seemed very similar to our friends at the Camelot chain: music freaks who know exactly what they're doing, combining aggressive business techniques with gracious and gentle hospitality.

SOUTHERN WELCOME: To the Music Box stores in Louisiana, Mississippi and Alabama. They now report to our retail network, thanks to honcho **Bob Walker**.

BASEBALL! Still going strong, the New Images team settled their split with the Nehi crew by winning the rubber match and thus retained their west coast #1 ranking for all of the record industry. Nehi remains #2, with the elusive E/A team dropping from third on the basis of their inability to find a team manager or anyone who can set up a game. New #3: Licorice Pizza, who lost on a muddy field to WEA, but trounced two other manufacturers. According to lp sources, even the WEA folks admitted the field conditions were awful and did not produce a meaningful test. We'd like to see a rematch. Yep, we will set up a tournament or playoffs at the end of the season, complete with seedings, etc. If you have an entry or team, now's the time to contact us.

HEARD IT THROUGH . . . The Grapevine, Stark's newest superstore in Akron. As usual, the Paul David corporate family was terrific, as was the store itself. The tape selection is incredible, as is their tape packaging system, and the imports similarly held my attention for some time. Managed to pick up the Japanese import of **BTO** in concert. The Bonk & Bonk team saw "Animal House" at our urging, and came away laughing. And baseball mouth here was almost pressed into service, as **Law Garrett** and **Joe Bressi** tried to find a last-minute sub for their baseball team. Whew!

DJ MADNESS . . . Got a nice note from DJ district manager **Terry Currier** and the accompanying pic of a Grand Ulla from War of the Worlds making a visit to their Portland store. All employees dressed in 1930s garb for video presentations of the lp, and we nominate makeup artist **E. Larry Day** for plastic surgeon of the year. Terry, are you absolutely sure that's not **Maury King**?



CASBAH CHARM . . . exhibited in grand form by director of marketing **Robert Gold** and associate director **Jay Howard** as they pulled off a great inter-industry promotion with University Stereo in Los Angeles. Casablanca provided T-shirts, records and appearances by **Pattie Brooks** and **The Village People** and convinced University that their target audiences were similar in promoting a grand opening celebration. All 14 stores in L.A. are featuring Casablanca displays during "Casablanca Month." Nice one.

JET ATTACK . . . The recent San Francisco Jet/CBS party for **Kingfish** has to be one of the most successful promotional pushes we've seen. In line with the lp name, the party was held at Sausalito's Trident Cafe. Too many people to mention all of them, but the coordination between radio and retail was complete, per the Jet marketing expertise described in an article two weeks ago. How 'bout this for starters: **Paul Pennington** of Eucalyptus; **Rolf Holbach** & **Lee Cohen**/Licorice

(Continued on page 64)

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
- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
- HEARTBREAKER—Dolly Parton—RCA
- UNDER WRAPS—Shaun Cassidy—Warner-Curb
- WHO DO YOU LOVE—KC & the Sunshine Band—TK
- YOU SEND ME—Roy Ayers—Polydor

CAMELOT/NATIONAL

- BLAM—Brothers Johnson—A&M
- GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
- HEARTBREAKER—Dolly Parton—RCA
- IN THE NIGHT TIME—Michael Henderson—Buddah
- LOVESHINE—Con Funk Shun—Mercury
- MICHAEL JOHNSON ALBUM—EMI America
- MIXED EMOTIONS—Exile—WB
- NIGHTWATCH—Kenny Loggins—Col
- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
- THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis & Deniece Williams—Col

HANDLEMAN/NATIONAL

- COME GET IT—Rick James—Gordy
- 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 Parsons Project—Arista
- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
- UNDER WRAPS—Shaun Cassidy—Warner-Curb
- WHO DO YOU LOVE—KC & the Sunshine Band—TK
- YOUNGBLOOD—War—UA (Soundtrack)

KORVETTES/NATIONAL

- BLAM—Brothers Johnson—A&M
- CARS—Elektra
- COME GET IT—Rick James—Gordy
- PART II—Sylvester—Fantasy
- SESAME STREET FEVER—Sesame Street
- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
- THREE'S A CROWD—Tarney Spencer Band—A&M
- 3-WAY MIRROR—Livingston Taylor—Epic
- UNDER WRAPS—Shaun Cassidy—Warner-Curb
- URBAN DESIRE—Genya Ravan—20th Century

MUSICLAND/NATIONAL

- BLAM—Brothers Johnson—A&M
- ELVIS SINGS FOR CHILDREN—Elvis Presley—RCA
- GET OFF—Foxy—Dash
- HEARTBREAKER—Dolly Parton—RCA
- JASS-AY-LAY-DEE—Ohio Players—Mercury

- LEO SAYER—WB
- SUNBEAM—Emotions—Col
- THE CONCEPT—Slave—Cotillion
- UNDER WRAPS—Shaun Cassidy—Warner-Curb
- WHO DO YOU LOVE—KC & the Sunshine Band—TK

RECORD BAR/NATIONAL

- ALICIA BRIDGES—Polydor
- FRANKIE VALLI IS THE WORD—Frankie Valli—Warner-Curb
- MIXED EMOTIONS—Exile—WB
- SWITCH—Motown
- THE BEAST—Santa Esmeralda—Casablanca
- TROPICO—Gato Barbieri—A&M
- WHATEVER HAPPENED TO BENNY SANTINI—Chris Rea—UA
- YOU SEND ME—Roy Ayers—Polydor
- YOUNGBLOOD—War—UA

SOUND UNLIMITED/NATIONAL

- BETTY WRIGHT LIVE—Alston
- BLAM—Brothers Johnson—A&M
- COME GET IT—Rick James—Gordy
- FIRED UP 'N' KICKIN'—Fatback—Spring
- NIGHTWATCH—Kenny Loggins—Col
- OBSESSION—UFO—Chrysalis
- PART II—Sylvester—Fantasy
- SWEET MUSIC—Roadmaster—Village
- TASTE OF HONEY—Capitol
- THICK AS THIEVES—Trooper—MCA

DISC-O-MAT/NEW YORK

- GREASE—RSO (Soundtrack)
- HOUSE OF LOVE—Candi Staton—WB
- NEW BEGINNINGS—Dells—ABC
- NORMA JEAN—Bearsville
- PART II—Sylvester—Fantasy
- SOUNDS—Quincy Jones—A&M
- SPARK OF LOVE—Lenny Williams—ABC
- SUMMERTIME GROOVE—Bahannon—Mercury
- SUNBEAM—Emotions—Col
- THE ONE & ONLY—Gladys Knight & the Pips—Buddah

TWO GUYS/EAST COAST

- BLAM—Brothers Johnson—A&M
- COME GET IT—Rick James—Gordy
- DAVID GILMOUR—Col
- IMAGES—Crusaders—ABC Blue Thumb
- LOVE ME AGAIN—Rita Coolidge—A&M
- LOVESHINE—Con Funk Shun—Mercury
- NIGHTWATCH—Kenny Loggins—Col
- THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis & Deniece Williams—Col
- THE STRANGER—Billy Joel—Col
- YOU SEND ME—Roy Ayers—Polydor

FOR THE RECORD/BALTIMORE

- BLAM—Brothers Johnson—A&M
- FIRED UP 'N' KICKIN'—Fatback—Spring
- GET OFF—Foxy—Dash
- IN THE NIGHT TIME—Michael Henderson—Buddah
- JASS-AY-LAY-DEE—Ohio Players—Mercury
- PRINCE—WB
- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
- SUNBEAM—Emotions—Col
- THE CONCEPT—Slave—Cotillion
- YOU SEND ME—Roy Ayers—Polydor

WAXIE MAXIE/WASH., D.C.

- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- GET OFF—Foxy—Dash
- HEARTBREAKER—Dolly Parton—RCA
- IN FASHION—Stylistics—Mercury
- NOT SHY—Walter Egan—Col
- PYRAMID—Alan Parsons Project—Arista

- SUNBURN—Sun—Capitol
- SWITCH—Motown
- THE CONCEPT—Slave—Cotillion
- WORLDS AWAY—Pablo Cruise—A&M

FATHERS & SONS/MIDWEST

- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
- CARS—Elektra
- FIRED UP 'N' KICKIN'—Fatback—Spring
- FRANKIE VALLI IS THE WORLD—Frankie Valli—Warner-Curb
- FRIENDS—Chick Corea—Polydor
- IT'S ALIVE—Ozark Mountain Daredevils—A&M
- JASS-AY-LAY-DEE—Ohio Players—Mercury
- LIFE BEYOND L.A.—Ambrosia—WB
- UNDER WRAPS—Shaun Cassidy—Warner-Curb
- URBAN DESIRE—Genya Ravan—20th Century

RECORD RENDEZVOUS/CLEVELAND

- BETTY WRIGHT LIVE—Alston
- CABIN FEVER—Michael Stanley Band—Arista
- CARS—Elektra
- DO WHAT YOU GOTTA DO—Dramatics—ABC
- MAN-MACHINE—Kraftwerk—Capitol
- SMOOTH TALK—Evelyn Champagne King—RCA
- UNDER WRAPS—Shaun Cassidy—Warner-Curb
- URBAN DESIRE—Genya Ravan—20th Century
- WORLDS AWAY—Pablo Cruise—A&M
- YOU'RE GONNA GET IT—Tom Petty & the Heartbreakers—ABC Shelter

RECORD REVOLUTION/CLEVELAND

- BURNT LIPS—Leo Kottke—Chrysalis
- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
- CARLENE CARTER—WB
- CARS—Elektra
- FRIENDS—Chick Corea—Polydor
- MAGAZINE—Heart—Mushroom
- NEXT OF KINH—Greg Kihn—Berserker
- OBSESSION—UFO—Chrysalis
- THE CONCEPT—Slave—Cotillion
- TROPICO—Gato Barbieri—A&M

MUSIC STOP/DETROIT

- BLAM—Brothers Johnson—A&M
- CHERYL LADD—Capitol
- LIFE BEYOND L.A.—Ambrosia—WB
- LOVE ME AGAIN—Rita Coolidge—A&M
- SEE FOREVER EYES—Prism—Ariola
- SUNBEAM—Emotions—Col
- THICK AS THIEVES—Trooper—MCA
- UNDER WRAPS—Shaun Cassidy—Warner-Curb
- WHATEVER HAPPENED TO BENNY SANTINI—Chris Rea—UA
- YOU SEND ME—Roy Ayers—Polydor

ROSE RECORDS/CHICAGO

- BLAM—Brothers Johnson—A&M
- FIRED UP 'N' KICKIN'—Fatback—Spring
- HEARTBREAKER—Dolly Parton—RCA
- JASS-AY-LAY-DEE—Ohio Players—Mercury
- LOVESHINE—Con Funk Shun—Mercury
- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
- SUNBEAM—Emotions—Col
- TOGETHERNESS—LTD—A&M
- YOU SEND ME—Roy Ayers—Polydor

1812 OVERTURE/MILWAUKEE

- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
- DRIFTIN'—Alessi—A&M

- MICHAEL JOHNSON ALBUM—EMI America
- NIGHTWATCH—Kenny Loggins—Col
- OBSESSION—UFO—Chrysalis
- PART II—Sylvester—Fantasy
- PETER GABRIEL—Atlantic
- SLEEPER CATCHER—Little River Band—Harvest
- THICK AS THIEVES—Trooper—MCA
- WHO DO YOU LOVE—KC & the Sunshine Band—TK

RADIO DOCTORS/MILWAUKEE

- BETTY WRIGHT LIVE—Alston
- BURNT LIPS—Leo Kottke—Chrysalis
- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
- FRIENDS—Chick Corea—Polydor
- IT'S ALIVE—Ozark Mountain Daredevils—A&M
- NEW BEGINNINGS—Dells—ABC
- 1994—A&M
- SAVAGE RETURN—Savoy Brown—London
- SUNFLOWER—Joachim Kuhn Band—Atlantic
- THE ONE & ONLY—Gladys Knight & the Pips—Buddah

DISCOUNT RECORDS/ST. LOUIS

- BEST OF CHUCK MANGIONE—Mercury
- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
- FIRED UP 'N' KICKIN'—Fatback—Spring
- FOREVER YOURS—Sylvers—Casablanca
- MIDSTREAM—Debby Boone—Warner-Curb
- MIXED EMOTIONS—Exile—WB
- MORE SONGS ABOUT BUILDINGS & FOOD—Talking Heads—Sire
- THE BEAST—Santa Esmeralda—Casablanca
- WHO DO YOU LOVE—KC & the Sunshine Band—TK
- YOU SEND ME—Roy Ayers—Polydor

EAST-WEST RECORDS/CENTRAL FLORIDA

- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
- FOR YOU—Prince—WB
- LOVE ME AGAIN—Rita Coolidge—A&M
- MISFITS—Kinks—Arista
- PHIL UPCHURCH—Marlin
- RED, HOT & BLUE—Johnny Winter—Blue Sky
- SLEEPER CATCHER—Little River Band—Harvest
- TASTE OF HONEY—Capitol
- TOGETHERNESS—LTD—A&M
- WORLDS AWAY—Pablo Cruise—A&M

DAVEY'S LOCKER/SOUTH

- BEST LITTLE WHOREHOUSE IN TEXAS—MCA (Original Cast)
- BLAM—Brothers Johnson—A&M
- HEAVEN TONIGHT—Cheap Trick—Epic
- IMAGES—Crusaders—ABC Blue Thumb
- LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
- MARIPOSA DE ORO—Dave Mason—Col
- NIGHTWATCH—Kenny Loggins—Col
- PETER GABRIEL—Atlantic
- UNDER WRAPS—Shaun Cassidy—Warner-Curb
- WHO DO YOU LOVE—KC & the Sunshine Band—TK

INDEPENDENT RECORDS/DENVER

- BLAM—Brothers Johnson—A&M
- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
- DO IT ALL NIGHT—Curtis Mayfield—Curtom
- FRIENDS—Chick Corea—Polydor
- HEARTBREAKER—Dolly Parton—RCA

- JASS-AY-LAY-DEE—Ohio Players—Mercury
- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
- THE CONCEPT—Slave—Cotillion
- WHO DO YOU LOVE—KC & the Sunshine Band—TK
- YOU SEND ME—Roy Ayers—Polydor

CIRCLES/ARIZONA

- FRANKIE VALLI IS THE WORD—Frankie Valli—Warner-Curb
- HEARTBREAKER—Dolly Parton—RCA
- JASS-AY-LAY-DEE—Ohio Players—Mercury
- SECRETS—Gil Scott-Heron & Brian Jackson—Arista
- SWITCH—Motown
- THE CONCEPT—Slave—Cotillion
- THE ONE & ONLY—Gladys Knight & the Pips—Buddah
- UNDER WRAPS—Shaun Cassidy—Warner-Curb
- WHATEVER HAPPENED TO BENNY SANTINI—Chris Rea—UA
- WHO DO YOU LOVE—KC & the Sunshine Band—TK

WORLD RECORD & TAPES/ARIZONA

- AMERICANA—Leon Russell—Paradise
- DOUBLE VISION—Foreigner—Atlantic
- HEARTBREAKER—Dolly Parton—RCA
- LITTLE BIT AT A TIME—Jerry Riopelle—Little Eskimo
- LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
- NIGHTWATCH—Kenny Loggins—Col
- OCTAVE—Moody Blues—London
- SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
- SOUNDS—Quincy Jones—A&M
- WAR OF THE WORLDS—Col

ODYSSEY/SOUTHWEST & WEST

- ALL NIGHT LONG—Sammy Hagar—Capitol
- FAME—Grace Jones—Island
- LARRY CARLTON—WB
- LET'S KEEP IT TOGETHER—Anne Murray—Capitol
- PETER GABRIEL—Atlantic
- STEPPIN' OUT—High Inergy—Motown
- 3-WAY MIRROR—Livingston Taylor—Col
- TOBY BEAU—RCA
- WHO DO YOU LOVE—KC & the Sunshine Band—TK
- YOU SEND ME—Roy Ayers—Polydor

LICORICE PIZZA/LOS ANGELES

- COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
- DAVID GILMOUR—Col
- LIFE BEYOND L.A.—Ambrosia—WB
- LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
- MARIPOSA DE ORO—Dave Mason—Col
- MIXED EMOTIONS—Exile—WB
- OBSESSION—UFO—Chrysalis
- OCTAVE—Moody Blues—London
- SLEEPER CATCHER—Little River Band—Harvest
- TASTE OF HONEY—Capitol

MUSIC PLUS/LOS ANGELES

- BRITISH LIONS—RSO
- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
- GET OFF—Foxy—Dash
- MIXED EMOTIONS—Exile—WB
- NOT SHY—Walter Egan—Col
- READ MY LIPS—Tim Curry—A&M
- SCOTT HAMILTON—Concord Jazz
- SLEEPER CATCHER—Little River Band—Harvest
- SUNBEAM—Emotions—Col
- SWITCH—Motown

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. 26 AUG. 19



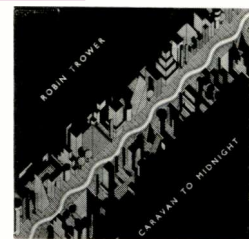
1 **1** **GREASE (ORIGINAL SOUNDTRACK)**
RSO RS 2 4002 **16** **J**
(6th Week)

2	3	NATURAL HIGH COMMODORES/Motown M7 902R1	14	G
3	4	DOUBLE VISION FOREIGNER/Atlantic SD 19999	8	G
4	2	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)	10	G
5	5	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100	4	X
6	8	WORLDS AWAY PABLO CRUISE/A&M SP 4697	11	G
7	6	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	36	J
8	7	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	11	G
9	9	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	14	G
10	11	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)	11	G
11	10	BUT SERIOUSLY, FOLKS . . . JOE WALSH/Asylum 6E 141	13	G
12	13	THE STRANGER BILLY JOEL/Columbia JC 34987	47	G
13	12	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G	16	G
14	14	OCTAVE THE MOODY BLUES/London PS 708	9	G
15	21	BLAM!! BROTHERS JOHNSON/A&M SP 4714	4	G
16	17	SOUNDS . . . AND STUFF LIKE THAT!! QUINCY JONES/A&M SP 4685	11	G
17	16	STREET-LEGAL BOB DYLAN/Columbia JC 35453	8	G
18	18	PYRAMID ALAN PARSONS PROJECT/Arista AB 4180	9	G
19	15	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/Columbia JC 35318	11	G
20	19	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	43	G
21	22	TOGETHERNESS LTD/A&M SP 4705	11	G
22	24	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	37	G
23	27	A TASTE OF HONEY /Capitol ST 11754	11	G
24	20	SONGBIRD BARBRA STREISAND/Columbia JC 35375	12	G
25	29	COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	10	G
26	25	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	35	G
27	28	EVEN NOW BARRY MANILOW/Arista AB 4164	27	G
28	23	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)/ Casablanca NBLP 7099	17	X
29	26	NATALIE . . . LIVE! NATALIE COLE/Capitol SKBL 11709	7	G
30	32	MISFITS THE KINKS/Arista AB 4167	13	G
31	35	NIGHTWATCH KENNY LOGGINS/Columbia JC 35387	6	G
32	33	IMAGES THE CRUSADERS/ABC AA 6030	7	G
33	31	SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)	19	G
34	34	FM (ORIGINAL SOUNDTRACK)/ MCA 2 12000	17	X
35	30	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128	18	G
36	36	LONDON TOWN WINGS/Capitol SW 11777	20	G
37	37	THE ALBUM ABBA/Atlantic SD 19164	28	G
38	38	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	13	G
39	40	VAN HALEN /Warner Bros. BSK 3075	25	G
40	45	LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725	9	G
41	44	THAT'S WHAT FRIENDS ARE FOR JOHNNY MATHIS & DENIECE WILLIAMS/Columbia JC 35435	5	G
42	43	AJA STEELY DAN/ABC AA 1006	47	G
43	42	DAVID GILMOUR /Columbia JC 35388	9	G
44	48	LOVE ME AGAIN RITA COOLIDGE/A&M SP 4699	10	G
45	46	YOU'RE GONNA GET IT TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)	12	G
46	52	SUNBEAM EMOTIONS/Columbia JC 35385	3	G
47	49	HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312	13	G
48	67	UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222	3	G
49	51	GET IT OUTCHA SYSTEM MILLIE JACKSON/Spring SP 1 6719 (Polydor)	6	G
50	41	MARIPOSA DE ORO DAVE MASON/Columbia JC 35285	10	G

51	58	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah BDS 5712 (Arista)	7	G
52	57	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	10	G
53	56	OBSESSION UFO/Chrysalis CHR 1182	4	G
54	60	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 2466	7	G
55	50	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	40	G
56	54	STONE BLUE FOGHAT/Bearsville BRK 6977 (WB)	15	G
57	39	SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)	19	G
58	53	EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	24	G
59	74	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	3	G
60	47	CENTRAL HEATING HEATWAVE/Epic JE 35260	19	G
61	64	PETER GABRIEL /Atlantic SD 19181	5	G
62	73	THE CONCEPT SLAVE/Cotillion SD 5206 (Atl)	3	G
63	70	THE CARS /Elektra 6E 135	4	G
64	80	YOU SEND ME ROY AYERS/Polydor PD 1 6159	2	G
65	72	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	20	G
66	66	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	21	G
67	84	WHO DO YA (LOVE) KC & THE SUNSHINE BAND/TK 607	2	G
68	62	EDDIE MONEY /Columbia PC 34909	26	F
69	55	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	45	G
70	71	LIVE AND DANGEROUS THIN LIZZY/Warner Bros. 2BS 3213	6	H
71	68	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	79	G
72	75	SUNBURN SUN/Capitol ST 11723	6	G
73	85	JASS-AY-LAY-DEE OHIO PLAYERS/Mercury SRM 1 3730	2	G
74	81	BETTY WRIGHT LIVE /Alston 4408 (TK)	5	G
75	61	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	30	J
76	78	SUNLIGHT HERBIE HANCOCK/Columbia JC 34907	7	G
77	79	THE MICHAEL JOHNSON ALBUM /EMI-America SW 17002	4	G
78	86	TOBY BEAU /RCA AFL1 2771	3	G
79	69	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082	17	G
80	92	GET OFF FOXY/Dash 3005 (TK)	2	F
81	59	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/Curtom CUK 5021 (WB)	11	G
82	63	MAGAZINE HEART/Mushroom MRS 5008	19	G
83	91	STEP II SYLVESTER/Fantasy F 9556	3	G
84	65	MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)	19	G
85	93	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists UA LA 903 H	2	G
86	90	SWEET THUNDER /Fantasy-WMOT F 9547	3	G
87	76	THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177	13	G
88	83	INFINITY JOURNEY /Columbia JC 34912	30	G

CHARTMAKER OF THE WEEK

89 — **CARAVAN TO MIDNIGHT**
ROBIN TROWER
Chrysalis CHR 1189



90	94	SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073	2	G
91	101	NOT SHY WALTER EGAN/Columbia JC 35077	1	G
92	97	TROPICO GATO BARBIERI/A&M SP 4710	2	G
93	95	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	48	G
94	77	EASTER THE PATTI SMITH GROUP/Arista AB 4171	20	G
95	96	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175	11	G
96	87	U.K. /Polydor PD 1 6146	14	G
97	128	MIXED EMOTIONS EXILE/Warner/Curb BSK 3205	1	G
98	89	SHAUN CASSIDY /Warner/Curb BS 3067	61	F
99	98	DOUBLE PLATINUM KISS/Casablanca NBLP 7100	14	J
100	113	FRANCIS AND THE NEW POWER GENERATION CHICK COREA/Polydor PD 1 6160	1	G

Olivia Newton-John!



“Olivia Newton-John

the recording star in her American film debut, is simultaneously very funny and utterly charming. She possesses true screen presence as well as a sweet, sure singing voice.” —Vincent Canby, *New York Times*

“Olivia Newton-John

makes a spectacular screen debut. She is both sweet and sexy with real screen magic.”

—Aaron Gold, *Chicago Tribune*

“Olivia Newton-John

has style, professionalism, and movie star good looks.”

—Joe Baltake, *Philadelphia Daily News*

“Olivia Newton-John

already triumphant in that vast new world of rock concerts and records, can tear the house apart with a number like “You’re The One That I Want” and still project a youthful innocence and vulnerability totally in keeping with the character she has been asked to portray. I project for her cinematic longevity, if she so chooses.” —Arthur Knight, *Hollywood Reporter*

“Olivia Newton-John


is delightful, refreshing and lovely.”

—Shirley Eder, *Detroit Free Press*

“Olivia Newton-John

is sizzling!”

—Philip Wuntch, *Dallas Morning News*

The Newest Smash single from **GREASE** on  “Hopelessly Devoted To You” — Music and Lyrics by John Farrar

SOUL TRUTH

By **BASIL NIAS**

■ **NEW YORK**—Personal Pick: "You"/"My Music"—**Samuel Jonathan Johnson** (Columbia). A possible two-sided hit. The feature side, "You," is an uptempo disco/r&b AM oriented smash that features a lot of intricate keyboard work, while the flip side is a little more laid back and is a natural for most FM programmers. Both cuts showcase his unusual keyboard and vocal talent.

GOLD FOR CAB CALLOWAY: In 1931 **Cab Calloway** issued the original version of "Minnie The Moocher." It sold over a million copies but didn't go gold, primarily because there was no RIAA certification in those days. This smash hit has been re-recorded and re-released by Hologram Records and is being distributed by RCA. Gold is the customary 50th anniversary gift, and it is only fitting that Cab should finally garner the gold for this classic piece.

The **Spinners** and the **Sylvers** recently attracted a crowd of 80,000 at the Chicago Summerfest. These kinds of figures are normally reserved for large rock acts of the stature of the **Rolling Stones** . . . **Ernest James**, former program director of WBMX, has recently been appointed VP and general manager of WVON . . . **Lonnie Liston Smith** will soon be going into the studio to produce his second album for Columbia.

Connie Johnson has recently been appointed to the position of assistant r&b promotion director for Salsoul.

MELBA MAKES MAJOR MOVES: **Melba Moore**, who just recently left the cast of the smash Broadway hit "Timbuktu," just completed her first album for Epic. The album, her second collaboration with the Philly Intl. production team of **McFadden** and **Whitehead**, is a smash out of the box. **Jimmy Simpson** has been hired to add his special magic to the disco mix. In addition to her studio work, Melba is in the midst of a midwest mini-tour, and plans to do a movie version of "Purlie" this fall, possibly with the original B'way cast. In addition to all her other activities, Melba is the national spokesperson for the Emmy and Peabody award winning TV program "Big Blue Marble," sponsored by ITT. **Quincy Jones** is having his most prolific year as an artist and producer than any time in his star studded career. In addition to his own album, Quincy has to his credit the **Bros. Johnson's** album and the soundtrack to the multi-million dollar production of "The Wiz." Having just completed the gargantuan project, "Q" plans to take a little rest, and then back to the drawing board for some more production projects, one of which is producing an album for **Luther Vandross**, who shared several solo leads on "Q"'s current album.

SNEAK PREVIEW

FUNKADELIC—"One Nation Under A Groove" (Warner Bros.). Up against the wall motherfunkers, **George Clinton** has done it again, this time with this group's best album to date. George has given us the best of both worlds, the commercialism that has normally been associated with **Parliament** and the unabashed funk that has been characteristic of the Funk Squad.

BARBARA MASON—"I'm Your Woman, She Is Your Wife" (Prelude). This is an exceptional album from the first lady of Philadelphia. The theme here is love but there are also a couple of sides that you can put your feet to. Barbara's forte is the ballad, and there are plenty of them on this album. After the initial success of her single (which is the title track), Ms. Mason should find that the album should follow the same trend.

UNIVERSAL ROBOT BAND—"Freak By The Light Of The Moon" (Red Greg). **Patrick Adams** has become one of the most influential of the east coast disco producers. His endeavor with the Robot Band is evidence that this young man has his finger on the musical pulse of the disco scene.

Michael Henderson Feted



A luncheon was held in honor of Buddah recording artist **Michael Henderson** recently to kick off six sold-out performances at the Bijou in Philadelphia. Henderson's current Arista-distributed album is titled "In the Night Time," and single's "Take Me I'm Yours." Shown at the Henderson party, (from left) are: (back) **Anita Givenson**, deejay, WCAU-FM; **Billy Hendricks**, east coast regional r&b promotion manager, Arista; **Perry Johnson**, deejay, WDAS-FM; **Michael Henderson**; **Louise Williams**, deejay, WDAS-FM and AM; **Royce Howard**, deejay, WDAS-AM; **Mimi Brown**, deejay, WDAS-FM; **Roy Laurence**, program director, WCAU-FM; **Maurice Brown**, deejay, WDAS-AM; **Tony Brown**, deejay, WDAS-FM; **Harold Lipsius**, owner, Universal Record Distributors; (front) **Chuck Olliner**, local marketing manager, Arista; **Barbara Shelley**, associate director, r&b and jazz publicity, Arista; **Jim Cawley**, northeast regional marketing director, Arista; **Stephanie Franklin**, national promotion tour manager, Arista; **George Collier**, local promotion manager, Arista.

Disco File (Continued from page 34)

mental section but is, in itself, hard to work with . . . Appearing on three out of four top 10 lists its first week out, the **Afro-Cuban Band's** "Rhythm of Life" (6:25 on Arista) looks like another hit for producer/arranger/composer **Michael Zager** (currently on our chart with **Cissy Houston's** "Think It Over"). Zager definitely has a flair for slickly-styled pop disco and "Rhythm" continues his MZ Band sound with a slightly lighter touch—nothing particularly new, but the song has a nice bouncy hook, chirpy female vocals. Pleasant, quite unpretentious, the only gimmicks are in the packaging: clear vinyl and a sleeve that glows in the dark once it's exposed to light . . . **Pacific Blue's** "You Gotta Dance" (Prelude) has a stinging, crunchy **Bee Gees** sound, relentlessly upbeat with the European power—pop disco drive (formerly an import 12-inch, it originated in France). The flip side, "Argentina Forever" (8:19), has a more expansive, more sumptuous production (swirling strings, crackling guitars, falsetto chants) but sustains the drive of "Dance." Although the message of "You Gotta Dance" is neatly summed up in its title, "Argentina" is a song of hope for peace in that repressive country and a bit of counter-revolutionary propaganda at the same time. The political thrust may be lost on the dancefloor, but the terrific sound of both songs will have its impact nevertheless. Pressed on bright blue vinyl . . . **Atlantic Starr's** "Stand Up" (6:24 on A&M) has a double-edged message—it's an invitation to "check out your mind" and/or start partying. But the message of the music is clear: this is hard funk for serious dancing, similar to Stargard but with punchier male vocals, a denser group sound. Production is by **Bobby Eli** and the group's debut album (featuring a shorter version of "Stand Up") is well worth picking up—listen to "Where There's Smoke There's Fire" and "Gimme Your Lovin'."

WELCOME BACK: It's been nearly two years since the original release of **Buffalo Smoke's** "Stubborn Kind of Fella," a great, marvelous (Continued on page 58)

R&B PICKS OF THE WEEK

SINGLE



CRUSADERS, "BAYOU BOTTOM" (Four Knights Music Company, BMI). This record is just one of a number of jazz/fusion records to crossover into both the pop and r&b market off an album. The groove is there and the general market acceptance of the album is a good indication that this will be a super smash hit. ABC BT-278.

SLEEPER



CHANSON, "DON'T HOLD BACK" (Kichelle Music/Jamersonian Music/Cos-K Music, ASCAP). For a new group the credentials here are very impressive. Take a little Motown training, a little Earth, Wind & Fire and a whole lot of talent, and you've got a supergroup. Last year MK Productions brought you Chic, and this year's entry is just as good. Check it out—you'll enjoy it. Ariola 7717.

ALBUM

"EON." The market is pretty competitive and this group seems to have the stuff to hang in there when the going gets tough. The sound is unique and should start to show up on radio stations across the country in no time at all. There is a wealth of material and a diversity of style that should have something for everyone. Ariola SW50038.

EON



RECORD WORLD R&B SINGLES CHART

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

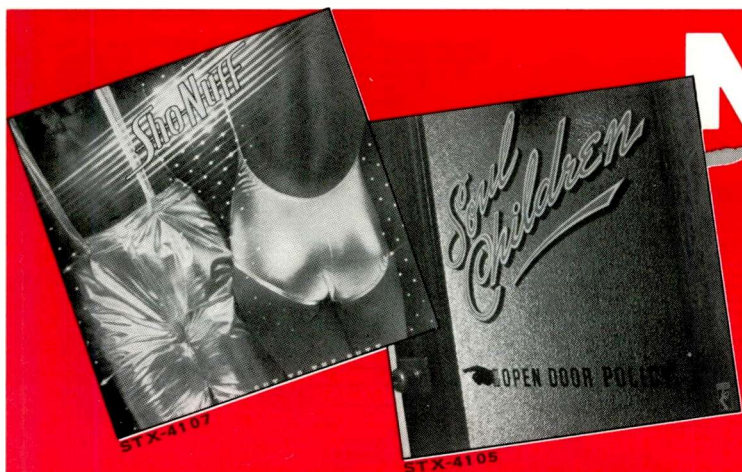
AUG. 26	AUG. 19		WKS. ON CHART
1	2	THREE TIMES A LADY COMMODORES Motown 1443	10
2	1	BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	12
3	4	GET OFF FOXY/Dash 5046 (TK)	9
4	3	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	14
5	6	SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008	9
6	8	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	8
7	9	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/Columbia 3 10796	5
8	5	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 5648 (CBS)	13
9	7	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	20
10	12	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)	10
11	11	I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor)	11
12	10	STUFF LIKE THAT QUINCY JONES/A&M 2043	15
13	19	YOU McCRRAYS/Portrait 6 70014	9
14	15	VICTIM CANDI STATON/Warner Bros. 8582	10
15	16	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10722	8
16	13	LAST DANCE DONNA SUMMER/Casablanca 926	15
17	24	WHAT YOU WAITIN' FOR STARGARD/MCA 40932	5
18	28	SMILE EMOTIONS/Columbia 3 10791	5
19	14	ANNIE MAE NATALIE COLE/Capitol 4572	16
20	18	USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS)	21
21	25	LOVE BROUGHT ME BACK D.J. ROGERS/Columbia 3 10754	7
22	22	IF YOU WANNA DO A DANCE SPINNERS/Atlantic 3493	7
23	21	NEVER MAKE A MOVE TOO SOON B.B. KING/ABC 12380	10
24	20	BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826	11
25	36	STELLAR FUNGK SLAVE/Cotillion 44238 (Atl)	6
26	27	FIRST IMPRESSIONS THE STYLISTICS/Mercury 74406	11
27	33	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	7
28	35	SATURDAY NORMA JEAN WRIGHT/Bearsville 0326 (WB)	6
29	29	THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343	8
30	44	I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE/Whitfield 8629 (WB)	3
31	34	CASTLES OF SAND JERMAINE JACKSON/Motown 1441	7
32	32	YOUNGBLOOD (LIVIN' IN THE STREETS) WAR/United Artists 1213	8
33	38	SOFT AND WET PRINCE/Warner Bros. 8619	5
34	42	BRANDY O'JAYS/Phila. Intl. 3652 (CBS)	4
35	37	SUPER WOMAN DELLS/ABC 12386	4
36	31	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	8
37	17	DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox 2370	11



38	40	SUN IS HERE SUN/Capitol 4587	9
39	45	OUR LOVE WILL SURVIVE MEMPHIS HORNS/RCA 11309	5
40	50	IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)	3
41	47	READY OR NOT DEBORAH WASHINGTON/Ariola 7707	4
42	49	FUNK-O-NOTS OHIO PLAYERS/Mercury 74014	4
43	43	MORE THAN JUST A JOY ARETHA FRANKLIN/Atlantic 3495	6
44	46	I DIDN'T TAKE YOUR MAN ANN PEEBLES/Hi 78518 (Cream)	5
45	54	STAND UP ATLANTIC STARR/A&M 2065	3
46	48	BLUE LOVE RUFUS FEATURING CHAKA KHAN/ABC 12390	5
47	53	YOU GOT ME RUNNING LENNY WILLIAMS/ABC 12387	4
48	26	GROOVE WITH YOU ISLEY BROS./T-Neck 8 2277 (CBS)	8
49	62	ONE NATION UNDER A GROOVE FUNKADELIC/Warner Bros. 8618	2
50	58	LET'S START THE DANCE BOHANNON/Mercury 74015	3
51	60	GREASE FRANKIE VALLI/RSO 897	3
52	59	THERE'LL NEVER BE SWITCH/Gordy 7159 (Motown)	3
53	30	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602	11
54	61	THINK IT OVER CISSY HOUSTON/Private Stock 204	3
55	55	I DON'T KNOW WHAT I'D DO SWEET CREAM/Shadybrook 1044	4
56	64	YOU WERE MEANT FOR ME DONNY HATHAWAY/Atco 7092	2
57	23	SHADOW DANCING ANDY GIBB/RSO 893	16
58	68	HOT SHOT KAREN YOUNG/West End 1211	2
59	39	THE SPANK JAMES BROWN/Polydor 14487	10
60	67	THE BEST OF STRANGERS NOW EDDIE KENDRICKS/Arista 0346	2

CHARTMAKER OF THE WEEK

61	—	ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER Gold Mind 74012 (RCA)	1
62	69	LADY BLUE GEORGE BENSON/Warner Bros. 8604	2
63	63	I THOUGHT IT WAS YOU HERBIE HANCOCK/Columbia 3 10781	6
64	51	IF YOU'RE READY (HERE IT COMES) ENCHANTMENT/Roadshow 1212 (UA)	10
65	—	IT SEEMS TO HANG ON ASHFORD & SIMPSON/Warner Bros. 8651	1
66	41	STOP YOUR WEEPING DRAMATICS/ABC 12372	12
67	—	DON'T STOP, GET OFF SYLVERS/Casablanca 938	1
68	—	MIND BLOWING DECISIONS HEATWAVE/Epic 8 50586	1
69	—	PLATO'S RETREAT JOE THOMAS/LRC 94 (TK)	1
70	—	HONEY I'M RICH RAYDIO/Arista 0353	1
71	—	LITTLE GIRLS PATTI LABELLE/Epic 8 50583	1
72	66	HOT STUFF WAYNE HENDERSON/Polydor 14485	5
73	—	DO YOURSELF A FAVOR NEWCOMERS/Mercury 74011	1
74	—	DON'T LET IT GO TO YOUR HEAD JEAN CARN/Phila. Intl. 3654	4
75	72	WHISTLE BUMP EUMIR DEODATO/Warner Bros. 8606	4



NEW ON STAX

SHO-NUFF/FROM THE GUT TO THE BUTT (STX-4107)
An innovative young band from Jackson, Mississippi debuts on Stax with their own unique blend of high-stepping "gospel, funk & roll!"
—Sho-Nuff wants to funksize you.

SOUL CHILDREN/OPEN DOOR POLICY (STX-4105)
Get reacquainted with longtime Stax stars The Soul Children and their first album for the new Stax. The hit single is "Can't Give Up a Good Thing".



BLACK ORIENTED ALBUMS

SOUTH/SOUTHWEST

Adds

Mathis & Williams
Deodato
Freddie Hubbard
Hubert Laws
Slave
Sharon Ridley
Vernon Burch
Switch
Randy Brown

Eon
Sylvers
Dells
Ohio Players
Lenny Williams
Soul Children
Mass Production
Gladys Knight & Pips
War

Prime Cuts

Bros. Johnson—WMBM—(Blam, Ain't, Streetwave)
KMJQ—(Streetwave, Ain't, Ride)
KYOK—(Mr. Cool, Ain't, Ride...)
WBOK—(Blam, Ride, Ain't...)
WDIA—(Ain't, Blam, Streetwave)
Lells—WDIA—(Call Me, Super, Goodies)
KYOK
Teddy Pendergrass—WDIA—(Only You, When Somebody)
WLOK, WMBM—(When Somebody)
D. J. Rogers—WMBM—(Love Brought, When Love...)
KYOK—(Love Brought Me, Sold On Ya)
Emotions—KYOK—(Shaking, Right On)
WMBM—(Smile)
LTD—WMBM—(We Deserve)
Rick James—WMBM—(Mary Jane)
Lenny Williams—WMBM—(Cause...)
WBOK
KYOK—(Cause, Midnight, Running)
Commodores—WLOK—(Say)
LTD—WLOK—(Fooled)
Larry Graham—WLOK—(Are You Happy)
O'Jays—WLOK—(Help)
Patti LaBelle—(Epic)
The Stylistics—(Mercury)
Norman Connors—(Arista)
KYOK
Mass Production—WMBM—(Make A Dream, Groove Me)
KYOK
Michael Henderson—WMBM—(Happy)
WLOK—(Night Time)
Millie Jackson—WLOK—(Homefires, Put Something)
Atlantic Starr—KYOK—(Stand Up, Keep It...)
Curtis Mayfield—WEDR—(Party, Do It...)
No Goodbye)
WBOK—(All Night...)
Crown Heights—WBOK—(Dream World, Prayer)
Al Hudson—WBOK—(How Do You Do, Spreading Love)
Sylvester—WBOK—(Disco Heat, You Make Me Feel)
NYCC—KMJQ—(I'll Keep...)
Quincy Jones—WLOK—(Taking It To The Street)

Jazz Fusion

KMJQ—(Love Me, Tell Me, Stuff...)
WYLO—(All Cuts)
Crusaders—KMJQ—(Snowflake, Bayou, Covert...)
WAOK—(Bayou)
WYLD—(All Cuts)
Sergio Mendes—KMJQ—(Waters)
Lee Ritenour—KMJQ—(Capt. Journey, Matchmaker)
Earl Klugh—WAOK—(Magic, Cast Your Fate)
Raul De Souza—KMJQ—(Fortune, Don't Ask)
Herbie Hancock—KMJQ—(Sunlight & Thought)
WAOK—(Thought)
Bobbi Humphrey—WYLD—(Freestyle, Sunset)
Esther Phillips—KYOK—(Native, There You Go)
WBOK—(Stormy Weather, SOS)
Roy Ayers—WYLD—(Send Me, Can't You See)
WAOK—(Get On Up...)
Deodato—WLOK—(Whistle, Love Island)
Freddie Hubbard—WLOK—(Surest Things)
Hubert Laws—WLOK—(Baron)
Pat Metheny Group—WLOK
Eddie Daniels—WLOK
WYLD—(One Night)
Wilbert Longmire—WAOK—(Lovely Day)
WLOK
Michael White—WLOK
Kenny Baron—WYLD, WLOK
Grant Green—WLOK
Passport—KMJQ—(Locomotive)
WLOK
Blue Mitchell—WLOK

Sales Breakouts

Ohio Players (Mercury)
Switch (Gordy)
Patti LaBelle (Epic)
The Stylistics (Mercury)
Norman Connors (Arista)
Slave—WMBM—(Stellar, Drac...)
KYOK, WBOK
Sharon Ridley—WBOK
Vernon Burch—WBOK
Switch—WBOK
Randy Brown—WMBM—(All We Need)
KYOK—(Too Little in Common)
WEDR—(Do It, Want To Make Love, Too Little...)
WBOK
Eon—WBOK
Sylvers—WBOK
Ohio Players—WBOK
War—WEDR
Mathis & Williams—WLOK
Gladys Knight & The Pips—WMBM, KMJQ

WEST

Adds

Millie Jackson
Stylistics
Stanley Turrentine

Prime Cuts

Millie Jackson—KDAY—(Get It Out...)
KKT (Logs & Things)
Teddy Pendergrass—KKT—(When Somebody)
Heatwave—KKT—(Mind Blowing)
Steely Dan—KKT—(Black Cow)
Lenny Williams—KKT—(Midnight)
Stylistics—KDIA
Emotions—KDAY—(Walking... Shaking)
KDIA
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)
KDIA

Jazz Fusion

Stanley Turrentine—KDIA

Dells—KKT—(Super)
Gary Criss—KKT—(Rio...)
McCrarys—KUTE, KDIA
Memphis Horns—KDIA
Michael Henderson—KUTE
Larry Graham—KUTE
Sylvers—KDIA
Soul Children—KDIA
Bohannon—KDIA

Sales Breakouts

Slave (Cotillion)
Roy Ayers (Polydor)
Ohio Players (Mercury)
Gladys Knight & The Pips (Buddah)

MIDWEST

Adds

High Energy
KC & Sunshine Band
Natalie Cole
Dells
Curtis Mayfield
Lenny Williams
Sun
Switch
O'Jays
Stanley Turrentine
Charles Jackson

Skyliner
Crusaders
Emotions
Wilbert Longmire
Herbie Hancock
Taste of Honey
Sylvers
Al Hudson
Commodores
Eddie Daniels

Prime Cuts

Dennis Coffey—KKSS—(Another Time)
KPRS—(Another Time)
Demis Roussos—KKSS—(Love Got A Hold)
Gladys Knight & The Pips—KKSS—(Better Than)
KPRS
Al Hudson—KATZ—(How Do You Do)
Sylvers—KATZ—(Don't Stop, Forever Yours)
WAMO—(Don't Stop)
KPRS
Taste of Honey—WJPC—(You're In Good Hands)
WCHB—(Just Boogie)
Emotions—WCHB—(Walking)
KPRS
WJPC—(Walking)
WAMO—(Walking)
WBMX—(Shaking, Walking)
WVON
Curtis Mayfield—WJPC—(Party)
WAMO—(All Night)
Lenny Williams—WJPC—(Cause)
WVON—(Midnight Girl)
Sun—WJPC—(Sun Is Here)
Switch—WJPC—(There'll Never Be)
O'Jays—WJPC—(Help)
LTD—WVON—(Deserve, Concentrate)
WCHB—(Jam, Concentrate)
WAMO—(Deserve)
LTD—KATZ—(Jam)
Rick James—WVON—(Mary Jane)
WCHB—(Mary Jane)
WAMO—(Mary Jane)
Dells—WVON—(Super, Drowning, Goodies)
Natalie Cole—WVON—(I Can't Say No)
WABQ, WCHB—(Lucy)
KPRS, KATZ—(Catching)
Bros. Johnson—WCHB—(It's You, Blam, Ain't)
KATZ, WJMO—(Ain't)
WJPC, WBMX—(Blam)
KKSS, WAMO—(Blam, Ain't, Ride)
KPRS, WABQ—(It's You Girl, Streetwave)
Jean Carn—WCHB—(Don't Let It, It's Late)
WLOK
Betty Wright—KATZ, WCHB—(Tonite)
WBMX—(Clean Up)
Bohannon—WCHB—(Let's Start)
Teddy Pendergrass—WCHB—(When Somebody, It Don't Hurt, Cold Cold World)
WBMX—(It Don't Hurt)
Commodores—KATZ—(Say Yeh, Such A Woman)
WAMO, WVON—(Say Yeh, I Like)
WAMO—WJPC—(Visions)
Village People—WJLB—(Macho)
Memphis Horns—WJLB—(Our Love)
Winners—WJLB—(Get Ready)

Jazz Fusion

Crusaders—WJPC—(Covert Action)
WAMO—(Fairytale)
Wilbert Longmire—WJPC—(Lovely Day)
Herbie Hancock—WAMO
WJPC—(Thought)
Stanley Turrentine—WJPC—(Feel The Fire)
Michael White—WAMO—(Heartbeat)
George Benson—WJLB—(Lady Blue)
Lee Ritenour—WMBX—(Morning Glory)
Blue Mitchell—WMBX—(SummerSoft)
WABQ, KKSS—(Evergreen)
Roy Ayers—WMBX—(You Send Me)
WAMO—(You Send Me)
WABQ, KPRS
Benny Golson—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
Noel Pointer—KPRS
Earl Klugh—KPRS

Sales Breakouts

Roy Ayers (Polydor)
Ohio Players (Mercury)
Gladys Knight & The Pips (Buddah)
Whispers (Solar)
The Stylistics (Mercury)
CJ & Co.—WJLB
D. J. Rogers—WMBX—(All My Love)
Michael Henderson—KATZ—(Take Me)
Frankie Valli—KATZ—(Grease)
Millie Jackson—WABQ, KATZ—(Keep Homefire)
B.B. King—KATZ—(Midnight Whispers)
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, KPRS...)
Ohio Players—WAMO—(Funk-O-Not...)
Crown Heights—WAMO—(Prayer)
Mathis & Williams—WVON—(Heaven...)
Isley Bros.—WVON—(Coolin')
Sgt. Pepper—WJMO—(Got To Get...)
Bros. By Choice—WABQ
Randi Brown—WAMO
Norma Jean—WAMO
Foxy—WAMO
Mick Jackson—KPRS
O'Jays—KPRS
LTD—KPRS
Con Funk Shun—KPRS
Commodores—KPRS
Switch—KPRS
Dramatics—KPRS

EAST

Adds

Heatwave
Jean Carn
Slave
Faith, Hope & Charity

Emotions
Ohio Players
Afro-Cuban Band

Prime Cuts

Special Delivery—WWIN—(You Say, I've Got To Be Free, Get Up...)
KC & The Sunshine Band—WWIN—(Who... Love, I... Tomorrow)
Al Hudson—WWIN—(How Do You Do)
Afro-Cuban Band—WWRL—(Rhythm Of Life)
O'Jays—WWRL—(This Time Baby)
LTD—WDAS-FM—(You Must...)
WOL—(Jam, Deserve)
Michael Henderson—WDAS-FM—(Take Me, Happy, We Can... Night Time)
WWIN—(We Can... Happy, Night Time)
Whisper
WOL—(Take Me...)
Bohannon—WDAS-FM—(Let's Start, Me & The Gang)
WOL—(Don't Let It...)
Dells—WWIN—(Superwoman)
Ohio Players—WWIN—(Jazz, Dance if...)
WNJR
Margie Joseph—WOL—(You Turn), WNJR
Lenny Williams—WOL—(Cause, Runnin')
Heatwave—WOL—(Mind Blowing...)
Natalie Cole—WOL—(Lucy...)
Southroad Connection—WOL—(Easy...)
Atlantic Starr—WOL—(Stand Up)
Sylvers—WOL—(Don't Stop)
Crown Heights Affair—WOL—(Dream)
WWIN—(Say A Prayer)
Curtis Mayfield—WOL—(In Love)
Ritchie Family—WNJR, WOL—(I Feel Disco, Good)
WVON
Memphis Horns—WNJR
Peoples Choice—WNJR
D. J. Rogers—WNJR
T. Life—WNJR
EON—WNJR

Jazz Fusion

Charles Earland—WWIN—(I Like It)
WOL—(Over)
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)
Roy Ayers—WDAS-FM—(Get On Up, You Send Me)
WNJR, WWIN—(I Want To Touch, Can't You See, Rhythm, Ain't Your Sign)
Crusaders—WDAS-FM—(Fairytale, Merry Go, Cosmic Ring)
WNJR WWIN—(Bayou)
Blair—WWRL, WWIN, WOL—(Night Life)

Sales Breakouts

Ohio Players (Mercury)
Gladys Knight & The Pips (Buddah)
Whispers (Solar)
Winners—WOL—(Get On Up)
Facts of Life—WOL—(We Can't...)
Bros. Johnson—WOL—(Ain't)
Moses—WOL—(Sweetest)
War—WOL—(Keep On)
WOL—(Just Freak)
Slave—WNJR, WWRL—(Stellar)
Switch—WOL—(I Want, There'll Never)
Commodores—WOL—(Flyin')
Randy Brown—WOL—(I Love You)
Emotions—WOL—(My Everything, Walking, Shaking)
WNJR, WWIN—(Love Is, Walking, My Everything, Shaking)
Hi Inergy—WOL—(Lovin')
Faith, Hope & Charity—WNJR, WWRL—(People In Love, I Am Ready)
Rick James—WOL—(Stone City)

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

Disco File (Continued from page 59)

lously high-spirited version of the **Marvin Gaye** classic produced and arranged for disco by **Lou Courtney**, and in that time the record has reached the status of a cult item—copies of the non-commercial disco are reported to be going for \$50 at New York disco stores. Now RCA has reissued the record in a special edition (both commercial and promo copies on milk-white vinyl in a black sleeve) featuring the original cut (7:10) on one side and a new mix by **David Todd** on the other (7:42). Both are exceptional but, back to back, they tend to highlight each other's deficiencies. Sharp, explosive handclaps seem to be a Todd trademark and he uses them liberally here to give a nice kick to the track, but he also drops out several tracks, leaving things cleaner but sometimes empty, and pushes the female chorus back into the mix too far. Next to Todd's reworked version, however, the original sounds kinda jumbled and muddy at times and one misses the new intro and the sparkle of the new break. DJs will probably switch back and forth—either way, they've got one of the freshest productions of the past few years. Watch it show up on charts all over again.

FEEDBACK: **Len Boone's** "Love Won't Be Denied," a disco disc on Chrysalis, has been around for several months now without causing of a stir on the nation's dancefloors, but if this week's reports are any indication, it's a song whose time has come. Suddenly, not only is the record being talked about, it's being included on top 10 lists (see those from Gary Tighe in San Francisco and Mike Lewis in L.A.), so a quick (re)evaluation is in order. One side of "Love Won't Be Denied" is vocal (6:51), the other instrumental (8:04), both rather over-long but brightened by an optimistic, zippy arrangement bubbling with electronic effects. These effects tend to overpower the instrumental version (it begins to sound like a roomful of excited, highly amplified mosquitos), but the vocal is well-structured and features a sudden conga break at just the right moment. Cute and catchy . . . Another record which seems to have caught on with our west coast reporters is **Bob McGilpin's** "Superstar" (the disco disc version of the title track from McGilpin's debut on Butterfly). The approach here is neither disco nor rock, but an extremely comfortable and workable fusion; McGilpin sings (in a high but appealing voice—this is surely the year of the white falsetto) and plays guitar against an energetic arrangement of swift strings and pounding drums. The break is odd (an after-thought?) but the whole thing grows on you. Also recommended: the flip side, "Go for the Money," with an even stronger string arrangement, gutsy sound . . . Although advance copies of "#1 Dee Jay" by **Goody Goody** were made available to disco DJs about two months ago, the record is only now going into official release and the earlier disco disc version has been replaced with a new Atlantic 12-inch revised by producer/arranger **Vincent Montana** himself. This "Montana Mix" gives the song the frame it originally lacked: a very tasty intro, a somewhat fuller break (wonderful vibes, sax), a smoother flow. It also gives DJs the option of playing an instrumental side should they find the vocals (and lyrics) too sugar-coated for their tastes; here Montana is as inventive and entertaining as ever, minus the strings, and the singer (Montana's daughter, in fact) is held to an occasional word or two. Both versions are about seven and a half minutes long.

ALBUM OF THE MOMENT: "Gregg Diamond's Starcruiser" on Marlin. Review next week.

Album Analysis

(Continued from page 8)
selling in non-specialized accounts as it picks up steam.

KC Moves Up

KC And The Sunshine Band (TK) moves to #67 bullet with solid retail sales bolstering rack activity. Ohio Players (Mercury) jumps to #73 bullet as retail continues strong. Sylvester (Fantasy) goes to #83 bullet with good r&b crossover activity. Foxy (Dash) at #80 bullet is selling strictly retail at the moment in both r&b and pop accounts. Kenny Rogers (UA) is picking up rack activity and goes to #85 bullet. Chartmaker of the Week is Robin Trower (Chrysalis) at #89. Walter Egan (Col), at #91 bullet, has been selling strongly in the southeast and now moves out of the region. #97, Exile (Warner/Curb) and #100, Chick Corea (Polydor) also enter this week.

Singles Analysis

(Continued from page 8)

Captain & Tennille (A&M) puts it at #69 bullet; Gladys Knight & the Pips (Buddah) at #70 bullet and at #40 bullet r&b; Jimmy Buffett (ABC) at #72 bullet; and City Boy (Mercury), breaking from its initial midwest surge, at a bulletted #73.

The Who

The Who (MCA) debut at a bulletted #74 this week with the title single "Who Are You" from their first album release in three years picking up many major and secondary markets. Mercury's Con Funk Shun, bulletting at #5 r&b, is at #75 bullet; Paul Davis (Bang) at #76 bullet; David Gates (Asylum) at #78 bullet; Journey (Columbia) debuting at #82 bullet; Hall & Oates (RCA) at #83 bullet; Prism (Ariola) at #86 bullet; Euclid Beach Band (Epic/Cleveland Intl.) at #87 bullet; Sylvester (Fantasy) at #88 bullet; and Karen Young (West End) at #89 bullet.

RECORD WORLD THE R&B LP CHART

AUGUST 26, 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. **BLAMII**
BROTHERS JOHNSON/A&M SP 4714
7. **SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
8. **SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
9. **GET OFF**
FOXY/Dash 30005 (TK)
10. **IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
11. **LOVESHINE**
CON FUNK SHUN/Mercury SRM 1 3725
12. **SUNBEAM**
EMOTIONS/Columbia JC 35385
13. **THE CONCEPT**
SLAVE/Cotillion SD 5206 (Arl)
14. **GET IT OUTCHA SYSTEM**
MILLIE JACKSON/Spring SP 1 6719 (Polydor)
15. **BETTY WRIGHT LIVE**
Alston 4408 (TK)
16. **YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
17. **FIRE UP 'N' KICKIN'**
FATBACK BAND/Spring 1 6718 (Polydor)
18. **THAT'S WHAT FRIENDS ARE FOR**
JOHNNY MATHIS & DENIECE WILLIAMS/Columbia JC 35435
19. **WHO DO YA (LOVE)**
KC & THE SUNSHINE BAND/TK 607
20. **SUMMERTIME GROOVE**
BOHANNON/Mercury SRM 1 3728
21. **SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
22. **JASS-AY-LAY-DEE**
OHIO PLYERS/Mercury SRM 1 3730
23. **NATALIE . . . LIVE!**
NATALIE COLE/Capitol SKBL 11709
24. **SPARK OF LOVE**
LENNY WILLIAMS/ABC AA 1073
25. **SUNBURN**
SUN/Capitol ST 11723
26. **IMAGES**
THE CRUSADERS/ABC AA 6030
27. **STEP II**
SYLVESTER/Fantasy F 9556
28. **YOUNGBLOOD (ORIGINAL SOUNDTRACK)**
WAR/United Artists UA LA 904 H
29. **MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
30. **MY RADIO SURE SOUNDS GOOD TO ME**
LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
31. **SWITCH**
Gordy G7 980R1 (Motown)
32. **THE ONE AND ONLY . . .**
GLADYS KNIGHT AND THE PIPS/Buddah BDS 5701 (Arista)
33. **ATLANTIC STARR**
A&M SP 4711
34. **SUNLIGHT**
HERBIE HANCOCK/Columbia JC 34907
35. **HEADLIGHTS**
THE WHISPERS/Solar BXL 1 2744 (RCA)
36. **DO IT ALL NIGHT**
CURTIS MAYFIELD/Curtom CUK 5022 (WB)
37. **TASTY**
PATTI LABELLE/Epic JE 35335
38. **IN FASHION**
THE STYLISTICS/Mercury SRM 1 3727
39. **THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
40. **NORMA JEAN**
Bearsville BSK 6983 (WB)

Fund-Raising in Boston



Casablanca Record & FilmWorks recording artists The Village People, Love & Kisses, and Phyllicia Allen made a trip to Boston recently, accompanied by several members of the Casablanca staff. While in Boston, The Village People and Love & Kisses performed at a Boston disco as part of a fund-raising campaign for Boston public television. In between rehearsal and the airing of the live performances by both The Village People and Love & Kisses, Casablanca held a cocktail reception for the participants. Featured here during the reception are Phyllicia Allen; Victor Willis of Village People; and Roberta Skopp, east coast director of press & creative projects for Casablanca.

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The Jazz LP Chart

1. **IMAGES**
THE CRUSADERS/ABC AA 6030
2. **SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
3. **FEELS SO GOOD**
CHUCK MANGIONE/A&M 4658
4. **SUNLIGHT**
HERBIE HANCOCK/Columbia JC 34907
5. **TROPICO**
GATO BARBIERI/A&M SP 4710
6. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
7. **YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
8. **FRIENDS**
CHIC COREA/Polydor PD 1 6160
9. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
10. **FREESTYLE**
BOBBI HUMPHREY/Epic JE 35338
11. **ARABESQUE**
JOHN KLEMMER/ABC AA 1068
12. **THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
13. **MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
14. **CASINO**
AL DiMEOLA/Columbia JC 35277
15. **DON'T LET GO**
GEORGE DUKE/Epic JE 35366
16. **HEART TO HEART**
DAVID SANBORN/Warner Bros. BSK 3189
17. **MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
18. **MY SONG**
KEITH JARRETT/ECM 1 1115 (WB)
19. **SUPER BLUE**
FREDDIE HUBBARD/Columbia JC 35386
20. **THE CAPTAIN'S JOURNEY**
LEE RITENOUR/Elektra 6E 136
21. **LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
22. **PAT METHENY GROUP**
ECM 1 1114 (WB)
23. **LARRY CARLTON**
Warner Bros. BSK 3221
24. **IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
25. **SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
26. **SUNNY SIDE UP**
WILBERT LONGMIRE/Tappan Zee/Columbia JC 35363
27. **ELECTRIC GUITARIST**
JOHN McLAUGHLIN/Columbia JC 35326
28. **ALIVEMUTHERFORA**
VARIOUS ARTISTS/Columbia JC 35349
29. **INFINTY IS**
SUNNY FORTUNE/Atlantic SD 19187
30. **ALL ABOUT ESTHER PHILLIPS**
Mercury SRM 1 3733
31. **PHIL UPCHURCH**
Merlin 2209 (TK)
32. **THE BEST OF CHUCK MANGIONE**
Mercury SRM 2 8601
33. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
34. **SPYRO GYRA**
Amherst AMH 1014
35. **SKY BLUE**
PASSPORT/Atlantic SD 19177
36. **SOL DE MEIO DIA**
EGBERTO GISMONTI/ECM 1 1116 (WB)
37. **EASY**
GRANT GREEN/Versatile MSG 6002
38. **STORMY MONDAY**
KENNY BURRELL/Fantasy F 9558
39. **SUMMER SOFT**
BLUE MITCHELL/ABC IA 9347
40. **SUNSHOWER**
JOACHIM KUHN BAND/Atlantic SD 19193

Blackmon & Holmes Form Production Co.

■ NEW YORK—Larry Blackmon, leader of Casablanca / Chocolate City Records' Cameo, has formed a production company with Cecil Holmes, Jr. The New York-based firm is called Larry Blackmon & Cecil Holmes, Jr. Productions, Inc.

Projects

Blackmon and Holmes' first projects include the production of a vocal trio called F360, and a solo artist, Ricky Powell.

Salsoul Names Johnson Assistant R&B Dir.

■ NEW YORK—Connie Johnson has been named assistant r&b director at Salsoul Records, it was announced by Stan Cayre, chairman of the board, Salsoul Records.

Background

Prior to her current position, Johnson served as national promotion director at Philly Groove Records for four years. Previously, she worked as national promotion director with All-Platinum based in New Jersey and in independent promotion for AVI Records.

Duties

In Johnson's position, she will coordinate and oversee radio airplay for all rhythm and blues product for Salsoul and its affiliated labels. She will report directly to King Ro, director of r&b promotion at Salsoul.

NJP Label Debuts

■ NASHVILLE—A new contemporary jazz label, NJP Records, has been formed in Nashville by a partnership of Dave Converse and Wayne Oldham. Converse is president of the new label as well as staff producer. Oldham is a partner in the ownership of Exit/In and is a onerome arranger and conductor.

Bruce Davidson has been hired as merchandising consultant for the label.

NJP's initial album release will feature Denis Solee and George Tidwell backed by five studio musicians. Future releases are planned for the Nashville Jazz Machine and the Beegie Adair Gyroscope, according to Converse. Other plans call for a possible jazz reissue label, Converse added.



PROGRESSIVE RECORDS



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Vox/Turnabout (Continued from page 3)

Sundays at 2 p.m., just before the weekly broadcast of the New York Philharmonic. The program will be what might be called a soft-sell, because although new records are not forbidden, the idea will be to explore the complete Vox catalogue, demonstrating the consistency of quality throughout the total works of a given composer or school. The first program will move through the French piano concerto and the next through the Russian. In the former program such rarities as the Lalo concerto and the almost never heard concerto by Massenet will be heard.

On these first two programs, George Jellinek, WQXR's program director, will interview Mendelssohn on Vox history. All the major record outlets in New York will be mentioned in the ads as places where Vox records can be obtained, and the ads will not necessarily relate to the material broadcast.

The important thing about the program for retailers out of New

York is the possibility of syndication. No classical music station anywhere has as good a record as WQXR in inventing programs that are syndicated, such as Jellinek's own "Vocal Scene," or "First Hearing," also produced by Jellinek, which is a critics' view of new records and is now heard coast to coast.

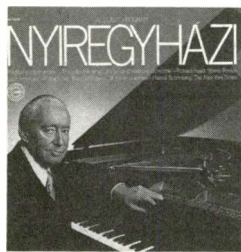
Moss is eager to expand the market generally for classical music, and his own background has consistently involved sales to a large number of consumers. He began at Tops Records, a pioneer in mass marketing, went on to Ambassador Records and then to Pickwick, where he served as executive vice president for some years before buying Vox/Turnabout. A record due shortly in stores coast to coast has the mark of Moss on it: "Saturday Nacht Fever." Music of classic and romantic composers of popular dance steps comprise the selections, which extend from Johann Strauss back to Mozart's "Eine

(Continued on page 61)



CLASSICAL RETAIL REPORT

AUGUST 26, 1978
CLASSIC OF THE WEEK



NYIREGYHAZI PLAYS LISZT
Columbia

BEST SELLERS OF THE WEEK

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

KORVETTES/EAST COAST

- GILBERT & SULLIVAN: THE MIKADO**—D'Oyly Carte—London
- NYIREGYHAZI PLAYS LISZT**—Columbia
- BRAVO PAVAROTTI**—London
- LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER**—London
- LEONTYNE PRICE: PRIMA DONNA, VOL. IV**—RCA
- PUCCINI: LA FANCIULLA DEL WEST**—DG
- RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA
- RAVEL: BOLERO**—Bernstein—Columbia
- ROMBERG: THE DESERT SONG**—Angel
- ROMBERG: NEW MOON**—Angel

KING KAROL/NEW YORK

- SPECTACULAR WORLD OF CLASSIC FILM SCORES**—RCA
- HOLST: THE PLANETS**—Philips
- MUSIC OF KETELBY**—Lanchberry—Angel
- LEHAR: PAGANINI**—Rothenberger, Gedda, Boskovsky—Angel
- MOSTLY MOZART, VOL. III**—De Larrocha—London
- NYIREGYHAZI PLAYS LISZT**—Columbia
- BRAVO PAVAROTTI**—London
- LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER**—London
- PUCCINI: LA FANCIULLA DEL WEST**—DG
- VIVALDI: ORLANDO FURIOSO**—Horne—RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

- BACH: CANTATAS, VOL. XIX**—Harnoncourt—Telefunken
- BARTOK: MIKROKOSMOS**—Ranki—Telefunken
- BOCCHERINI: QUINTETS**—Quintetto Boccherini—HNH

- ASHKENAZY PLAYS CHOPIN, VOL. III**—London
- MAHLER: SYMPHONY NO. 4**—Von Stade, Abbado—DG
- MOSTLY MOZART, VOL. III**—De Larrocha—London
- NYIREGYHAZI PLAYS LISZT**—Columbia
- LEONTYNE PRICE: PRIMA DONNA, VOL. IV**—RCA
- RAVEL: BOLERO**—Bernstein—Columbia
- VIVALDI: FOUR SEASONS, OTHER CONCERTOS**—Harnoncourt—Telefunken

ROSE DISCOUNT/CHICAGO

- BACH: MUSIC FROM RAVINIA**—Levine—RCA
- BEETHOVEN: MISSA SOLEMNIS**—Solti—London
- HOLST: THE PLANETS**—Philips
- LEHAR: THE MERRY WIDOW**—Sills, Titus, Rudel—Angel
- MAHLER: SYMPHONY NO. 1**—Ozawa—DG
- NYIREGYHAZI PLAYS LISZT**—Columbia
- PUCCINI: LA FANCIULLA DEL WEST**—DG
- RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA
- SCHUMANN: PIANO CONCERTO**—Moravec, Neumann—Supraphon
- WAGNER: ORCHESTRAL EXCERPTS**—Solti—London

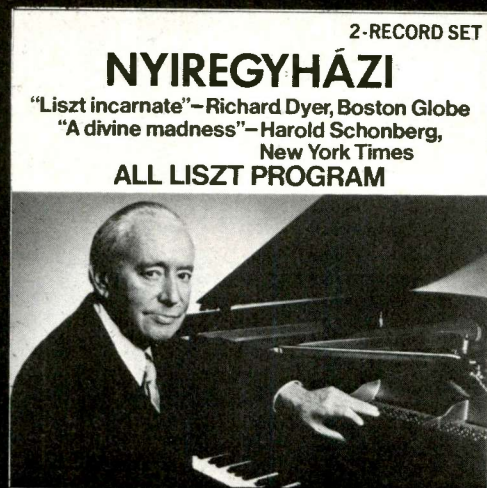
ODYSSEY RECORDS/ SAN FRANCISCO

- WILSON, RAMPAL: THREE CONCERTOS FOR TWO FLUTES**—Angel
- HOLST: THE PLANETS**—Philips
- MAHLER: SYMPHONY NO. 4**—Von Stade, Abbado—DG
- NYIREGYHAZI PLAYS LISZT**—Columbia
- PUCCINI: LA FANCIULLA DEL WEST**—DG
- RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA
- SCHUBERT: OCTET**—Academy of St. Martins-in-the-Fields Chamber Ensemble—Philips
- VERDI: OTELLO**—Rysanek, Vickers, Gobbi, Serafin—Victrola
- VIVALDI COMPLETE SACRED CHORAL MUSIC**—Negri—Philips
- JOHN WILLIAMS AND FRIENDS**—Columbia

TOWER RECORDS/ SAN FRANCISCO

- BEETHOVEN: MISSA SOLEMNIS**—Solti—London
- BORODIN: COMPLETE ORCHESTRAL WORKS**—Tjeknavorian—RCA
- HAYDN: BETULIA LIBERATA**—Dorati—Philips
- NYIREGYHAZI PLAYS LISZT**—Columbia
- PUCCINI: LA FANCIULLA DEL WEST**—DG
- RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP**—Columbia
- SCHUBERT: QUARTET**—Quartetto Italiano—Philips
- VIVALDI: SACRED CHORAL MUSIC**—Negri—Philips
- WEBER: LIEDER**—Schreier—Telefunken
- 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!



Vox/Turnabout (Continued from page 60)

Kleine Nachtmusik." Though I have not heard a note of the music, the cover of an eighteenth-century nobleman in the John Travolta pose is very funny. Some no doubt will view this as crass, but the selections are not, and I find serious music presented straight and discussed humorously far preferable to good music messed up with modern effects. This record should be listened to, and its jacket read, for the chances of its promotion are great.

One of the problems Moss faced in taking over Vox/Turnabout was a total confusion about what was recorded on what label. Those records called simply Vox made up a budget label, and they have now been withdrawn. Remaining are Vox Special Product, which are five-record sets, and Vox Boxes, which are three-record sets; both are the complete editions of composers' works discussed above. The Turnabout line of some 650 items which are single albums of the same calibre and interest as the Vox Boxes; the Historical Series, drawn largely from Cetra which is today a huge

seller for the company; and the Candide Series which involves less well-known composers and newer artists, make up the other major labels. Though this was not the case in the past, Moss has priced all the records at a flat \$4.98; cassettes are also \$4.98 and are widely available, particularly in the Turnabout line.

In the historical line there are many of the most popular Callas live performances, coming from Cetra in Italy. These are records that many of us bought from the "pirate" record dealers over the years. Now they are available to the general public and should be snapped up. Among the Cetra releases this week will be the recording of *Lucia do Lammermoor* that Callas made in Berlin in the spring of 1955 with Herbert von Karajan conducting the La Scala orchestra. Of all the records of Miss Callas, including her superb first *Lucia* on Angel, this is the best single example of her voice at vocal prime. Her high notes are solid, her technique is perfect, her command of the role monumental. As a matter of fact, at a press conference she held in New York

in the spring of 1974, she said, when asked about her recordings, particularly the "pirates" "Just here in New York, I heard a Lucia I sang in 1955 with Karajan. I did not believe I ever sang such a performance, and if you want to hear the best I can do, that is it."

It is a live record and really should not be missed. Also coming are a complete *Nabucco*, a role that has so far defied every singer since Miss Callas, with Gino Becchi as *Nabucco*, the Callas *Vespri Siciliani* from Florence in spring 1951, the 1952 *Macbeth* from La Scala with Victor De Sabata conducting (which is a recording I particularly enjoy hearing) and one of the most spine-chilling performances ever made by Callas her *Medea* at La Scala in Milan in 1953, with Leonard Bernstein conducting.

Moss and his publicity director Wayne Brachman are well aware of the sales value of these records. Brachman mentioned that the big stores in "opera" cities were ordering heavily. Moss pointed out that much development was taking place in Vox distribution not only in the United States but in Canada, and he intends to put together a network that will service the dealer's needs, regardless of volume requirements, and encourage as many new accounts as possible. He has taken an important advertisement in the September Schwann and in general is working for more co-op advertisement with dealers around the country. The sense of his ideas is constantly to increase the number of retailers aware of and selling the Vox product.

Moss has also launched another program, now well off the ground.

He has noted the huge success in supermarkets of classical records by Funk and Wagnalls, and believes that if stores such as Sears have a place for Middle of the Road records, they can sell classical, too. The problem as he sees it is not the consumer but the jobber. And he has devised a "Turn On" series of records which he believes will be stocked in the thousands of record outlets currently unavailable to classical records. These are records, all priced at \$3.98, with no identification of performer or orchestra and minimal identification of the piece played. "Turn On . . . With Thrilling Movie Love Themes," for instance, plays the selections that have been successfully used in such movies as "Elvira Madigan," "Death in Venice," "A Clockwork Orange" and "2001," with love poetry on the jacket. Eight records are in the initial series, which has such titles as Romantic Piano Masterpieces, Great Operatic Overtures, The Romance of the Symphony and the like, and thousands of these discs have been sold recently to jobbers who have not taken classical music in the past. Pickwick, for instance, has bought these records for full distribution.

Popularized Classics

Moss feels that classical music is often popular and well-known but not necessarily recognized by name. Seeking "to uplift the customers' culture without their being aware of it," he is sure that the venture will be a big success. It's all part of the project which Ira Moss hopes will make Vox/Turnabout into one of the most successful classical record companies with the same quality of performance and a new sales success.

Classical Retail Tips

■ The big news from Deutsche Grammophon is the celebration this week of Leonard Bernstein's 60th birthday, on August 25. Available then to dealers all over the U.S. will be a new gala edition of his three symphonies, plus the *Chichester Psalms*, all recorded with the Israel Philharmonic. Bernstein and the Philharmonic played the works last spring at Austria's Carinthian Festival, made a tour of Germany and Austria, then recorded the pieces for DG. They consist of the "Jeremiah" or First Symphony, the Second Symphony, "The Age of Anxiety" or the Third and a newly-revised version of "Kaddish." Attractively packaged, the set has been available for advance radio promo for about three weeks.

DG's sister company, Philips, this week comes out with varied fare which includes the first current stereo performance of the Dvorak "New World" Symphony with the Concertgebouw Orchestra. Conducted by Colin Davis, the orchestra should find a strong audience eager for its unique sound in this romantic, lush music. Certainly in New York and Washington, where the Concertgebouw was heard last spring, there should be unusual interest in the record.

The large guitar market has always had special affection for The Romero family, and this month Philips brings out Pepe Romero in a disc of solo guitar pieces by such Spanish composers as Narvaez, Pisador, De Valderrabano and Sanz. It should be a carefully displayed disc.

Two other albums of unusual interest to vocal fanciers are a new version of Bach's Mass in B Minor, conducted by Neville Marriner, with Janet Baker, Robert Tear and Samuel Ramey, and Haydn's *Il Mondo della Luna* with Arlene Auger, Edith Mathis and Frederica von Stade, conducted by Antal Dorati. Though there are many versions of the B Minor Mass presently available, Marriner's brilliance in leading baroque music makes his version one to hear, and chances are that it will be an exciting rather than a quiet or lyrical interpretation of the Mass. The Haydn operas have been selling well on Philips, particularly in large cities. This opera is one of the most familiar of his works, first performed in modern times as early as 1959 in the Holland Festival, where it proved charming and affecting. Its appearance on disc is a welcome addition to an important series.

Pickwick Bows Quintessence Line



Pickwick Records recently introduced its Quintessence Jazz Series to the industry during a reception at Chasen's Restaurant in Los Angeles. Attending were a number of industry executives and press with the festivities co-hosted by Pickwick International president Chuck Smith; Pickwick Records GM Bob Newmark; and jazz specialist Gene Norman, who supervised the package. Pictured (from left): Norman; Newmark; Artie Mogull and Jerry Rubinstein, co-chairmen of United Artists Records; and Chuck Smith.

Record World en Nueva York

By IVAN GUTIERREZ

■ Después de cumplir una etapa de producción en la ciudad de Los Angeles, regresó **Fabian Ross** a New York para reintegrarse a las oficinas de Fania como Director de la mayor parte de los artistas de los diferentes sellos de esta compañía.

Ya es un hecho, sorprendente si así se quiere, que el argentino **Daniel Magal** está "pegando" fuertemente en casi todos los mercados hispanos de Estados Unidos con su éxito, "Cara de Gitana" después de haber logrado gran impacto en su propio país, todo Suramérica y España.

El popular galán de la televisión mexicana, **Martín Cortés**, grabará un disco de canciones románticas para el sello América de Mexico, que por el interés de esta nueva compañía disquera mexicana en que todo su producto sea distribuido por Caytronics en Estados Unidos, ésta última se encargará de distribuir aquí.

Durante el concierto de las estrellas de Fania celebrado en el Madison Square Garden el pasado 23 de junio, recibieron sendos "Discos de Oro" tanto **Celia Cruz** como **Willie Colon** por el alto índice de ventas alcanzado por su album conjunto "only they could have made this album." En dicho espectáculo, **Celia Cruz** probó ser, nuevamente, la dueña y señora del mismo y éste resultó otro triunfo para la empresa Fania a pesar de que la orquesta **Latin Dimension**, compuesta por mujeres, dejó mucho que desear y extendió su presentación innecesariamente.

Los Baby's han decidido continuar como artistas del sello Peerless mientras otro tanto continuarán haciendo **Los Joao** en discos Musart. Tanto **Eliseo Valdés** como **Ramon Diego** merecen felicitaciones por haber contribuido, en parte, a que esta operación se realizara aunque no existen noticias aún de lo que sucederá con **Los Graduados** en el sello Musart.

En un cambio sorpresivo, e inesperado, firmó **Willy Chirino** con Olivia-Cantú Records, de Miami, como artista de ese sello después de que Borinquen Records había manejado muy bien los recientes intereses discográficos del artista a través de sus dos más recientes albums de donde, con mucha frecuencia, eran escuchados números como "La Zulianita," "Niña Gaviota," "Detras de tí,"

"Somos," "Salso Medley" y otros de gran popularidad aquí y en otras ciudades.

Aunque sigue hablando casi constantemente de la supresión de la versión de Lissette del número "Copacabana," de **Barry Manilow**, quien también la graba en español, se espera que todo se solucione favorablemente y continúa escuchándose con mucha frecuencia en la radio hispana de esta ciudad. Por esto, no son pocos los que piensan que todo ha sido un gran golpe publicitario de Coco Records.

Todo parece indicar que será Audio Latino quien lance en Estados Unidos el más reciente, magnífico elepé de **Omar Sánchez** titulado "Algo Especial" después que el representante del artista, **Hugo López**, no llegó a un acuerdo satisfactorio con Caytronics.

Continúan algunos periodistas ensañándose, injustamente, con la joven, gaupa y talentosa **Susy Lemán** después de haber firmado contrato con Caytronics. Quienes antes solo veían virtudes en la artista, ahora la atacan constantemente... ¡así es la vida!

La popular agrupación musical inglesa **Tom Robinson Band**, artistas del sello Capitol, declinó una invitación del Partido Comunista Británico para participar como invitados especiales al Festival de las Juventudes Estudiantiles que se lleva a cabo en Cuba este año.

En lo que, al menos para este columnista, parece ser su mejor elepé hasta el momento, **Yolandita Monge** continua siendo escuchada con mucha frecuencia aquí con sus temas "Dejame que pague yo" y "Yo soy una más," incluídas en su elepé del sello Coco. Otro artista de este mismo sello **Alberto Carrión**, camina con paso seguro hacia el éxito definitivo a través de una voz magnífica, sentidas interpretaciones y excelente musicalidad. "Borinquen" y "Catalina" son dos de los éxitos incluídos en su estupendo elepé del sello Coco que se escuchan con mucha frecuencia en la radio neoyorquina.

Estupendos los arreglos musicales de Mandy Vizoso y la interpretación de **Gilberto Monroig** en el elepé del sello Artomax "Año-ranzas y Quimeras" que distribuye TR Records en Estados Unidos. Interpretando la musica de **Plácido Acevedo**, la grabación es una que merece el más rotundo triunfo.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Es indiscutible que durante años he mantenido una política sincera y sin cortapisas hacia la industria discográfica y musical de México. Los adjetivos no han sido siempre plausibles. Las críticas, si bien es cierto, han sido siempre constructivas, también es cierto que no siempre han sido favorables. La industria mexicana, sus editoras, sus asociaciones, sus artistas y músicos han probado a este editor que su superación ha ido más allá de los egos normales y naturales en esta "dichosa"

industria. Cada año, el esfuerzo de la industria discográfica mexicana, clases vivas artísticas y la labor de nuestro corresponsal **Vilo Arias Silva**, han ido superando nuestros "Especiales de México." La industria y sus componentes se muestran sinceros y hábidos de superar cada etapa. Las egocentrías quedan atrás y el deseo siempre creciente de lograr atención a sus artistas, canciones y creatividades, no sobrepasa las naturales presiones de la industria internacional hacia vehículos, que como el nuestro pretenden, si no ser juez, por lo menos,



El Conde

ser parte de un jurado bien intencionado que al emitir fallo, se somete a luchar "con todos los hierros" hacia la promoción, desarrollo y éxito de toda expresión creativa mexicana, cuando ésta se produce. Desde el fondo del corazón, debo a México, el conocer a una gente industriosa, humilde, sincera y que sin grandes ínfulas, se somete a los mercados del mundo. La superación del proceso es innegable. La práctica determina que el planeamiento mexicano va tomando forma y efecto. México, a través de su industria discográfica va adelante. Y... ¡Qué alegría me da verlos en ese camino!... Gracias a Uds. por un nuevo y hermoso año y gracias a Dios, por permitirnos seguir siéndoles útiles como hasta ahora... con la verdad al frente, la crítica constructiva siempre presente y el mejor de los conceptos, siempre en la mente y en el corazón!!!

Stanley Cohén, presidente de T.R. Records, acaba de anunciar la firma de un contrato de distribución entre su firma y **Johnny El Bravo**, para distribuir su producto J.E.B. en el territorio de Estados Unidos. Johnny está disfrutando en estos momentos de un éxito en Puerto Rico titulado "Desilusión de amor." Este sencillo y un álbum del salso **Johnny El Bravo** estará próximamente a la venta bajo el sello T.R. También de esta empresa, nos llegan noticias de que Aníbal Torres, que está

actuando como Gerente General, ha sido llevado a ella con carácter de asociado. Por otra parte, T.R. acaba de firmar contrato recíproco de distribución con Fonomex Records de México... **Luis Rubio**, que actuaba como Administrador de la Dirección Artística de RCA Méxi-



Juanito Liner

co, ha entrado a funcionar como Jefe del Depto. de Operaciones... Dos números de gran popularidad han sido agregados a los que se presentarán en el próximo "New York Salsa Festival," que habrá de celebrarse en el Madison Square Garden el día 1 de Septiembre. Ellos son **Pete "El Conde" Rodríguez** y **Nelson González** y su Banda. Pete estará actuando por primera vez en cinco años con **Johnny Pacheco**... **Ralph Mercado**, con quien estuve charlando largamente en Caracas la semana pasada, y **Ray Avilés** presentarán a **Julio Iglesias**

en el Madison Square Garden el día 27 de Octubre. Ralph Mercado Management estará manejando la jira de Julio que abarcará San Francisco, Los Angeles, Chicago y Washington.

Lanzó IRT al niño **Juanito Liner** en Chile con "La Malagueña" (E. Ramírez) y "Ojitos que matan" (L.A. León). Aunque los niños pro-

(Continued on page 63)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Lancaster, Pa.

By WDDL (WILFREDO SEDA)

1. LLEVALE A MI AMOR
ADALBERTO SANTIAGO/Fania
2. SUAVECITO
LIBRE/Salsoul
3. ESA MUJER ME GUSTA
BORINCUBA/Libre
4. MORENO SOY
BOBBY VALENTIN/Bronco
5. CAMPANERO
JOSE MANGUAL JR./True Venture
6. SALUD, AMOR Y DINERO
ORQUESTA NOVEL/Fania
7. TOITICO
NELSON GONZALEZ/TR
8. FIESTA EN MI CORAZON
RAPHY LEAVITT Y LA SELECTA/
Borinquen
9. CANTO AL AMOR
SONORA PONCENA/Inca
10. LATIN FROM MANHATTAN
BOBBY RODRIGUEZ Y LA COMPANIA/
Vaya

Phoenix

By KIFN (GILBERTO ROMO)

1. AUNQUE TE ENAMORES
JUAN GABRIEL/Pronto
2. LIMONADAS VERDES
LOS ASES DE DURANGO
3. NO VOLVERAS A VERME
QUETA JIMENEZ Y JUAN GABRIEL/RCA
4. SE VENDE UN CABALLO
VICENTE FERNANDEZ/CBS
5. CUANDO EL AMOR SE REALIZA
BARBARA Y DICK/RCA
6. PONTE EN MI LUGAR
HERMANAS NUNEZ/Orfeon
7. YA NOS DIERON PERMISO
LOS TIGRES DEL NORTE/Fama
8. JURO QUE NUNCA VOLVERE
LUCHA VILLA/Musart
9. NO PIDAS MAS PERDON
JOHNNY LABORIEL/Orfeon
10. CELOS DE MAR
LOS BRILLANTES DE MONTERREY/Fama

San Antonio

By KUKA

1. JURO QUE NUNCA VOLVERE
LUCHA VILLA/Musart
LUPITA D'ALESSIO/Orfeon
2. MI AMOR IMPOSIBLE
ALDO Y LOS PASTELES VERDES/Microfon
3. MI AMIGO
LOS ACAPULQUENOS/Safari
LOS SONADORES/Yurico
4. LLORALE
TROPICAL CARIBE/D.L.V.
5. AMOR LIBRE/LA CALANDRIA
RIGO TOVAR/Mericana/Melody
6. VOLCAN
JOSE JOSE/Pronto
7. NO PIDAS MAS PERDON/SALOME
JOHNNY LABORIEL/Orfeon
8. CASCABEL
JUAN ERASMO MOCHI/Atlas
9. AMIGO
ROBERTO CARLOS/Caytronics
10. TE IMPORTA POCO
GRUPO MIRAMAR/Safari

Puerto Rico

By WTTR

1. VOY A PERDER LA CABEZA POR TU
AMOR
JOSE LUIS/TH
2. CARA DE GITANA
THE INTERSOUND/Flor
DANIEL MAGAL/Caytronics
3. CUCUBANO
TONY CROATTO/Disco Sur
4. UN IMPOSIBLE AMOR
GILBERTO MONROIG/Artomax
5. PEGADITA DE LOS HOMBRES
CONJUNTO QUISQUEYA/Liznel
6. EL CANTANTE
HECTOR LAVOE/Fania
7. CADA DIA MAS
JULIO IGLESIAS/Alhambra
8. PORQUE TE QUIERE/MIENTEME
CAMILO SESTO/Pronto
9. PARA BIEN O PARA MAL
MARIO ECHEVARRIA/Latin
10. NUESTRO AMOR
FELITO FELIX/Mega

Ventas (Sales)

Connecticut

1. AYUDAME SAN ANTONIO
CHARANGA AMERICA/EI Sonido
2. KUNG FU KARATE
ANGEL CANALES/TR
3. MURIO EL SONERO
LOS VIRTUOSOS/Discolor
4. AQUI NO HA PASADO NADA
EL GRAN COMBO/EGC
5. SUEÑOS
PERLA/Audio Latino
6. OYE MI CONSEJO
CELIA CRUZ/Tico
7. COPACABANA
LISSETTE/Coco
8. SALUD, DINERO Y AMOR
ORQUESTA NOVEL/Fania
9. INQUIETUD
LOS TERRICOLAS/Discolando
10. ME TIENE ENREDAO
JOHNNY VENTURA/Combo

San Antonio

1. JURO QUE NUNCA VOLVERE
LUCHA VILLA/Musart
LUPITA D'ALESSIO/Orfeon
2. A PESAR DE TODO
VICENTE FERNANDEZ/Caytronics
3. QUE CASUALIDAD
JOE BRAVO/Freddy
4. COMPRENDO TU AMOR
GRUPO MAZZ/Santos
5. MI PIQUITO DE ORO
CARLOS MIRANDA/Freddy
6. AUNQUE TE ENAMORES
JUAN GABRIEL/Pronto
7. MI FRACASO
JUAN GABRIEL/Pronto
8. JUGUETE CARO
GRUPO ALFA/Epsilon
9. BESOS Y CARCIAS
RAMON AYALA/Freddy
10. ANGEL DE MIS SUEÑOS
RUBEN NARANJO/EI Zarape

Chicago

1. SE VENDE UN CABALLO
VICENTE FERNANDEZ/Caytronics
2. CARA DE GITANA
DANIEL MAGAL/Caytronics
3. SI YA TE VAS
CHELO/Musart
4. EL MURO
YOLANDA DEL RIO/Arcano
5. CARAMBA DONA LEONOR
GENERACION 2000/Atlas
6. DERRUMBES
SALVADOR'S ARRIBA
7. LAGO AZUL
LINDA RONSTADT/Asylum
8. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
9. COPACABANA
LISSETTE/Coco
10. LA DUENA DE MI AMOR
LOS SAGITARIOS/Olimpico

Argentina

By CENTRO CULTURAL DEL DISCO

1. ES UNA PENA
BONNIE TYLER/RCA
2. DAMA DE PLATA
DAVID SOUL/Private Stock EMI
3. EL MUNDIAL
ENNIO MORRICONE/RCA
4. TU . . . SIEMPRE TU
FRANCO SIMONE/Microfon
5. SABADO POR LA TARDE
TIBERIO/Microfon
6. ARGENTINA TE QUEREMOS VER . . .
LOS CAMPEONES/Phonogram
7. BUENOS DIAS ARGENTINA
UDO JURGENS/RCA
8. ESTAMOS TODOS SOLOS
RITA COOLIDGE/A&M EMI
9. PERDONAME
ALDO Y LOS PASTELES VERDES/Microfon
10. LA CHICA DEL ADIOS
DAVID GATES/M. Hall

Nuestro Rincon (Continued from page 62)

digios no son cosa que me apasionan, esta vocecita tiene posibilidades . . . **Frecuencia Mod**, también de IRT de Chile, está dando fuerte en México con "Soy una dama" . . . Microfón América Inc., ha recuperado terreno en Los Angeles, California, a través de la labor de **Luis Vargas**, a cargo de Promoción y Venta de su producto en la zona. Luis puede ser contacto en las oficinas de Microfón en la en 1830 W. Olympic Blvd., Suite 109, Los Angeles, Calif. 90006, Tel. 383-4784 . . . Musexpo anuncia la presentación de un "meeting internacional" de abogados especializados, durante la celebración del evento. En lo latino, han confirmado su asistencia, el grupo de la Operación Internacional de CBS. **Fritz Hentschel** disertará sobre "Distribución y Mercadeo del Producto Latinoamericana" y **Joe Visas** de RCA tocará el tema "A&R y Desarrollo de los Talentos."

Without a doubt, for years I have maintained an honest and sincere opinion towards the Mexican record industry. My criticisms, nevertheless, have always been constructive, if not always favorable. The Mexican record industry, its publishers and the many music organizations, have proven to the writer they have surpassed human egos. Each year the effort of the Mexican record industry and the extraordinary work of our correspondent, **Vilo Arias Silva**, have made our "Spotlight on Mexico" better and better. The Mexican industry and everyone involved seemed sincere and eager to overcome any problems. The ego trips have been overlooked and the desire for better artist relations and creativity have gone beyond the pressures of the international markets toward trades, such as ours, which pretend not only to be a judge, but at least to participate in a jury which intends to fight toward the promotion, development and success of the Mexican Industry. From the bottom of my heart I owe Mexico the pleasure of knowing industrious and sincere people in this business who, without great expectations, submit their product to the international market. No one can deny their progress and this, put into practice, shows that the Mexican plan is starting to take form. Mexico, through its record industry, is going forward. How rewarding is to see them this way! Thank you for another wonderful year

and thank God for permitting us to continue being useful . . . always with the truth, with the constructive ideas and criticisms, always positive in heart and in mind!!!

Stanley Cohen, president of T.R. Records, has announced that a distribution agreement has been negotiated between the label and **Johnny el Bravo** to distribute J.E.B. Records in the continental United States. Also from that label comes the announcement that **Anibal Torres**, general manager of the company, has been named a partner in the firm. Additionally, T.R. has signed an agreement with Fonomez from Mexico for distribution . . . **Luis Rubio**, who was acting as artistic director of RCA Mexico, will now take over the operations department of the Mexican subsidiary . . . Two names have been added to the all-star line-up of the First New York Salsa Festival to be held at Madison Square Garden on Friday, September 1st: **Nelson González** and his Band and **Pete "El Conde" Rodríguez** . . . For the second year in a row **Ralph Mercado** and **Ray Avilés** will present **Julio Iglesias** at Madison Square Garden on Friday, October 27th. Mercado and Avilés will handle Julio's tour of the U.S., which includes appearances in San Francisco, Los Angeles, Chicago and Washington . . . IRT is releasing in Chile a recording by the child singer **Juanito Liner** with "La Malagueña" (E. Ramirez) and "Ojitos que matan" (L.A. León). Even though I am not crazy over a child prodigy, his voice has a potential . . . **Frecuencia Mod**, also from IRT Chile, is smashing in Mexico with "Soy una dama" . . . Microfón América Inc. has gotten back on its feet in Los Angeles through the efforts of **Luis Vargas**, in charge of promotion and sales in that area. Luis can be contacted at the Microfón offices at 1830 W. Olympic Blvd, Suite 109, Los Angeles, California 90006; phone 383-4748 . . . Musexpo has announced an international meeting of entertainment attorneys on the workshop/seminar agenda during Musexpo '78 to be held at Konover Hotel, Miami Beach, November 4-8. The Latin organization has confirmed the attendance of CBS (Latin American operations). **Fritz Hentschel** will talk about "Distribution and Marketing of the Latin American Product" and **Joe Vias** from RCA will talk about "A&R and Artist Development."

ASCAP Rebuts CBS (Continued from page 4)

methods for arriving at "reasonable" license fees "are regulated by the Amended Final Judgement in *United States v. ASCAP*" (1950).

In a scrappy aside, ASCAP also points out that "CBS from 1929 until it brought this lawsuit, was a willing and active participant in the system it now claims as illegal."

Four Points

The four major points of the ASCAP reply for supporting plenary review are the following. First, ASCAP points out the "universal use of the blanket license throughout the world."

Second, it reminds the court of the "unwillingness of the majority below (the District Court decision) to place an absolute ban on the blanket license."

Third, ASCAP reminds the court of the "district Court's undisturbed findings that ASCAP members are willing to deal directly with CBS, contrary to the majority's assumption that they would be 'disinclined' to deal with CBS."

Finally, ASCAP points out what it calls the "unprecedented interpretation of price-fixing" in the CBS brief.

Near the end of the reply, ASCAP counsel raises the specter of the legal nightmare that it says

might ensue if the court fails to take notice of the need for the blanket license system:

"The time for review is now," the reply states, "not years from now after federal courts all over the country are inundated with plenary lawsuits, and counterclaims in infringement actions in which users assert that the unavailability of an ASCAP 'per use' license devised to meet their particular needs entitles them to use copyrighted music for nothing."

There is no sure way to determine whether or not the Supreme Court will hear this ASCAP-CBS case. If the Court does decide to hear it, the case won't come up for review until October.

DRG Releases Six

■ NEW YORK—Coinciding with the National Music and Sound Show, Hugh Fordin, president of DRG Records, has announced the release of six new albums: "Leave It To Jane," "The Belle of New York," "Marilyn Monroe: Never Before and Never Again," "Gene Kelly: Song and Dance Man," "Noel Coward & Mary Martin: Together With Music," and "Special Occasions: Richard Rodney Bennett plays the ballet music of Cole Porter, Harold Arlen and Richard Rodgers."

Newspaper Strike Enters Second Week

(Continued from page 3)

papers, the Village Voice and the Soho Weekly News, both printed noticeably larger editions last Wednesday (16) and presumably picked up a great deal of advertising that would normally have gone to the dailies, but a scan of those papers' music sections did not indicate that any great percentage of that new advertising came from record manufacturers or retailers.

"Whatever we need to cover it so happens is better covered on radio at this moment," said Kiki LaPorta, Arista's director of advertising. "As we require to take care of our accounts we'll deal with it at that time, on radio or in other papers."

If the strike goes on, however, "I'm sure the radio stations are also going to be booked solid—it'll be harder to get avails unless you call way in advance," said Shelly Cooper, Warner Bros.' advertising director.

Promoters

Nor are New York's concert promoters particularly worried about the strike at this point. "It's not having a big impact at all," said a spokesman for Ron Delsener. "There are shows, but most are rock shows, and you can easily substitute radio. For a more specialized audience, though, like

for a Cleo Laine show or a Jane Olivor, you really want to advertise in the Sunday Times."

More difficult to pin down is the impact of the strike on record sales generated by publicity in the New York papers, each of which usually covers the key pop music events in the city. At a Dr. Pepper Central Park concert last Wednesday, for example, Dicky Betts was joined on stage by Gregg Allman, Jaimoe and Butch Trucks, all formerly of the Allman Brothers Band, a rock event that normally would have received extensive coverage. While the effect of that lost publicity on Betts' record sales probably isn't measurable, no one at Arista, his label, is denying that that effect must be real. And Meat Loaf's presentation of a platinum record to Phil Rizzuto at Yankee Stadium, scheduled for Aug. 28, will receive substantially less attention if the strike continues.

Several writers have speculated here that the owners of the three dailies will not be anxious to settle the strike before the annual up-turn in advertising business that follows the Labor Day holiday. If the strike isn't settled by then or soon thereafter, problems for music advertisers of all sorts are likely to increase.

RECORD WORLD LATIN AMERICAN ALBUM PICKS



AMADA MIA

JUAN ERASMO MOCHI—Atlas POS 5052

Hermosas baladas en interpretación del español Juan Erasmio Mochi, respaldado por muy buenos arreglos orquestales. Resaltan "Amada mía" (Mochi-Arcusa-de la Calva), "Cascabel" (J.E. Mochi), "Qué hay en tu mirada" (Mochi-Arcusa-De la Calva) y "Mirarte ya es amarte" (Mochi-Arcusa-De la Calva).

■ Spanish singer Juan Erasmio Mochi in an outstanding package of ballads backed by superb orchestrations. "Amor latino" (Mochi-Arcusa-de la Calva), "Etrégate" (Mochi), "Cascabel" (Mochi) and "Aún me queda la esperanza" (Mochi-Ferro).



COMEDIA

HECTOR LAVOE—Fania JM 00522

En producción de Willie Colón y con arreglos de Willie, Luis Ortiz, José Febles y Edwin Rodríguez, el muy popular Héctor Lavoe interpreta con su salsa de siempre temas de cortes muy comerciales tales como su nuevo éxito "El Cantante" (R. Blades), "Comedia" (J.A. Espino), "Bandolera" (V. Cavalli) y "Songoro Cosongo" (E. Grenet).

■ Produced by Willie Colon and with arrangements by Willie, Luis Ortiz, José Febles and Edwin Rodríguez, the very popular salsa singer Héctor Lavoe's featured in a terrific and danceable salsa package. "La Verdad" (D.R.), "Porque te conocí" (D.R.), "Bandolera" and "La Verdad" (Carrizo).

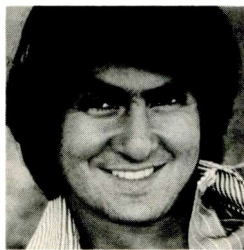


TRIGUENA

PAQUITIN SOTO—Microfon LMS 76109

En producción de Rafael Viera, Paquitín Soto de Puerto Rico le da su toque especial a "Triguena" (P. Soto), "Aunque tú no me quieras" (D.R.), "Canta Jibarito" (M. Torres) y "Así te encontré" (M. Torres).

■ Produced by Rafael Viera, Paquitín Soto of Puerto Rico offers a very commercial package of boleros. "Así te encontré" (M. Torres), "Me vas a hacer llorar" (P. Soto) and "Urgente" (M. Torres).



HABLANDO CON USTED

FAUSTO—Sonolux 05-131-01 523

Con arreglos y dirección de José Paulo Soarez, Fausto de Colombia hace clara demostración de sus habilidades como intérprete. Gran repertorio logrado a plenitud. Se incluyen "Canta más bien que llorar" (Fausto-Marian), "Hoy que no duermes conmigo" (F. Espinosa), "Hablando con Usted" (F. Espinosa), "Yo" (Martinha) y "Cuidado" (F. Espinosa). Grabado en RCA, Brasil.

■ With arrangements by José Paulo Soarez, Fausto from Colombia proves how good he is as an interpreter. Great package of ballads that could make it big. "Agua Caliente" (Martinha), "Bebe Conmigo" (F. Espinosa), "Ese" (F. Espinosa) and "Cadenas" (F. Espinosa).

Retail Rap (Continued from page 50)

Pizza; Bob Stapleton, Bob Delaney & Susan Heffernon/Tower's Sunset store; Bob Bodreau, Music Plus; and the four blocks of granite, created after a number of Cappucino Sausalito: Barry Pascall, Bob Tolifson, Dan Toussaint and ace manager Ken Zimbleman of Record Factory. Actually, that's a little unfair, as they could all walk. Jason Blaine of Music People was the true culprit in introducing this unsuspecting trade writer to the joys of San Francisco spirits. Hey, Stapleton; just who was it we heard at the Fairmont afterwards?

Networks Try Pop Music

(Continued from page 3)

most reluctant of the networks to present pop artists in prime time, will, however, debut "WKRP In Cincinnati," a weekly half-hour situation comedy that should have a sizable record industry audience. Produced by Mary Tyler Moore's MTM Productions, the series will deal with the tribulations of a staid adult station that adopts a rock format. It will air Mondays at 8 p.m. One episode will reportedly be devoted to singer-songwriter Lori Lieberman.

CBS has also reportedly contracted with Ray Charles for a TV movie based on his career, although that special is not currently scheduled for this season.

ABC—whose schedule of specials for the upcoming season is not final or complete—will present the network prime-time debut of Joey Travolta on its special salute to the Dallas Cowboys cheerleaders Sept. 4. ABC has also signed Pat Boone, his wife and four daughters for two specials, at Thanksgiving and Easter, which, if successful, could lead to a weekly series next fall for the Boone family. Jerry Weintraub will be executive producer for both specials.

It appears the networks are still yet to turn their attention to the disco phenomenon.

FBI Agents Raid Odyssey Warehouse

(Continued from page 3)

eral grand jury in San Francisco on an undisclosed date. Similarly, the names of the employees and/or former employees subpoenaed have not been released by either the FBI or federal courthouse personnel. No arrests or indictments have yet resulted from the FBI action, which was supported by Santa Cruz and Capitola police.

Rich Bullock, principal in the Odyssey operation, was unavailable for comment when contacted by *Record World*. A company spokesperson in Bullock's office also declined comment, citing attorney's advice. A story in the Santa Cruz Sentinel, however, quotes Bullock as stating the search was "part of a larger investigation of the record industry in Los Angeles. I understand they're checking everybody out, okay?" A Santa Cruz FBI agent, however, told *RW* that at the outset of the investigation, and also at the time of the seizures, the Odyssey investigation was not part of any larger federal inquiry. He added that the investigation into alleged transportation of stolen records and tapes across state lines may expand.

Phonogram Meet Stresses Revitalization

(Continued from page 3)

ry Massey of Lone Star which Losk noted appears poised to "conquer the progressive country market" with product from Willie Nelson, Don Bowman, and more; De-Lite, which accounts for some of Phonogram's strong black music sales and with upcoming lps from Crown Heights Affair and Kool & The Gang, presenting excerpts and noting that De-Lite's participation in the Phonogram organization is "the most important affiliation and part of our 10-year history," according to De-Lite's VP/sales Bernie Block; and Monument, which Terry Fletcher and Tex Davis outlined as primed for "increased visibility to reestablish as a top recording label" with major September and October releases from Larry Gatlin and Charlie McCoy.

"Phonogram's Star Flight" filmed product presentation featured releases on Mercury, Philips and associated labels narrated by national pop promotion director Jim Taylor. Phonogram's senior vice president Lou Simon prefaced the film emphasizing that Fach's theme of Phonogram being "on the verge" could only become reality with what developed as the convention's under-

lying theme, "much closer working methods" to facilitate "the Phonogram distribution system and the labels to truly becoming partners."

Outlined in the nearly one-hour film were recent releases by the Ohio Players, Con Funk Shun, Chuck Mangione and compilations called "Lone Star Six-Pack" and "Saturday Night Disco" and all releases through the fall highlighted by Mercury's City Boy, The Cryers and Fonda Feingold all for whom extensive marketing and promotion campaigns were described along with tour support.

Rounding out the first day's activities was Simon's announcement of an incentive program based on getting new releases added at key stations and the VP's comments about the necessity of thoughtful "planning" and tight "communication" to strengthen the new staff. He also noted an industry trend of which Phonogram is a prime example, in that a very substantial percentage of the labels' promotion staffs have come from radio (see *RW*, July 29, 1978) allowing it a "revitalized radio awareness" to be exploited.

Informal meetings were called throughout the free afternoon hours at the Marriott Lincolnshire by Jim Taylor to help further orientate new promotion staff personnel including Lynn Carnley, St. Louis; Robbie Vogt, Nashville; Tim Edwards, the Carolinas;

Roger Ramsey, Houston; and Pat Mileanes, Philadelphia; all of whom except Mileanes previously worked as radio music or program directors. Also attending those gatherings were Lou Simon and Charles Fach.

Saturday night's entertainment featured a full banquet and a performance by singer/songwriter Fonda Feingold whose debut album was released this week.

Sunday meetings got down to more "nuts and bolts" tactics examining the large Phonogram distribution, promotion, publicity and marketing staffs and prompting them to work at streamlining the Phonogram system allowing, according to Lou Simon, the organization to reap the benefits of a rapidly expanding industry. To expedite matters, brass tactics speeches were given by Jim Sotet, national album promotion manager, emphasizing "listening and understanding radio;" Cecil Hale, national album promotion manager/publicity manager, r&b, who delivered a detailed analysis of ARB research; and Jay McDaniels, national singles promotion/secondaries, on radio promotion.

Further Sunday discussions with Lou Simon centered on trying to "fill the holes sooner and get in the game" to increase crossover effectiveness, and outlining future promotional campaigns to step up visibility for the labels with tools like T-shirts and the upcoming Cryers picture disc and tear-shaped single.

Meatloaf Platinum

■ NEW YORK — Epic/Cleveland International recording artist Meatloaf has had his debut album, "Bat Out Of Hell," certified platinum by the RIAA.

At the Phonogram Convention . . .



Phonogram, Inc. held its annual national promotion convention at Chicago's Marriott Lincolnshire resort from August 11-13 at which future plans for the company and its associated labels were discussed and the upcoming summer and fall schedule of releases were revealed. Shown in the photos are, from left; (top) Irwin Steinberg, president of Phonogram addressing the Saturday night banquet; Lynn Carnley, St. Louis promotion manager, Charles Fach, executive VP/general manager of Phonogram/Mercury; DJM's general manager Carmen LaRosa, east coast a&r director/Phonogram/Mercury Steve Katz and national album promotion manager Jim Sotet; national promotion director Jim Taylor, Cleveland promotion manager Doc Remer, and VP a&r west coast Gerry Hoff. (bottom) *Record World's* Alan Wolmark, VP marketing Terry Fletcher, Hoff, VP/national sales Harry Losk and VP promotion for Monument David Ezzell; Fonda Feingold's manager Tom Penzone, president Steinberg, Katz, Fonda Feingold LaRosa and personnel director for the Polygram Corporation Ruth Ennis; De-Lite president Fred Fioto, national album promotion manager/publicity manager, r&b Cecil Hale, and southeast regional r&b promotion manager Ernie Singleton.

New York, N.Y. (Continued from page 14)

new single, "Don't Take Love For Granted." . . . New Jersey's Sunday Star Ledger had the insight last week to profile one of that state's best unrecorded bands, **Conversion** . . . **David "The Mouth" Bates** checked in from London last week to report on the progress of **Bethnal** who are currently undergoing a change of image while breaking new ground in the recording of their second album for Phonogram U.K. The group is still unsigned in this country for some reason but that should change with the completion of the new **Jon Astley** produced lp. Astley is fresh from the "Who Are You" sessions which he co-produced and has also served a three year apprenticeship with **Glyn Johns**. **Peter Townshend**, who has taken a personal interest in the group, has helped with the pre-production and will probably get an executive producer credit. The album will be completed by the end of the month with an English release scheduled for late October. Okay Bates? Now crawl back into your hole.

CONGRATULATIONS to the Marshall Tucker Band's **Doug Gray**, who set a national speed record for super stock class 3D cars at a national meet in Commerce, Georgia two weeks ago. Gray's car was clocked at 11.21 seconds for 1/4 mile or, 125+ MPH.

MORE JOCKEY SHORTS: Seen jamming with **Genya Ravan** at CBGB's: **Richard Lloyd** and **Fred Smith** of **Television**, **Jay Dee Daughtery**, **Bruce Brody** and **Lenny Kaye** of the **Patti Smith Group**, **Richard Fliegler** from **John Cale's** band, members of the **Void Oids** and, as backup singers, **Annie Golden** of the **Shirts** and **Lisa Burns**. And for good measure, **Zacherle** sang "Monster Mash," backed by the aforementioned band . . . **Melba Moore** is finishing her first Epic lp at Sigma Sound Studios. Also at Sigma: the **Four Tops**, with producer **Norman Harris** . . . after SRO shows at the Bottom Line, the **Cars** were booked to appear at the Palladium Sept. 22 with **Cheap Trick**. The **Cars'** Roxy show on August 16 reportedly sold out in five hours . . . **Meatloaf** is scheduled to present platinum copies of his debut album to **Phil Rizzuto** and each member of the New York Yankees prior to the game at Yankee Stadium on August 28. Platinum time is 7:45 . . . Will **Sheryl Feuerstein** and **Dudley** soon be heading for greener pastures out west? . . . Promotion of the week goes to **Jerry Jaffe** and **Randy Roberts** for Polydor's "Don't Spit On The Bus" effort on behalf of **Steve Gibbons**.

LEST WE FORGET: **Major Bill Smith**, our main man in Fort Worth, was honored recently when mayor pro tem **Jim Bradshaw** proclaimed August 4 "Major Bill Smith Day." It is not yet known if the city played the Major's new **Delbert McClinton** release in the Dallas-Fort Worth airport in honor of the occasion.

SOFTBALL NEWS: The Flashmakers were literally bugged out when they traveled to Queens last week for a rematch with hated archrival Queens Litho. As soon as the teams set foot on the diamond in Flushing Meadow Park, swarms of mosquitoes descended upon them, driving both squads further into the wilds of the dreaded borough. When an empty field was finally had, the RW offense and defense rose to the occasion and notched an 11-7 win. "Easy Ed" "The Goose" **Levine** got the save in relief of **Gary Kenton**, whose altogether brilliant pitching performance was halted when the beleaguered hurler was felled by an attack of malaria. With the bases loaded and the tying run at the plate, Levine came in throwing smoke to preserve RW's fifth victory against eight losses. Two days later a makeshift RW lineup salvaged a 21-0 win from Dick James Music. Highlights: home runs by **Marc Kirkeby**, **John Kostick**, **Steve Baker**, **Albie Hecht** and **Ed Levine**; a triple play pulled off by the Flashmakers after third baseman **Coach Slash** leaped "six feet off the ground at least" (quote from Steve Baker, a master of hyperbole) to snare a rising line drive, whipped the ball to **Robert Smith** at second for the force out, who fired to Hecht at first for the final out. Ah, sweet victory.

In other softball news, Capricorn's **Cooper Brothers** (with help from **Jeannie Moore**, the Capricorn Peaches' MVP this season) defeated a team of Capricorn personnel in Macon last week, 18-15. **Al Serwa** of the Cooper Brothers was the hitting star for his team with a home run; **Herb Koss**, Capricorn photo editor, also had a round tripper. It's only fitting that a last-inning Capricorn rally was snuffed out when former Flashmaker and current Capricorn a&r man **David "Beau Brummel" Hirsher** was caught attempting to steal second. Leave it to an ex-Flashmaker to contribute some heads up baserunning that is sure to seal his team's doom.

The Commercial League, of which RW is a member, has announced plans for an October 28 Halloween dance for all league members. Coach Slash has announced that **Carl "Li'l Skeeball" Skiba** will represent the team at the dance, since he won't need to wear a mask.

Apple Polishers



Recently, Monument Records artist Gary Apple made his New York debut at the Other End, where he played songs from his first Monument album, "The First One's Free." Seen backstage after the show are, from left: Lou Simon, senior vice president/director of marketing for Phonogram, Inc./Mercury Records, which markets Monument; Gary Apple; Charles Fach, executive vice president/general manager of Phonogram/Mercury; and Terry Fletcher, vice president/marketing for Monument Records.

Dialogue (Continued from page 45)

RW: Did that help or hinder your past strategy of allowing radio leeway in picking its own single hits from the available album tracks?

Coury: We finally ended up having to do that with "Pepper," but not because it was something that we chose to do. We had to because of the timing. As I said, I didn't even have mixes until three weeks prior to the release of the film and album.

There was another major difference, too, in that many of the great performances weren't ours for singles. Those rights belonged to other record companies, which was different from the other two projects, specifically in the cases of Earth, Wind and Fire, Aerosmith, and Peter Frampton. So I automatically had to rule those out in terms of our having anything to do with them on the single side. My only influence was to try and encourage the other labels to support those tracks.

CBS, when they heard those tracks, just heard great hits and put 'em out. Thank God for us that they put them out at the right time. They released them really close to our album; in the case of Earth, Wind and Fire, I think they came about a week ahead of the film, and with Aerosmith, they came the week after. So they really came out of the box screaming like RSO would have if they had the rights.

RW: Did the fact those singles were on other labels create any problems in terms of fully tying into the film release?

Coury: No, the fact that those records weren't handled at all by RSO was still positive for us, but there wasn't as direct a relationship, I think, for radio. They didn't carry the RSO label, which had become synonymous with soundtrack success at that time, and there was less of a tendency for disc jockeys to point out these songs were from the movie. So we lost a little bit of that.

We'd been fortunate prior to this in that we had an ideal environment for success. We created the films, we created the scheduling, we created the singles, and we did it all inhouse. We created our own environment in the sense that we controlled the pacing, and "Pepper" was different in that respect.

RW: What about Capitol's decision to re-release the original "Pepper"? Did you view this as potential competition or another source of added exposure for your own project?

Coury: I think that they certainly help each other, and the reason is obvious. If RSO Records put out a history-making sales phenomenon with "Fever," then the next soundtrack that we put out would be received very well; the natural tendency would be to give us the benefit of a doubt. As a result, we would have momentum in the outlay of product, momentum for display space and merchandising support in the store, which puts us halfway there. The more important half would be to get airplay. And with our next film, we knew we had the hits, so the pieces fell together very nicely for us. The momentum we created with "Fever" gave us everything we needed

(Continued from page 70)

LiPuma, Horizon Set Revamped Label's Releases

(Continued from page 16)

who feels his recent identification with that area despite a long career that began in sales and promotion before he moved into a&r and production at A&M and later Blue Thumb—is somewhat of a distortion triggered by the broad crossover success of George Benson, whom he produces for Warner Bros. "What I'm looking for is a real record company that covers a whole range of styles. A giant company like CBS or Warners may have every type of music represented without creating special label names to identify them in terms of musical style, so I don't see why we should need such tags here.

"I don't want to be stereotyped as one kind of label or one kind of producer. All I'm doing, in a sense, is following my tastes, and my tastes are very broad. The only reason I've been put in the position [of being linked to jazz] is because of Benson, and frankly I don't consider those to be stone jazz albums anyway. For that matter, I don't consider someone like Al Jarreau to be a jazz artist per se."

LiPuma is candid, however, in assessing some of the problems Horizon's former jazz base created. "When it gets right down to it, I like music of all kinds, which is one major factor here. And frankly, as a businessman, I have to note that a record company needs to be in all areas in order to achieve a healthy base. The original label simply wasn't in a very strong financial position."

If there are constants unifying the roster, they thus rest with some of LiPuma's now familiar tendencies as a producer, particularly with regard to handling

unknown talent, tackling purely instrumental acts and focusing on album sales and acceptance rather than mainstream pop singles styles. "I don't consider myself a singles producer," he agrees, "because I work in terms of the overall concept behind the whole album. I'm really more comfortable making albums."

That's not to suggest Horizon won't pursue single hits, but LiPuma does feel the preliminary thrust of A&M's promotional strategy for the first Horizon release will be on the AOR side. For LiPuma, who helped found Blue Thumb as a largely album-based label here through such projects as Dave Mason, Mark-Almond and Dan Hicks and The Hot Licks, the airplay climate for styles escaping an obvious pop tag is healthier than ever. "I feel radio's really changed," he observes, "and there's much more potential for broad acceptance."

For the time being, Horizon's staff, based in offices in the A&M Recording Studio complex on the company's lot, is concentrating on production with marketing and promotion handled through A&M, but LiPuma says a pre-release label image campaign has already started via trade ads keyed into the new roster and its eclectic variety. Of that push and forthcoming consumer programs now on the boards, LiPuma notes, "The talent and the manner in which it will be advertised will be a bit different than that at A&M, although the marketing and promotion are still done through them. We're consciously trying to set ourselves apart from the very beginning."

Album graphics should also reflect a somewhat separate style, according to LiPuma.

"We're not going out there consciously with that as a main consideration, but I'm very involved with what we're doing there in terms of approving final art. Jeff Ayeroff [recently upped to VP, creative services, at A&M] and Jordan Harris [A&M's director of product management] have actually been locating the artists and designers, and they've made several discoveries of exciting new designers." LiPuma noted artists being used had broad backgrounds outside lp cover art, but were new to A&M.

While LiPuma foresees eventual roster expansion to around 15 artists, right now Horizon is shelving any timetable for growth beyond complete support for the initial releases. "With the exception of two acts that we signed recently, whose albums will be released at a later date, we'll be concentrating totally on these first four projects," says LiPuma. "I am talking to some other artists who appear pretty interested, but those talks are really only in the opening stages. I'm not pushing that just now, because I want to allow time for the first release to help create a sharper image of what we're doing here." The September release will thus provide another leverage point in future artist negotiations.

If the rate of roster growth isn't an immediate consideration, LiPuma does say he expects new signings to broaden Horizon's production commitment, leading to the use of more outside space. Although Davis and Grisman produce themselves, LiPuma has produced the others (he co-produced Dr. John's first album for the label in New York with session guitarist Hugh McCracken); coupled with his remaining outside production commitments from before his new association, the pace since has been punishing. "I just can't keep it up and expect to really keep on top of things. So regarding new producers, most definitely. I'll probably need a combination of outside help and possibly inside help as well; it's likely at least one in-house person will be added, I think, at some point.

"Al, of course, is a producer too. Apart from working with me, he'll also be doing some things on his own for us. But the only way we can keep up an effective product flow as the label grows will be to develop a combination of production sources."

Initial releases are also being varied in terms of recording locale, with Larsen, for example, cutting in Los Angeles while Dr. John, traditionally associated

with New Orleans and more recently L. A., recorded in New York. "Bringing him there was a revelation," LiPuma explained, "because although he'd lived there before, he'd ever really recorded." Apart from such changes in studio scenery, LiPuma says the choice of different sites will seek to avoid any prevailing regional character to the roster.

Software

Schmitt adds that another area of investigation is the audiophile software market now emerging. "We're checking out a number of direct-to-disk and digital recording possibilities right now to see if we may want to develop some projects there. It's in the very early stages, of course, but we feel we have to investigate that because it could well be a factor in the future."

Sound Story Label Make Bow in L.A.

■ LOS ANGELES — Ken Story, president of KSR Studios, has announced his company's expansion into the record business. The offices of Sound Story Records will be located at 1680 Vine Street, in the Taft Building at the corner of Hollywood and Vine. Telephone number is (213) 467-0768.

Renfro

Story also announced the appointment of George Renfro to the position of vice president in charge of business affairs and promotion. Shipping this week is the label's first release, "Do the Camel Hump," recorded by Michael Wycoff.

Col Names Ring Tour Publicist

■ NEW YORK — Hope Antman, national director, press and public information, Columbia Records, has announced the appointment of Sherry Ring to tour publicist, Columbia Records.

In her new position, Ms. Ring will be responsible for securing publicity for artists on the Columbia label throughout the northeast (outside of New York City), southeast and midwest. She will report directly to Glen Brunman, associate director, tour publicity and special projects, Columbia Records.

Ring joined CBS Records in 1972 and has since held various positions in the publicity department. In 1975 she was named administrator, CBS Records publicity, the position she has held until her current move.

Malaco Inks Morrison



Kim Morrison has signed a record pact with TK distributed Malaco Records. Pictured from left: Tommy Couch, president of Malaco; producer Boomer Castleman; Mike Daniell, engineer, and Kim Morrison. Malaco is rush-releasing her debut single, "Hollywood and Vine."

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—RIP HER TO SHREDS DEPT.: **Blondie** recently made her/their first Toronto appearance in well over a year at The El Mocambo with all the attendant fanfare. Two sold out nights gave Toronto a healthy taste of what Blondie is all about, which has led to some confusion. Critical reaction was mixed, to say the least, with one local reviewer drawing comparisons to "Charlie's Angels." We can't wait for his review of the next **Runaways** appearance here.

AND WE WERE TAUGHT ONLY BACTERIA MULTIPLY BY FISSION: Further to our recent reports on the local booking agency scene, it now appears that **Peter Kewley** has led a mini-exodus from Music Shoppe International, taking some staffers to help start his own ACT agency. Meanwhile, Music Shoppe has pared down its staff and is in the process of relocating. It has also been reported that other Music Shoppe staffers have left and/or are leaving in order to join the competing firm, The Agency, though this has not been confirmed by **David Bluestein**, operator of The Agency. Furthermore, The Agency's **Chris Sommerton** has left to form his own firm and **Tim Cottini** is rumored to be departing soon to form his own management firm with **Moxy** manager **Roland Paquin**. We'll let you know the outcome when the dust settles and we've found a program (can't tell the players without one).

LOST AND FOUND AND MISSING IN ACTION: **Pat Ryan**, recently axed by CBS, has set some kind of a record for the rebound, having landed an Ontario promo position with A&M within a matter of days. **Jim Reed** has left CKOC in Hamilton to join CFNY-FM, replacing **Terry McElligott**, who has moved to CHUM-FM. CFNY-FM has also acquired **Brad McNally**, recently of Perth, Australia's 6PR. **Wes Ericson** has left CKXL in Calgary without a trace, leaving no indication of his intentions for the future. Finally, **Patrick Kutney** would like this column to inform the world that he's still unemployed and tired of being told he's "overqualified." We'd never tell you that, Pat.

BITS'N'PIECES: **The Eagles** pulled some interesting people to their shows in Edmonton and Winnipeg recently, **Dolly Parton** and **Neil Young** respectively. **Teenage Head** recently appeared at the all-Canadian Arthur Pop fest and asked the laid-back multitudes to show some response more meaningful than throwing hot dogs. The hot dogs soon turned into beer bottles and the band was forced to leave the stage. **Starz**, in town to record their fourth album at **Jack Richardson's** Soundstage Studio, have decided to defray their expenses by playing two nights at The El Mocambo. **Sheila Ferris**, assistant to CHUM-FM
(Continued on page 69)

DJM Inks Les Reed



Les Reed (center) has been signed to Dick James Music following negotiations with Ronald Cole, director of the publishing division, and director of group business affairs Michael Eaton with Richard Armitage of The Noel Gay Organisation representing Reed. Under the terms of the deal, Reed will write exclusively for Dick James Music for a five year period.

ENGLAND

By PHILIP PALMER

■ LONDON — On a lightning visit to London recently, ABC president **Steve Diener** denied that there was any foundation to the widespread rumours surrounding the future of the record company at home and abroad. Diener said that the company was not for sale in America and that the Anchor Records U.K. operation would continue and would not revert to a straight licensing deal as previously suggested. However, Diener did say that the ABC/Anchor license does expire in some overseas territories in the near future and that news would be forthcoming soon. At present Anchor is distributed through CBS in the U.K.

A ONE-POUND SINGLE? The one-pound single is just around the corner as a second major record company has decided to raise the price of its singles to 90 pence. This time it is the turn of the WEA Group to raise the price of singles by 10 pence, effective at the end of the month representing an overall increase of 15 percent. Full price WEA albums will go up to four pounds and thirty-nine pence while deluxe packages rise to four pounds and ninety-nine pence. EMI, as usual, led the way and raised their prices at the beginning of the month with an average increase of 13 percent. A standard EMI album will be one penny dearer than a full-priced WEA album although super-deluxe are both the same. At present it is understood that other major record manufacturers are considering similar moves.

CHART COMEBACK BID: A major build-up of its artist roster is planned by MAM Records in the near future according to managing director **Geoffrey Everitt**. He said, "MAM has been in a kind of limbo for a year while we have been looking for just the right artists." First new acts signed are Anglo-Australian band **Xanadu** and **Carey Duncan**. At MAM, **Tab Martin** has joined as head of a&r and creative services while **Dominic De Sousa** will be responsible for U.K. artists liaison. **Joy Nichols** continues as head of international affairs and a new promotions man, **Brian Haynes**, is to join in September.

DEATH: **Victor Silvester**, the ballroom orchestra leader famed for his slow, slow, quick, quick slow dance tempo died on August 14 after suffering a heart attack at his home on the French Riviera. Aged 78, Silvester dominated the world of ballroom dancing and it is estimated that sales of his records are in excess of 50 million units although his last chart record, one of his own tunes, "The Golden Tango," was in 1954. It is reported that his company, The Victor Silvester Organization, has a turnover of 100,000 pounds a year from sales of his records and his book, "Modern Ballroom Dancing" is now in its 59th edition. Silvester recently completed his first album with **Max Bygraves** and the result, "The Song & Dance Men," is to be released in October.

LIQUIDATION: The four-year old Power Exchange Record Company formed by **Paul Robinson** together with Power Exchange International has gone into voluntary liquidation. A creditors meeting is to be held by the liquidators Messrs. **Harris Kafton** on September 11 in London.

APPOINTMENTS: **Paul Rochman**, formerly with Casablanca in the U.K. and originally with EMI Music, has joined Ariola as financial controller . . . Effective September 4, **Neil Sarsfield** has been named managing director of EMI Hong Kong and **John Forrest** as managing director of EMI Singapore . . . At RCA, former business affairs manager **Peter Bailey** has been appointed as manager/commercial marketing, **John Howes** joins as national sales manager from Polydor and former Private Stock staffer **Winston Lee** joins as promotions manager.

THE NEWS THAT WILL SHAKE THE WORLD: The major chart foursome, **The Rutles**, have decided to disband and two members of the former WEA act, **Dirk (Eric Idle)** and **Stig (Ricky Fataar)** debut this week on EMI with a rousing version of one of the Boy Scouts' most popular sing-a-longs, "Ging Gang Goolie." The single is coupled with a tribute to motorcycle star **Barry Sheene**.

GIGGING: **Climax Blues Band** will tour the U.K. in October, their second this year . . . **The Ramones** will appear in concert in the U.K. in September in a series of shows presented by **Barry Dickens**. This will be their first U.K. tour since **Marc Bell** took over drumming from **Tommy Ramone** who as **Tommy Erdelyi** produced the group's fourth album for Sire, "Road To Ruin" . . . **Robert Palmer**, previously with
(Continued on page 69)

GERMANY'S TOP 10

Singles

1. **YOU'RE THE ONE THAT I WANT**
JOHN TRAVOLTA & OLIVIA NEWTON-
JOHN—RSO
2. **RIVERS OF BABYLON**
BONEY M.—Hansa Intl.
3. **ONE FOR YOU, ONE FOR ME**
LA BIONDA—Ariola
4. **BAKER STREET**
GERRY RAFFERTY—United Artists
5. **DAS LIED DER SCHLUEMPFE**
VADER ABRAHAM—Philips
6. **CA PLANE POUR MOI**
PLASTIC BERTRAND—Hansa Intl.
7. **AUTOMATIC LOVER**
DEE D. JACKSON—Jupiter
8. **NO HOLLYWOOD MOVIE**
LESLEY HAMILTON—RCA
9. **NIGHT FEVER**
BEE GEES—RSO
10. **OH CAROL**
SMOKIE—RAK

Albums

1. **NIGHTFLIGHT TO VENUS**
BONEY M.—Hansa Intl.
2. **SATURDAY NIGHT FEVER**
VARIOUS ARTISTS—RSO
3. **20 SCHOENSTEN WANDERLIEDER**
VARIOUS ARTISTS—Arcade
4. **SWEET REVENGE**
AMANDA LEAR—Ariola
5. **WATCH**
MANFRED MANN'S EARTH BAND—Bronze
6. **CITY TO CITY**
GERRY RAFFERTY—United Artists
7. **AND THEN THERE WERE THREE**
GENESIS—Charisma
8. **VADER ABRAHAM IN LAND DER
SCHLUEMPFE**
VADER ABRAHAM—Philips
9. **PYRAMID**
ALAN PARSONS PROJECT—Arista
10. **SOME GIRLS**
ROLLING STONES—Rolling Stones

(Courtesy: Der Musikmarkt)

Canada

(Continued from page 68)

PD **Warren Cosford**, is quickly becoming a sought-after on-air personality via her off-the-cuff movie reviews, an oasis of guileless, charming commentaries on current cinema faves. Some speculate that if she continues there'll be a "draft Sheila Ferris" movement.

RUMORS REGARDING ACCURACY: Is it true that Attic Records may have the next **George Thorogood** album in Canada? If so, how will this affect Rounder Records' deal with the current distributor, Quality Records? Has Ariola America decided to leave RCA for a distribution deal with Quality? Has Quality's **Lynx** signed a U.S. deal with AVI Records? Is it true that after receiving a megaheavy promo push from CBS, that label has not yet decided whether to record a second **Zon** album? Is it true that Quality's **Stan Lepka** got himself married recently without telling a soul? Is it true that **The Dishes** finally took the hint and disbanded? Furthermore, is it true that drummer and keyboardist **Steven** and **Glenn Dish** now have a band called **Florida Sands and The Everglades**? Is it true that their first single will be called "Where Mod Girls Go (Fashion Follows)"? Is it true that one California new wave entrepreneur owes virtually every local new wave act money?

England

(Continued from page 68)

Vinegar Joe, makes his solo debut in London on September 12-13 as part of a major European tour.

HASSLE: After weeks of legal problems, Musician Union clearance and various other hassles, it has now been announced that **Greg Van Cook** (lead) and **Ben Brierley** (bass) are to join founder members **Knox** and **Jon Edwards** in the line-up of **The New Vibrators**. Greg Van Cook, a New Yorker by birth, has played with **Wayne County** for the past four years while Ben Brierley has been with several U.K. outfits including **The Ivy League**. Both have played together before in a band called the **Front**.

CAMPAIGNS: Island Records is to embark on a major sales campaign built around the release in September of four albums. They are "Systems Of Romance" by **Ultravox**, "Journey To Addis" by **Third World**, "Way Of The Sun" by **Jade Warrior** and "Summer With Monika" by **Roger McGough**. Ultravox is currently playing the Marquee Club in London and play as special guests at the Reading Festival on August 25. Third World comes to the U.K. at the end of September for a major tour with the **Tom Robinson Band**. Roger McGough, one of Britain's best known poets, presents a week-long show at the Edinburgh Festival next month called "Monika And The Sky Cormorant." All albums will be promoted with a massive dealer campaign and posters around London.

SIGNINGS AND ACQUISITIONS: Interworld has signed **Catherine Howe** to a worldwide music publishing contract is currently recording tracks for her debut album for Ariola. Best known for her song, "Harry," Howe previously recorded for RCA . . . The latest signing to Satril Records and Music is **Speed Limit** who debut with an album "First Offense" . . . GTO Records has signed a new five-piece band, **Miami Gap**, from the West Indies. The band debuts with "Mama Gas" produced by indie producer **Tony Eyers**.

Two British TV Pop/Rock Shows Renewed Despite Low Ratings and Poor Reviews

By PHILIP PALMER

■ LONDON—Pop music on British television is to be given a new lease on life with both of the two TV pop shows re-booked for a further run in the winter. The two shows, "Revolver" (ATV) and "The Kenny Everett Video Show" (Thames) have both been slammed by the critics and, although both shows have failed to make any significant impact on the ratings, are reported to have tapped a potentially rich audience for the future.

New Producer

ATV's "Revolver" show is the brainchild of Rak Records boss Mickie Most who produces the show, but it is unlikely that Most will return to produce a new series. Most has said that he was very displeased that ATV decided to screen the show in a late night spot and not at an early viewing time when more younger viewers could watch it.

It is understood that Chris Tookey will continue to direct the show which has caused some controversy by its heavy concentration on new wave bands, although, like Everett's program, it does feature a "nostalgia" spot. ATV's director of programs Francis Essex is believed to be seeking a new producer for the show.

"The Kenny Everett Video Show," hosted by one of the better U.K. disc jockeys, is a blend of zany humor and pop

described by some as "utter nonsense," which has ensured a place for itself in the winter schedules being prepared by Thames TV's head of light entertainment Philip Jones, the man who gave The Beatles their first networked TV slot way back in 1962.

There is a general feeling amongst record company and music publishing promotion managers that Everett's program is the more important out of the two as a "plug" show, as "Revolver" is much more of a specialized program. However, it is the BBC which is way out in front with its coverage of pop music according to most promotion men.

"'Top Of The Pops' can make or break a record," said ATV Music creative manager Eric Hall. However, Hall raised an interesting point regarding other BBC-TV shows containing pop music, namely "The Basil Brush Show" and "Crackerjack." Although aimed at the younger viewer, both shows have proved major outlets for pop music. Hall explained that both shows are networked by the BBC to reach a very large audience, all of which are potential record buyers. "When they are running, both are very strong plug shows and are very important," concluded Hall.

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

(Courtesy: Record Business)

Milk Run



During a recent in-store promotion in Los Angeles for Chocolate Milk's current RCA Records album, "We're All In This Together," Vicki Mack, RCA's field sales representative there, handed out containers of chocolate milk to customers who purchased the lp. Here's Vicki doling out the goodies to one of Chocolate Milk's youngest fans, whose daddy picked up on the album.

The Coast (Continued from page 13)

exactly welcome in English a&r offices, though. "To a certain extent, we were banging our heads against the wall," says Bliss. "With the new wave making so much noise there, there was little room for what we were doing.

"The music press there was devoting something like 90 percent of its attention and space to the new wave," says Bliss, whose manager **Alistair Crawford** adds that it became frustrating when "I kept getting comments like 'Well, it's a bit good, isn't it,' as a reason why we couldn't sign."

Over here, where the quintet's smoothly paced ensemble work and lush vocal harmonies invited early CBS comments on similarities to the Doobies and Steely Dan, the anticipation is considerably higher. Bliss is only flattered by those comparisons, and producer Baxter, while scrupulously avoiding pinning the Bliss Band down to any single model, agrees such standards are indeed encouraging. "The band, I suppose, has a lot of Steely Dan in it to the extent that they have that rolling quality in Paul's writing, and the changes are real interesting," says Baxter.

While Baxter also invited several veterans of the Dan studio auxiliary to the sessions, including **Victor Feldman**, the Doobies' **Mike McDonald**, **Vanetta Fields** and **Sherlie Matthews**, he feels its central power comes from the group itself, which handled all the basic rhythm work and instrumental leads. Bliss, too, is pleased his producer didn't elect to rely on some of his better-known studio partners, and modestly offers the decision to stick with the band helped "stir it up a little bit on this album."

As for Jeff Baxter, he's still carrying as heavy an outside session schedule as ever in addition to his Doobies post, but this latest wrinkle is one he hopes to repeat.

FRONT PAGE coverage for RSO isn't all that rare for the trades these days (see the DIALOGUE, this issue), but the front page of the L. A. Times is something else. **Al Coury** showed up in that location with last Saturday's (12) edition after already garnering an earlier story that made the front page of that paper's entertainment section, but we're told we can expect to see stories on the label's success and its chief exec in a number of other publications in the weeks to come, including Business Week, Executive and at least one major national consumer mag. Given those notices, we'd have to tip our eyeshade to **Ronnie Lippin**, RSO's apparently tireless publicity head.

ANYWAY YOU SLICE IT, the best name for a new band this week comes from carefree Cleveland, Ohio, where an outfit called **The Baloney Heads** recently opened for the **Dead Boys**. Meanwhile, arbiters of taste should also be prepared for the **Dead Kennedys** and our personal candidate for this week's runner-up on the grounds of common sense, the **Shut-Ins**. . . . Meanwhile, on the more legitimized new wave front, one of our Burbank informants promises "the first real nerd merchandising ploy" will begin shortly on behalf of **Talking Heads**. Instead of t-shirts (they already have one) or belt buckles, the WB/Sire merch folk are readying Talking Heads pencil-pen holders. "You know," explained our source, "the dumb plastic kind only engineering students and rocket scientists normally use, with the little flap." However, don't expect a trend, even though Deep Poster did say something menacing about "rubber Devo doorstops."

Dialogue (Continued from page 66)

to insure "Grease" would be a success.

Now let's go one step further. We come with "Pepper." Just stop and think for a minute: "Sgt. Pepper," 29 Beatle songs, Peter Frampton, The Bee Gees, Aerosmith, Earth, Wind and Fire, Steve Martin and those other acts, and RSO Records' track record for success with soundtracks. That became a tremendous credibility plus for us. Do you think any other label could've shipped "Sgt. Pepper" triple platinum?

RW: How did that immediate success, coupled with the back-to-back success of "Fever" and "Grease," affect your projections for the company?

Coury: Well, let me put it this way. I have revised my projected sales goals for this year on four different occasions. This was more during the first quarter of this year, when it seemed that every few weeks we were revising the year budget. It got ridiculous after awhile, so I just left the last revised budget in. That last budget goal we reached in five and a half months.

RW: So that makes any new projections even tougher?

Coury: You know what I'm thinking about now? I'm thinking about next year and the year after, and I've got to scale down to proportion, because of the fact that I'm not necessarily going to have those three magnanimous albums.

RW: There's no interest in ploughing all those profits into a stepped-up expansion?

Coury: No, my company is not scaled for a two or three hundred million dollar operation, which is what the ballpark is probably going to be this year. My company is now scaled for an operation that will be more realistic for 1980 and 1981. We have reasonable expansion already, from both an artist roster point of view, and a staff point of view, in terms of both numbers and salary increases, but that's all built into a very proper scale of growth, not an exaggerated scale of growth due to the enormous windfall of success that we're having with the extra sales of soundtracks this year.

I have no guarantee that next year I'll have a soundtrack that will do a hundred million dollars worth of business, so I can't very well scale up to that level. Some other companies might, and they might find the next year that they're in grave financial trouble. I don't. We base our projections on our net sales with all of the soundtrack business taken out, looking at what our increase is on a Player or a Yvonne Elliman or an Andy Gibb or a Bee Gees or a Clapton, as well as what we can expect from new artists we may sign. That's what I scale up to.

RW: So you plan to maintain that smaller, more selective identity.

Coury: Yes, I feel that we'll be able to do that. That was the game plan that Stigwood and I put together from day one, and even though it might have been accelerated somewhat because of the success of these soundtracks, the rest of the scheduling of the growth of and success of the company is meeting all of the standards that we set for ourselves. I really foresee that RSO will have its place in the record industry for many, many years to come, and in much the way we originally saw it, as a specialized label that's an alternative to the big conglomerates like CBS, WEA and Polygram, for that matter. We've built a company of great, street-oriented record people with a realistic, common sense feeling for the music business. That's really our greatest achievement, not the fact that "Fever" sold over 25 million records or that "Pepper" shipped triple platinum.

It certainly gives us all the confidence that we need to build this company to become what an A&M Records or an Elektra/Asylum used to be. They've both grown and become big companies now, but when they started out, almost every release was a semi-event. And that's what we foresee for RSO.

RW: That brings us to our final question. One obvious indication of your emphasis on staff was the decision, unveiled shortly after your first company convention, to award profit-sharing on what is the widest basis yet attempted in our business. How did that evolve?

Coury: Well, it started off as part of my initial negotiation with Stigwood, where it was written into my personal employment contract that key employees I chose would share in the profits. It was a set percentage. I didn't only protect myself when I went into this deal, I protected my key employees.

What Stigwood did, though, went many steps further. Not only did he include more people, he provided a greater degree of percentage of profits. He went way beyond what was essentially required of the company, and it just goes to show you, as it did me and most of the employees of my company, what kind of person he is and where he's coming from. He's had an enormously successful year in all divisions of his entertainment empire, and it's reflecting in the way he treats his employees. 66

Sales of Presley Records Surge Again As Thousands of Fans Gather in Memphis

By WALTER CAMPBELL

■ MEMPHIS — With the police and firemen's strike and a power blackout the night before, the first anniversary of Elvis Presley's death sent the city of Memphis into a state of confusion Wednesday. Officials estimated crowds of up to 20,000 (some of whom spent the night on the lawn) gathered at Graceland, Presley's mansion, lining up to view the gravesight on the grounds.

Because of the police strike, a dusk to dawn curfew was imposed in the city, and National Guardsmen were called out to fill in for the striking policemen. Approximately 250 guardsmen were stationed at Graceland. To complicate matters, a power blackout occurred Tuesday night triggering scattered looting throughout the city. Police said many of the looters were after Elvis Presley souvenirs being sold in conjunction with the anniversary of his death.

City officials estimated 100,000 people would see Presley's grave this month, and all hotels and motels within a 30-mile radius of Graceland were booked solid last week.

Sales of Presley's records, which have been up all year in Memphis since his death, took a dramatic jump last week with several stores reporting sales as much as four times higher than usual. "Most of the additional sales are to out-of-town people this week," said Frank Baretta, manager of Poplar Tunes, which has three stores in Memphis. "Most of them are trying to get a complete stock of everything he's done."

A Peaches store, located in the Memphis State University area on the other side of town from the Presley mansion, reported almost no increase in sales of Presley's records, however. "We don't get much tourist traffic through here," said Monica Hollie, manager of the store, "so that is probably why we haven't sold any more than usual, even though we do have a special Elvis display in front of the store this week."

One retail outlet, the Elvis Presley Record Store, located directly across Elvis Presley Boulevard from Graceland, reported sales almost double normal. The store, which has been open for about five months, sells nothing but RCA Elvis Presley records and tapes. "We've sold more eight-track tapes than albums, frankly," said assistant manager Debra Lee. "The curfew, which has been starting at seven all week, was extended to 10 p.m. Wednesday because of the anniversary, so we stayed open until nine. There have been an incredible number

of people both in and around the store."

In addition to recorded product, sales of Elvis artifacts and memorabilia were up with vendors selling everything conceivable about Presley, from guitar-shaped swizzle sticks to copies of local newspapers published the day after he died.

The police and firemen's strike and the curfew also interfered with the first commemoration of Presley's death. Nighttime activities, including memorial concerts, film marathons and an Elvis Presley convention at the Cook Convention Center in downtown Memphis had to be either cancelled or postponed. Officials predicted that the flow of visitors to Memphis would quickly return to normal several days after the anniversary.

CMF Taps Hatcher For Library Post

■ NASHVILLE — Danny Hatcher, director of the Country Music Foundation Library and Media Center, has announced the appointment of Robert Oermann as reference librarian.

Duties

As reference librarian, Oermann's chief duties are to assist the growing number of researchers—some 5,000 are expected in 1978—using the foundation library facilities, as well as answering queries which come to the library by mail and telephone. He is also responsible for maintaining the library's files and will do in-house research for staff members.

Book Project

A country music scholar in addition to his other interests, Oermann and his wife Mary are currently collaborating on a book-length history of women in country music.

Grapevine Opry Adds Bluegrass Show

■ NASHVILLE — The Grapevine Opry in Grapevine, Tex., traditionally a country venue, has added a monthly bluegrass concert to its lineup. The first show, premiered July 29, featured T.J. Rogers' "Pickin' Tyme," the Davis Brothers, the Cook Brothers, the Round Mountain Boys, and the House Brothers.

The shows were instituted in the Saturday schedule as a means of satisfying the numerous requests for bluegrass in the Dallas/Ft. Worth area, according to Johnnie High, Opry co-host.

The show was a sell-out in the 500-seat theatre and will be continued on a monthly basis. Included in the show was a live recording of ten songs for an album by the Round Mountain Boys.

The Grapevine Opry has expanded its in-house recording facilities from four-track to an MCI 16-track console.

On The Road With Bobby Bare



Columbia Records and Bill Graham Management recently teamed up for a massive artist development tour in support of Bobby Bare. Gathered together in ten of the top markets in the U.S. were multi-format radio programmers; major accounts; college, local and national press representatives; local, syndicated and national television personnel; major concert promoters, key club owners; Columbia Records and Bill Graham executives. After meeting guests, Bare closed each ninety-minutes-plus reception with a short set of three or four of his best known songs. Shown above at different receptions are, from left: at the Los Angeles reception are Del Costello, western regional vice president, CBS Records; Ron Oberman, vice president, merchandising, Columbia Records, west coast; Paul Atkinson, a&r, Columbia Records, New York; Sam Sutherland, west coast editor, Record World; Chuck Thaggard, director, national promotion and trade relations, Columbia Records, west coast; Nick Clainos, vice president, Bill Graham Productions; Bare; Kathy Hahn, music director, KLAC; Don Ellis, vice president, a&r, Columbia Records; Dennis Hannon, BM, Los Angeles, CBS Records; (kneeling) Graham; Jack Lameier, western RCMM, CBS Records; Shown welcoming Bare to Masada, the Graham estate, are Jack Chase, regional vice president, CBS Records Southwest; Eddie Money; Graham; Bare; George Chaltas, associate director, national singles promotion, Columbia Records; Clainos; at the reception held at the Shaker Heights' Marriott in Cleveland are Arma Andon, vice president, artist development, Columbia Records; Jeff McClusky, promotion manager, Cleveland, Columbia Records; John Chaffee, vice president of programming from Malrite Broadcasting (WMMS, WHK, WZUU); bottom row—Mary Ann McCready, director, contemporary artist development, CBS Records, Nashville; Rich Kudolla, branch manager, Cleveland, CBS Records; Zohn Artman, director of press & public relations, Bill Graham Presents; David Spero, disc jockey, 105. Shown in the picture at far right are, from left: Gary Vance, KMPS-FM; Ben Peyton, pd, KAYO, Ron Norwood, pd, KMPS; Jack Lameier, western RCMM; Clem Daniels, KJR; Bare; Dick Cross, md, KOMO; Marion Seymore, assistant pd, KZAM; Jon Kertzer, md, KZAM; Steve West, pd, KJR; Al Bergamo, vice president, marketing, E/P/A west coast; (front row) Dean Smokeoff, sales, KAYO; Arnold Pustilnik, product manager, Bill Graham Productions; Larry Reymann, location promotion, Columbia Records, Seattle; Mrs. Steve West; Paul Rappaport, Western regional album promotion manager, Columbia Records.

CMA Firms Plans For Talent Buyers

■ NASHVILLE — CMA board members and co-chairman of this year's 7th annual CMA Talent Buyers Seminar, Shorty Lavender and Don Romeo have announced further plans regarding the seminar agenda.

Friday

On Friday, October 13, the first day of the event, one of the special panel discussions, conducted by Epic artist Charlie Daniels and his manager Joe Sullivan, president of Sound Seventy Corp., will answer questions from TBS registrants about the relationship between a recording artist, his manager, and agent, and how they work together in booking play dates. The purpose of the discussion is to provide a clearer perspective on each of these roles to participating talent buyers, and to help explain the time element and procedures involved in booking an act.

The following day, at 2:30 p.m., CMA board member and MCA artist Bill Anderson will send a special showing of his new audio/visual production, featuring a slide show with live music and narration by Bill and the Po' Folks with Mary Lou Turner. The audio/visual consists of a capsule history of country music with examples and descriptions of the various types of current country music.

Registration

Registration forms for the seminar, lasting from October 13 through 15, at the Hyatt Regency Hotel in Nashville, may be obtained from the Country Music Association, 7 Music Circle North, Nashville, Tennessee, 37203. Anyone registering before September 15 will receive a special reduced registration rate of \$90. Participants registering after that date will pay \$100 for a registration.

Jones Joins ASCAP

■ NASHVILLE—The Nashville office of the American Society of Composers, Authors and Publishers (ASCAP) has announced the addition of Rusty Jones to its staff as director of public relations. A Nashville attorney with a background as a musician, Jones will additionally serve as assistant to southern regional executive director Ed Shea.



Rusty Jones

Jones served with the Shelby County public defender's office in Memphis as a law clerk and as counselor at the Davidson County sheriff's department in Nashville. His music activities have included playing banjo in clubs throughout Europe and the United States, playing as an actor and musician with the Star Spangled Players at the Pink Garter Theater in Jackson Hole, Wyo., and bluegrass shows at Libertyland Theme Park in Memphis.

Songwriters Night Planned by NSAI

■ NASHVILLE — The Nashville Songwriters Association, International and WKDA will co-sponsor a songwriters' night August 22, according to NSAI executive director Maggie Cavender. The event, to be held at Possum Holler, is a benefit for NSAI.

Included in the 40 writers to perform are John Schweers, Jack Clement, Linda Hargrove, Don Wayne, Don King, Even Stevens, Hal Bynum and Don Schlitz.

NASHVILLE REPORT

By RED O'DONNELL



■ Hank Williams, Jr. has cancelled all personal appearances during September and October—as per doctors' orders.

The Warner Bros. artist in recent weeks has suffered several blackouts—two on stage and one in a movie theater he attended with wife Becky.

"The doctors want to run a series of checks and determine what is causing me to blackout," said Hank Jr. "It may be that I'm suffering recurrences of injuries received while mountain climbing three years ago this month in Montana.

"Yes," admitted the singer, "I'm worried and the doctors are concerned. They have more or less demanded that I rest. I'll do some fishing and spend a lot of time with my wife, who is expecting a baby in March," he said.

The **Charlie Daniels Band's** recently concluded tour (more than 130 concerts in eight months) grossed more than \$3 million.

Dunno how it came by its name but there is a "Lady Long Legs Club" in Beaumont. (No short-stemmed femmes should apply?) Anyway, **Ray Price** is booked there Sept. 7-8 . . . More big news: statuesque **Lisa Todd** is to be the "weathergirl," in a new regular feature on the "Hee Haw" TV series when it premieres 10th season in mid-September.

By the time you are reading this (Monday noon, Aug. 21), **Dolly Parton** will be singing at New York's City Hall Plaza. She was invited to do the performance by Mayor Ed Koch, who'll present her with the traditional key to the city . . . Phillips Records artist **Sydney Divine**, one of Scotland's most popular singers, was in Nashville negotiating a management deal for the U.S. with **Lamar Fike**.

Col. **Tom Parker**, the late **Elvis Presley's** masterful manager, tells it for the gossip:

A lady recently approached him and said that she and some friends conduct weekly seances and "last week we got in touch with Elvis."

"The next time you talk to him," the Colonel told the lady, "please ask him to give me his unlisted phone number."

Dr. Randolph M. Howes, a plastic surgeon with offices in New Orleans, has been in town promoting his recording of "Call Me Country." Doc Randolph—with an M.D. and Ph.D.—studied at Tulane and John Hopkins. Would you believe singer-songwriter Doc's recording company and music publishing firm (BMI) are called "Uplift," which, considering his profession, is just about the most apropos name under which he could operate—to say the most.

Glenn Barber, a one-time Hickory artist, has a new single on a new label (21 Records) upcoming, titled "What's the Name of That Song?"

Wendy Holcombe was performing at Elsie Jr. High School in Robbins, N.C., when a man joined her on-stage and began dancing to the music. He got so excited with the music and everything that he had a heart attack and died on the spot.

(Continued on page 74)

COUNTRY PICKS OF THE WEEK

SINGLE



KENNY ROGERS & DOTTIE WEST, "ANY-ONE WHO ISN'T ME TONIGHT" (prod.: Larry Butler) (writers: C. Kelly/J. Didier) (Bobby Goldsboro, ASCAP) (2:20). Some quick acoustic guitar picking starts Rogers & West's latest single, which then builds in sound and intensity to a quick, joyful love song. Both Rogers and West sing verses by themselves, joining on the soaring chorus. Should see immediate success. United Artists X1234-Y.

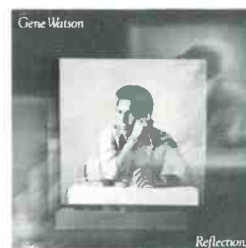
SLEEPER



JACK CLEMENT, "ALL I WANT TO DO IN LIFE" (prod.: Jack Clement & Jim Malloy) (writers: A. Reynolds/S. M. Theoret) (Good, ASCAP/Aunt Polly's, BMI) (1:48). Clement sings a playful, quick-tempo song with a straightforward message and a pleasant sound. A subdued electric guitar, a fiddle and a flute create the simple melody while a bass and drums add support. Elektra 45518.

ALBUM

GENE WATSON, "REFLECTIONS." Watson's smooth, easy vocals show strength, especially on the slow love ballads. Russ Reeder's production is also very effective, with a sound that is simple but full and balanced. With material from several proven songwriters, quality stays consistently high, but "One-Sided Conversation," "Let's Give It Up Or Get It On" and "I Wonder How It Is In Colorado" stand out. Capitol ST-11805.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

- Oak Ridge Boys — "Cryin' Again"
Ronnie Milsap — "Let's Take The Long Way
 Around The World"
Kenny Rogers & Dottie West — "Anyone Who
 Isn't Me Tonight"
Linda Ronstadt — "Back In The USA"
Zella Lehr — "Danger Heartbreak Ahead"



Reba McEntire

Reba McEntire is sparking considerable interest in "Last Night Ev'ry Night" at WIOD, KKYX, WSDS, KFDI, WIVK.

Gene Watson's "One Sided Conversation" showing immediate acceptance in many areas, including WWOL, WPLO, WBAM, KJJJ, KENR, KIKK, KKYX, WINN, KNIX, WSDS, WJQS, WTSO, WTOD, KWKH, WPNX, WIRE, KDJW, KFDI, WIVK, KRMD, KMPS, WXCL, WVOJ.



Gordon Lightfoot

Gordon Lightfoot pulling play at KCKC, WEMP, KSOP, WBAM, WTMT on "Dreamland." Linda Ronstadt's remake of the Chuck Berry standard "Back In The USA" starting in Houston, Kansas City, Knoxville, Wheeling and Peoria.

LP Interest: Cuts from Susie Allanson's "We Belong Together" LP showing. "Look Who's Loving You" now favored at WVOJ; "This Is The Love" choice at WSDS; Don Drumm's "Brother I'm Glad She Found Me" playing at KXLR.

Lynn Anderson making moves with "Last Love of My Life" at WBAM, WTOD, KWMT, KDJW, KFDI, KRAK, WXCL. Jerry Abbott's "I Owe It All To You" spinning at WBAP, KJJJ, KFDI, WSDS.

Super Strong: Conway Twitty, Dolly Parton, Larry Gatlin, Bobby Borchers, Freddie Hart.

Zella Lehr is headed straight up the charts with "Danger Heartbreak Ahead," new this week at WHOO, KMPS, KRAK, KLAK, KJJJ, WJQS, WPNX, KSOP, KFDI. The Bellamy Brothers "Wild Honey" starting in the south.

SURE SHOTS

- Margo Smith — "Little Things Mean A Lot"
Kenny Rogers & Dottie West — "Anyone Who
 Is'nt Me Tonight"
Oak Ridge Boys — "Cryin' Again"

LEFT FIELDERS

- Jack Clement — "All I Want To Do In Life"
Bellamy Brothers — "Wild Honey"
Carly Simon & James Taylor — "Devoted To You"

AREA ACTION

- Paul Richey — "Happy Birthday Honey"
 (WPNX, KSOP)
Dolly Fox — "Comin' On Strong" (KXLR)
Arthur Prysock — "Here's To Good Friends"
 (WHOO)

Beautiful harmonies mark the debut of a new duo on the country scene. Both successful pop artists, Carly Simon & James Taylor retain a distinct country flavor to the Boudleaux Bryant classic "Devoted To You." It's already starting in Milwaukee, Cleveland and San Bernardino; it shouldn't be overlooked!

ASF Concludes Country Competition



The American Song Festival concluded its country competition for 1978 recently with a three-day judging of all entries by members of the Nashville music industry. The winning songs in both the amateur and professional country categories were played during a reception hosted by ASF at the Exit/In. Pictured at the reception are (from left) Flip Black, ASF director of creative services; Brad McCuen, executive director of SESAC's Nashville office; Tad Danz, ASF president; and Maggie Cavender, executive director of Nashville Songwriters Association International and one of the judges in the competition.

Gatlin & Hunley Set Free Concert

■ NEW YORK—Monument artist Larry Gatlin and Warner Bros. artist Con Hunley are scheduled to perform August 24 in Damrosch Park of Lincoln Center here for an evening of free country music. Hosting the festivities will be WHN air personality Lee Arnold.

The 8 p.m. performance is part of "Lincoln Center Out Of Doors," a three-week annual series of free theater, dance and music in the parks and plazas of Lincoln Center. The series is sponsored by the Exxon Corporation with public funds provided by the New York State Council On The Arts and the National Endowment For The Arts.

This is the fourth annual country music concert of the series produced by Richie Allen for Metropolitan Friends of Country, a non-profit organization dedicated to the cultivation of country music in the greater New York area. The concert is also incorporated in the WHN "Summer Festival Of Live Music."

Randall Joins Drake

■ NASHVILLE — Pete Drake, president of Pete Drake Productions, has announced the appointment of Paul Randall to the position of public relations and promotions director for his Nashville-based operations.

The addition of Randall, is in preparation for expansions planned for Pete Drake, according to Drake.

Primarily, Randall will concentrate on the press, publicity, promotion and artist development, but will also oversee all facets of the current operations — First Generation Records, Second Generation Records, Pete's Place, Brushape Music, Window Music and Tomake Music.

Sun Exits Ovation For Recording Career

■ NASHVILLE — Following the success of his first single release, "Old Flames (Can't Hold A Candle To You)" (currently at number 20 on *Record World's* country singles chart), Joe Sun is resigning from his position a national country promotion director at Ovation Record to work full-time as an artist. Tom McEntee has been named the new national country promotion director for Ovation. McEntee was formerly head of country promotion for GRT Records, which recently closed its Nashville office.

"I'm going into the studio to put the finishing touches on an album (produced by Brian Fisher) which will be released soon on Ovation," Sun explained, "and I'm concentrating on my career as an artist."

First Effort

Sun's Ovation single was his first recording effort, and it climbed the charts to its current position, edging out another version of the song, by Brian Collins on RCA. Sun said the success was "a combination of the fact that I knew the guy at the radio stations, so I could address them personally, and the fact that I have been working in this part of the business also. So maybe I'm a little more in tune with the street and what's coming down there and what they like and what they want. I think maybe I might have an edge on some new artists because I've been able to learn more about the business and how it works, and all that funnels in together."

Sun has been working in Ovation's promotion department for a year and a half and will continue to record for Ovation. He previously worked on country promotion at London and High Records.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MARGO SMITH—Warner Bros. 8653

LITTLE THINGS MEAN A LOT (prod.: Norro Wilson) (writers: C. Stutz/E. Lindeman) (Leo Feist, ASCAP) (2:52)

Smith's pure vocal sound comes through again clear and strong on a medium tempo love song the title of which is self-explanatory. An interesting rhythm, reminiscent of a '50s pop sound, adds a nice touch.

OAK RIDGE BOYS—ABC 12397

CRYIN' AGAIN (prod.: Ron Chancey) (writers: R. Van Hoy/D. Cook) (Tree/Cross Keys, BMI) (2:32)

The Oaks' latest is a quiet, sad song with an easy pace. Strings and supporting vocals add strength to the sound which could appeal to country listeners and more.

LINDA RONSTADT—Asylum 45519

BACK IN THE U.S.A. (prod.: Peter Asher) (writer: C. Berry) (Arc, BMI) (3:02)

This Chuck Berry rocker might not be considered very country, but with an artist like Ronstadt and the '50s style piano and guitar it should see acceptance by country as well as pop audiences.

BEVERLY HECKEL—RCA PB-11360

BLUER THAN BLUE (prod.: Roy Dea) (writer: R. Goodrum) (Let There Be Music/Springcreek, ASCAP) (2:50)

Heckel covers a song which is currently enjoying pop success with Michael Johnson. The sound is a little more countrified, but the song is given much the same treatment as the earlier version with equally strong vocals.

CARLY SIMON and JAMES TAYLOR—Elektra 45506

DEVOTED TO YOU (prod.: Arif Mardin) (writer: B. Bryant) (House of Bryant, BMI) (2:29)

Carly Simon is not usually thought of as a country singer, although her husband James Taylor has seen some country chart action. Both come across smooth and strong with a Boudleaux Bryant love song which could be the vehicle for Simon's first country hit.

BELLAMY BROTHERS—Warner/Curb 8627

WILD HONEY (prod.: Michael Lloyd) (writer: H. Bellamy) (Famous, ASCAP) (2:44)

With a touch of saxophone, the sound of the Bellamys' single is interesting, similar to songs of several years ago without losing the contemporary touch. With its lighthearted mood, this cut should gain early acceptance.

AMAZING RHYTHM ACES—ABC 12359

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

Russell Smith shows his distinctive strength as a singer on the Aces' latest single characterized by a subdued, haunting sound which builds into a strong chorus and slides back for the verses.

THE NORTH STAR BAND—Renegade R5650

VIRGINIA (prod.: Chuck Chellman) (writer: J. Robeson) (Touchdown, BMI) (3:19)

The North Star Band's debut is an easy-moving, simple song with a full-bodied sound, both vocally and instrumentally. Should see chart action soon.

JERRY FOSTER and TENNESSEE TORNADO—Monument 256

MY BABY LEFT ME (prod.: Foster & Rice) (writer: A. Crudup) (Elvis Presley, BMI) (2:12)

A rockabilly sound, similar to Elvis, runs through this cut, with a choppy electric guitar and quivering vocals with an echo that sounds like Memphis.

ROGER BOWLING—Louisiana Hayride 784 (WIG)

A LOSER'S JUST A LEARNER (prod.: Bob Montgomery) (writers: R. Bowling/S. Tutsie) (ATV, BMI/Welback, ASCAP) (3:15)

Bowling, who has gained wide acclaim as a hit songwriter, sings a self-penned tune with a message that makes sense. The sound is full and up tempo with a quick steel guitar for accent.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **John Harper** departs WAME, Charlotte . . . **Bob Cole**, formerly KIKK, Houston, now doing morning drive at KOKE, Austin, Tex. . . . **Al Greenfield**, KIKK, Houston, is in the market for a PD; contact him direct . . . **Gary Havens**, PD at WIRE, Indianapolis, has an opening for the first time in who-knows-how-long. Tapes and resumes only . . . KICD/FM, Spencer, Iowa goes country on 9/18 and **Bill Campbell** will be the MD. It's a 100 KW outlet . . . **D.J. Wilson** is looking. Contact him at (602) 384-4147.

John North has returned to KLAC, L.A. as evening newsman . . . **Johnny West** WLAS, Jacksonville, N.C. to occupy the PD/morning drive chair at KSO, Des Moines . . . **Lloyd Carr** at KTOM, Salinas, Cal. needs a personality with a first phone and a weekend. Tapes and resumes . . . 'Tis said that **John Trimble**, WRVA, Richmond, and **Coyote McCloud**, WSM, Nashville, will be joining **Phil Young**, WDAF, K.C., as co-hosts of the upcoming 4th annual Truck Drivers Country Music Awards show in Kansas City . . . **Larry James**, WBT, Charlotte, may never go on vacation again. He spent 16 hours down with car trouble then returned home to find that some nifty dudes had backed up to his front door and emptied the house.

The line-up at WLWI/FM, Montgomery is **Big Jon Anthony**, **Don Day**, **Dr. Sam**, **Rhubarb Jones** and **Amy Austin**. The station has moved into second place 18/49 according to the latest ARB . . . **Charlie Huddle** has moved from all night to 7-midnight at KOKO, Albany . . . **Katrina Convington**, receptionist and weekend newscaster at KCKN, K.C., placed second in the Miss Black America of Kansas contest . . . The line-up at KFGO, Fargo is **Bill Hoverson**, **Jack Warner**, **W. Tom Simmons**, **Larry Homuth**, **Cowboy Jack Hasbrouck** and **Mike Hoyer**. Speaking of Hoyer, RCA's wierd Wayne Edwards says he's continuing the Top Forty Ugly list and the new edition will hit the mails shortly. This incredible piece of fluff was started a couple of years ago by Hoyer, and no one could be better suited to publishing the second edition. Edwards, who was named #1 Ugly, has been retired to the Ugly Hall Of Fame. Send your nominations to Wayne Edwards, Retired Ugly #1, RCA Records, 8700 Stemmons Freeway, Dallas, Texas 75247. Is this the way traditions are born?

Gary Kines needs a morning personality at WSUN, St. Petersburg . . . Tapes and resumes . . . More from KFGO, Fargo: **Larry Homuth** has been appointed production director at the station and recently won an Addy (#1 nationally for a 30 sec. radio spot) for the production work on a Don's Car Wash commercial . . . 'Tis said that **Cliff Haynes**, recently departed from KNEW, has left the industry and is now into another field . . . KVOC, Casper, Wyoming PD **Ron Tatar** reports that the station recently walked off with Wyoming Association of Broadcasters Awards for "Best Promotional Effort of the Year," "Best News Coverage" and "Station Of The Year." With the exception of the promotion award, all judging was done by out of state broadcasters. **Fred Hildebrand**, GM at KVOC, is also the incoming president of the Association.

If you hurry you might get your name in the pot for the PD chair at a new country station in Greely, Co. Get in touch with **Don O'Malley**, KYOU, (303) 356-1450. September start . . . **Johnny Kaye** has returned to the industry to take over the morning drive slot at KUZZ, Bakersfield. Kaye was PD at the station prior to leaving the biz.

Nashville Report *(Continued from page 72)*

The Fraternal Order of Police in Landing, N.J., has scheduled a country music concert Sept. 23 featuring MCA artist **Conway Twitty**, WB artist **Margo Smith** and Polydor artist **Bob Luman**.

Cyclone Records, a new label (based in Tulsa?), will have **Hoyt Axton** among its artists.

Elektra looks like it's in store for some new additions for the Nashville operation. Stay tuned . . .

One year older this week: **Harold W. (Statler Bros.) Reid**, **Tex Williams**, **Don Bowman**, **Rex Allen Jr.**, **Doyle Blackwood**, **Jerry Rivers**.

Talk about staying power, **Willie Nelson's** "Redheaded Stranger" (Columbia) has been on *Record World's* list of top albums for 152 consecutive weeks. Is this a record for a country lp?

Faron Young lost a roomie: **Merle Kilgore** moved to Cullman, Ala.

Roy Clark's partner in picking, **Buck Trent**, best known for his banjoing and comedic talents, does some singing on his upcoming ABC singles . . . From what I hear, the **Statler Bros.** definitely have another biggie in "Who Am I to Say?" (Mercury). The foursome is just about the most commercially consistent vocal group in country music. Nice guys, too.

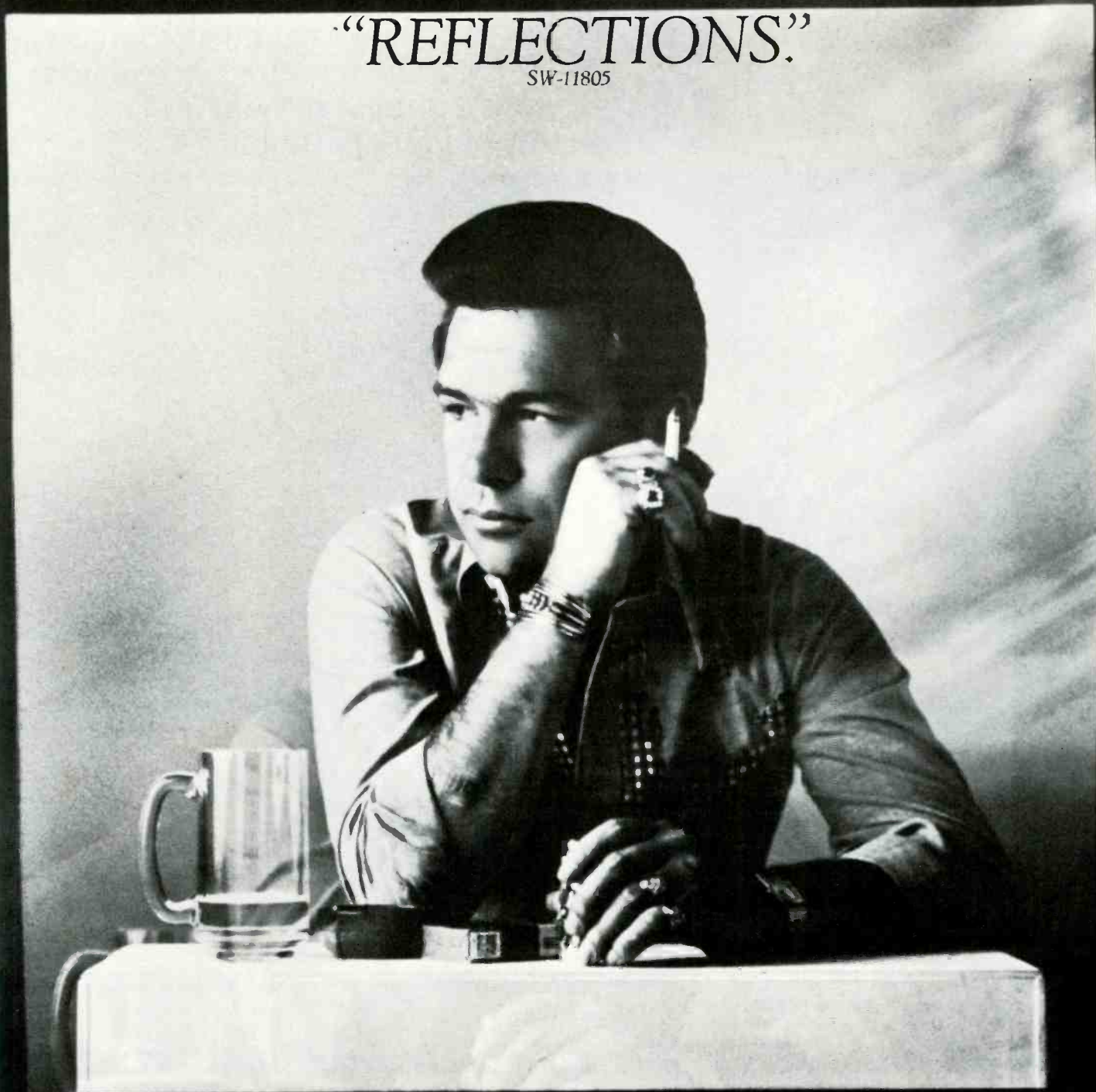
GENE WATSON

Can Look Back At An Unbroken String Of Hit Albums And Singles Since That "...Hot Afternoon" In 1975.

But Gene, Whose Pure Country Voice Becomes A Lifetime Friend, Has Many New Roads To Travel In

"REFLECTIONS."

SW-11805



His Sixth Capitol Album Includes The New Hit Single:
ONE SIDED CONVERSATION

4616



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THE BORCHERS BEAT GOES ON.

Bobby Borchers' records have a beat, and a sound all their own. He's had hit after hit, and now

we're proud to present his throbbing, Epic debut.



**“SWEET
FANTASY.”** Bobby Borchers' fantastic new hit, on Epic Records.

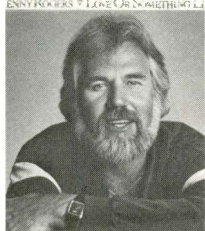
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RECORD WORLD COUNTRY ALBUM CHART

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

AUG. 26
AUG. 19

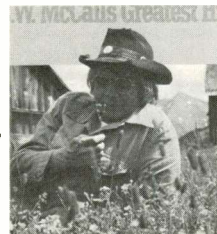
WEEKS ON CHART	AUG. 26	AUG. 19	TITLE, ARTIST, Label, Number, (Distributing Label)	WEEKS ON CHART
6	1	3	LOVE OR SOMETHING LIKE IT KENNY ROGERS United Artists LA 903 H	6
2	2	4	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	2
3	1	4	STARDUST WILLIE NELSON/Columbia JC 35305	16
4	2	4	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	9
5	5	5	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	30
6	7	7	OH! BROTHER LARRY GATLIN/Monument MG 7626	11
7	6	6	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	9
8	9	9	VARIATIONS EDDIE RABBITT/Elektra 6E 127	21
9	8	8	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065	11
10	12	12	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	131
11	13	13	ENTERTAINERS . . . ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	21
12	16	16	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	20
13	17	17	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041	9
14	14	14	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	21
15	15	15	WOMANHOOD TAMMY WYNETTE/Epic KE 35442	4
16	10	10	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	12
17	28	28	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO/ RCA CPL1 2901	2
18	19	19	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 2375	8
19	20	20	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	32
20	25	25	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	30
21	11	11	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	28
22	22	22	I BELIEVE IN YOU MEL TILLIS/MCA 2364	9
23	23	23	BARTENDER'S BLUES GEORGE JONES/Epic KE 35414	4
24	40	40	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia KC 35313	18
25	44	44	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic KE 35405	40
26	18	18	HONKY TONK HEROES CONWAY TWITTY & LORETTA LYNN MCA 2372	8
27	21	21	THE VERY BEST OF CONWAY TWITTY/MCA 3043	14
28	32	32	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	19
29	65	65	SIX PAK, VOL. 1 VARIOUS ARTISTS/Lone Star L 4600	2
30	37	37	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	50
31	41	41	WE BELONG TOGETHER SUSIE ALLANSON/Warner Bros. BSK 3217	2
32	29	29	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	51
33	36	36	HONKY TONK MASQUERADE JOE ELY/MCA 2333	17
34	33	33	LOVE ME WITH ALL YOUR HEART JOHNNY RODRIGUEZ/ Mercury SRM 1 5011	6



WEEKS ON CHART

CHARTMAKER OF THE WEEK

35 — C. W. McCall's GREATEST HITS
Polydor PD 1 6156



36	39	39	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	46
37	31	31	GUITAR MONSTERS CHESTER & LESTER/RCA APL1 2786	9
38	38	38	TANYA TUCKER'S GREATEST HITS/MCA 3032	21
39	26	26	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	44
40	45	45	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	51
41	50	50	BEST OF GENE WATSON/Capitol ST 11782	10
42	42	42	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	140
43	—	—	CONVOY (ORIGINAL SOUNDTRACK)/United Artists LA 910 H	1
44	63	63	SWEET LOVE FEELINGS JERRY REED/RCA APL1 2764	9
45	54	54	BEST OF DOLLY PARTON/RCA APL1 1117	117
46	55	55	FAMILY ALBUM DAVID ALLAN COE/Columbia KC 35306	16
47	56	56	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA APL1 2439	51
48	64	64	COUNTRY BOY DON WILLIAMS/ABC DO 2088	32
49	30	30	WHITE MANSIONS VARIOUS ARTISTS/A&M SP 6004	3
50	43	43	LOVE . . . & OTHER SAD STORIES BILL ANDERSON/ MCA 2371	9
51	60	60	LITTLE JUNIOR GARY STEWART/RCA APL1 2779	12
52	24	24	THE BEST IS YET TO COME JOHNNY DUNCAN/Columbia KC 35451	4
53	52	52	OL' WAYLON WAYLON JENNINGS/RCA APL1 2779	67
54	35	35	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	152
55	53	53	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	51
56	58	58	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288	22
57	47	47	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726	7
58	46	46	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	58
59	68	68	BILLY CRASH CRADDOCK SINGS HIS GREATEST HITS/ ABC AY 1078	10
60	27	27	CLASSIC RICH CHARLIE RICH/Epic JE 35394	4
61	51	51	TOGETHER FOREVER MARSHALL TUCKER BAND/ Capricorn CPN 0205	12
62	59	59	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/ RCA APL1 2478	26
63	67	67	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	73
64	71	71	KENNY ROGERS/United Artists LA 689 G	94
65	48	48	LOOK AWAY DOC & MERLE WATSON/United Artists LA 887 H	5
66	62	62	BOLD & NEW EARL SCRUGGS REVUE/Columbia JC 35139	15
67	72	72	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	53
68	73	73	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA APL1 2477	51
69	34	34	KEEPS ROCKIN' JERRY LEE LEWIS/Mercury SRM 1 5010	5
70	57	57	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA 771 G	58
71	61	61	THE BEST OF THE OAK RIDGE BOYS/Columbia KC 35302	20
72	49	49	RED WINE AND BLUE MEMORIES JOE STAMPLEY/ Epic KE 35443	4
73	75	75	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	23
74	74	74	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	87
75	66	66	BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063	20

Mel Tillis

AIN'T NO CALIFORNIA

MCA-40946

The hot new single from the album "I Believe In You,"
Produced by Jimmy Bowen for Mel Tillis Productions, Inc.

MCA RECORDS

RECORD WORLD COUNTRY SINGLES CHART

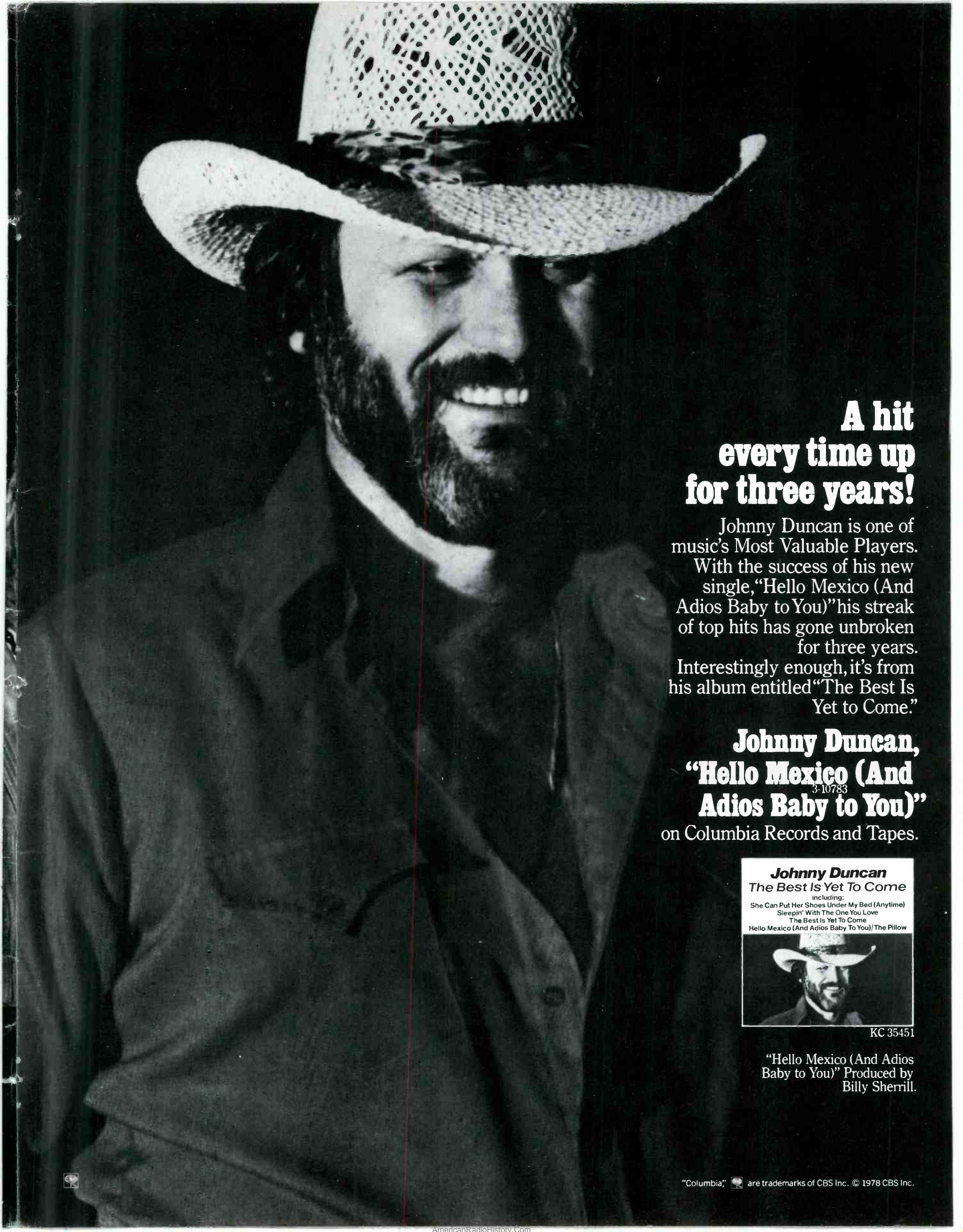
TITLE, ARTIST, Label, Number

AUG. 26	AUG. 19		WKS. ON CHART
1	1	TALKING IN YOUR SLEEP CRYSTAL GAYLE United Artists 1214 (2nd Week)	10
2	3	WHEN I STOP LEAVING (I'LL BE GONE) Charley Pride/ RCA 11287	10
3	6	RAKE AND RAMBLIN' MAN DON WILLIAMS/ABC 12373	9
4	5	WE BELONG TOGETHER SUSIE ALLANSON/Warner/Curb 8597	10
5	2	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488	12
6	14	BOOGIE GRASS BAND CONWAY TWITTY/MCA 40929	7
7	8	I'LL FIND IT WHERE I CAN JERRY LEE LEWIS/Mercury 55028	10
8	10	LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL) JOHNNY RODRIGUEZ/Mercury 55029	8
9	15	BLUE SKIES WILLIE NELSON/Columbia 3 10784	7
10	13	BEAUTIFUL WOMAN CHARLIE RICH/Epic 8 50562	9
11	11	I'LL JUST TAKE IT OUT IN LOVE GEORGE JONES/Epic 8 50564	9
12	9	ROSE COLORED GLASSES JOHN CONLEE/ABC 12356	14
13	16	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA 11344	5
14	17	WOMANHOOD TAMMY WYNETTE/Epic 8 50574	7
15	18	HELLO MEXICO (AND ADIOS BABY TO YOU) JOHNNY DUNCAN/Columbia 3 10783	7
16	19	LET'S SHAKE HANDS AND COME OUT LOVIN' KENNY O'DELL/Capricorn 0301	8
17	20	IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE) JOE STAMPLEY/Epic 8 50575	7
18	4	YOU NEEDED ME ANNE MURRAY/Capitol 4574	16
19	23	WHO AM I TO SAY STATLER BROTHERS/Mercury 55037	4
20	21	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/ Ovation 1107	10
21	26	WITH LOVE REX ALLEN, JR./Warner Bros. 8608	5
22	27	PENNY ARCADE CRISTY LANE/LS/GRT 167	6
23	24	I JUST HAD YOU ON MY MIND DOTTSY/RCA 11293	8
24	32	IF THE WORLD RAN OUT OF LOVE TONIGHT JIM ED BROWN & HELEN CORNELIUS/RCA 11304	5
25	30	CARIBBEAN SONNY JAMES/Columbia 3 10764	5
26	34	EASY FROM NOW ON EMMYLOU HARRIS/Warner Bros. 8623	4
27	29	THE DAYS OF SAND AND SHOVELS NAT STUCKEY/ MCA 4923	8
28	39	HEARTBREAKER DOLLY PARTON/RCA 11296	2
29	36	IT'S BEEN A GREAT AFTERNOON MERLE HAGGARD/ MCA 40936	3
30	33	NO LOVE HAVE I GAIL DAVIES/Lifesong 8 1771	7
31	31	BAR WARS FREDDY WELLER/Columbia 3 10769	8
32	37	HERE COMES THE HURT AGAIN MICKY GILLEY/Epic/ Playboy 8 50580	5
33	38	THREE TIMES A LADY NATE HARVELL/Republic 025	6
34	7	FROM SEVEN TILL TEN LORETTA LYNN & CONWAY TWITTY/MCA 40920	10
35	45	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/ RSO 903	5
36	41	HELLO! REMEMBER ME BILLY SWAN/A&M 2046	8
37	40	SINGLE AGAIN GARY STEWART/RCA 11297	5
38	51	TEAR TIME DAVE & SUGAR/RCA 11322	2
39	47	I WANT TO BE IN LOVE JACKY WARD/Mercury 55038	5
40	42	TONIGHT'S THE NIGHT ROY HEAD/ABC 12383	3
41	52	NO SLEEP TONIGHT RANDY BARLOW/Republic 024	3
42	12	TALK TO ME FREDDY FENDER/ABC 12370	11
43	58	DO IT AGAIN TONIGHT LARRY GATLIN/Monument 259	3
44	22	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists 1210	13
45	56	'57 CHEVROLET BILLIE JOE SPEARS/United Artists 1229	3
46	48	I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists 1223	5
47	54	THE FEELINGS SO RIGHT TONIGHT DON KING/Con Bro 137	4
48	55	LOVE, LOVE, LOVE SANDY POSEY/Warner Bros. 8610	4

49	59	I FOUGHT THE LAW HANK WILLIAMS, JR./Warner Bros. 8641	3
50	28	UNDERCOVER LOVERS STELLA PARTON/Elektra 45490	8
51	25	(I LOVE YOU) WHAT CAN I SAY JERRY REED/RCA 11281	12
52	53	DON JUAN BILLY "CRASH" CRADDOCK/ABC 12384	5
53	35	ANOTHER FINE MESS GLEN CAMPBELL/Capitol 4584	12
54	72	FAIR AND TENDER LADIES CHARLIE McCOY/Monument 258	3
55	69	SWEET FANTASY BOBBY BORCHERS/Epic 8 50585	3
56	43	I DON'T LIKE CHEATIN' SONGS DALE McBRIDE/Con Bro 135	7
57	46	KAY JOHN WESLEY RYLES /ABC 12375	8
58	60	ANIMAL/I JUST WANTED YOU TO KNOW RONNIE McDOWELL/Scorpion 1553	5
59	57	MUSIC, MUSIC, MUSIC REBECCA LYNN/Scorpion 0550	8
60	44	COME SEE ME AND COME LONELY DOTTIE WEST/United Artists 1209	12
61	75	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN RAZZY BAILEY/RCA 11338	2
62	89	TOE TO TOE FREDDIE HART/Capitol 4609	2
63	65	NORMA JEAN SAMMI SMITH /Elektra 45504	4
64	71	BORDERTOWN MEL McDANIEL/Capitol 4597	3
65	68	LET ME TAKE YOU IN MY ARMS AGAIN JAMES DARREN/ RCA 11316	4
66	70	MOTEL ROOMS LITTLE DAVID WILKINS/Epic/Playboy 8 50571	5
67	66	WHISPER IT TO ME BOBBY G. RICE/Republic 023	6

CHARTMAKER OF THE WEEK

68	—	ANOTHER GOODBYE DONNA FARGO Warner Bros. 8643	1
69	—	ONE SIDED CONVERSATION GENE WATSON/Capitol 4616	1
70	73	THIS MAGIC MOMENT SANDRA KAYE/Door Knob (WIG) 8 068	4
71	84	BE YOUR OWN BEST FRIEND RAY STEVENS/Warner Bros. 8603	3
72	80	YOU SHOULD WIN AN OSCAR (EVERY NIGHT) CHUCK POLLARD/MCA 40944	4
73	50	BETTER ME TOMMY OVERSTREET/ABC 12367	12
74	78	I'VE GOT AN ANGEL (THAT LOVES ME LIKE THE DEVIL) BOBBY HOOD/Chute 101	3
75	49	JUST KEEP IT UP NARVEL FELTS/ABC 12374	10
76	79	BABY BLUE KING EDWARD SMITH IV/Soundwaves 4573	5
77	76	YOU MEAN THE WORLD TO ME HOWDY GLEN/ Warner Bros. 8616	5
78	82	(LET ME BE YOUR) TEDDY BEAR ELVIS PRESLEY/RCA 11320	4
79	81	PUT IT ON ME LOUISE MANDRELL/Epic 8 50565	2
80	61	MY HEART WON'T CRY ANYMORE DICKEY LEE/RCA 11294	7
81	64	PITTSBURGH STEALERS KENDALLS/Ovation 1109	14
82	90	SO SAD (TO WATCH GOOD LOVE GO BAD) STEVE WARINER/RCA 11336	4
83	62	WALTZ OF THE ANGELS DAVID HOUSTON/Elektra 45513	10
84	77	YOU CAN COUNT ON ME DAVID ALLAN COE/Columbia 3 10753	7
85	91	SHOW ME A SIGN JIM CHESNUT/ABC Hickory 54033	3
86	63	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA 11270	13
87	85	LOVELESS MOTEL R. C. BANNON/Columbia 3 10771	4
88	95	LONELY SIDE OF THE BED LINDA CASSADY/Cin/Kay 047	3
89	67	WHEN CAN WE DO THIS AGAIN T. G. SHEPPARD/ Warner Bros. 8593	14
90	86	YOU SNAP YOUR FINGERS DAVID WILLS/United Artists 1196	7
91	—	NIGHTS ARE FOREVER WITHOUT YOU BUCK OWENS/ Warner Bros. 8614	1
92	87	SPRING FEVER LORETTA LYNN/MCA 40910	14
93	—	SHE'S LYING NEXT TO ME NICK NIXON/Mercury 55035	1
94	88	PLEASE HELP ME I'M FALLING JANIE FRICKE/Columbia 3 10743	14
95	83	THERE AIN'T NO GOOD CHAIN GANGS JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	15
96	—	RIDER IN THE RAIN RANDY NEWMAN/Warner Bros. 8630	1
97	74	(I WANNA) LOVE MY LIFE AWAY JODY MILLER/ Epic 8 50568	7
98	—	WHY BABY WHY JERRY INMAN/Elektra 45508	1
99	92	I'M THE SOUTH EDDY ARNOLD/RCA 11319	4
100	—	FIRST ENCOUNTER OF A CLOSE KIND TOM BRESH/ ABC 12389	1



**A hit
every time up
for three years!**

Johnny Duncan is one of music's Most Valuable Players. With the success of his new single, "Hello Mexico (And Adios Baby to You)" his streak of top hits has gone unbroken for three years. Interestingly enough, it's from his album entitled "The Best Is Yet to Come."

**Johnny Duncan,
"Hello Mexico (And
Adios Baby to You)"**
on Columbia Records and Tapes.

Johnny Duncan
The Best Is Yet To Come
 including:
 She Can Put Her Shoes Under My Bed (Anytime)
 Sleepin' With The One You Love
 The Best Is Yet To Come
 Hello Mexico (And Adios Baby To You)/The Pillow



KC 35451

"Hello Mexico (And Adios Baby to You)" Produced by Billy Sherrill.

JOE COCKER IS A "LUXURY YOU CAN AFFORD!"

(6E-145)



LUXURY YOU CAN AFFORD
Joe Cocker

 HIS FIRST ALBUM ON ASYLUM RECORDS AND TAPES.
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Produced by Allen Toussaint
Direction: Michael Lang/Just Sunshine, Inc.