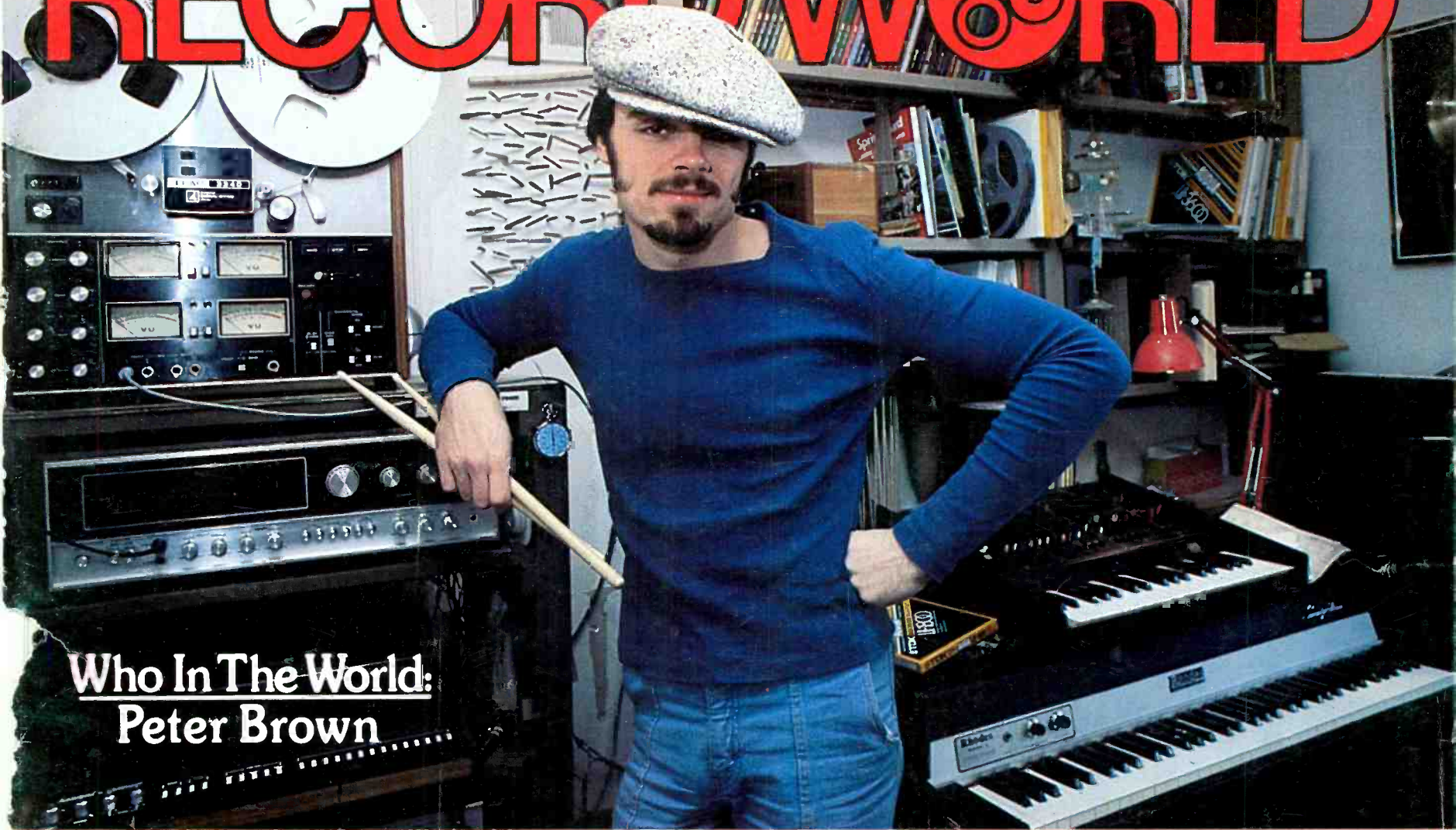


# RECORD WORLD



## Who In The World: Peter Brown

### HITS OF THE WEEK

#### SINGLES

**JEFFERSON STARSHIP, "RUNAWAY"** (prod. by Larry Cox & group) (writer: Dewey) (Diamondback, BMI) (3:40). The second single from "Earth," one of the Starship's rare uses of a writer outside the group, finds Marty Balin in fine voice, even sounding a bit like Al Green at times. A second straight pop hit seems quite likely. Grunt 11274 (RCA).

**BOB WELCH, "HOT LOVE, COLD WORLD"** (prod. by Carter) (writer: Welch-Henning) (GlenWood/Cigar, ASCAP) (3:35). Welch, with two consecutive single hits, seems firmly established now as a solo artist, and this pulsing rocker from his "French Kiss" lp could well make it three in a row. His echoed, spacy vocals are becoming a trademark. Capitol 4588.

**STEELY DAN, "FM (NO STATIC AT ALL)"** (prod. not listed) (writers: Becker-Fagen) (Feckless/Jump/Duchess, BMI) (3:40). Steely Dan's title track is already one of the most-played cuts from the "FM" soundtrack, and a likely single hit. The mood is more than a little eerie, with excellent guitar work and acerbic lyrics throughout. MCA 40894.

**JACKSON BROWNE, "STAY"** (prod. by Jackson Browne) (writer: Williams) (Cher-o, BMI) (3:28). A past hit for Maurice Williams & the Zodiacs and the Four Seasons, this song could sustain the Singles Chart presence Browne began with "Running On Empty." David Lindley's falsetto vocals and guitar lend an able hand, and the live quality is appealing. Asylum 45465.

**KANSAS, "PORTRAIT (HE KNEW)"** (prod. by Jeff Glixman) (writers: Livgren-Walsh) (Don Kirshner, BMI) (3:45). The latest single from "Point of Know Return" continues the serious—some would say religious—lyrical concerns of the hit "Dust In The Wind," but returns to Kansas' more familiar, rocking style. An ambitious effort. Kirshner 8 4276 (CBS).

**ATLANTA RHYTHM SECTION, "I'M NOT GONNA LET IT BOTHER ME TONIGHT"** (prod. by Buddy Buie) (writers: Buie-Nix-Daughtry) (Low-Sal, BMI) (3:40). A song for our times if there ever was one, this single should provide a successful follow-up to the top 10 "Imaginary Lover." It notes the problems of the world, and shrugs them off. Polydor 14484.

**BONEY M, "RIVERS OF BABYLON"** (prod. by Frank Farian) (writers: Farian-Reyam-Dowe - MacNaughton) (Far / Blue Mountain, ASCAP) (4:16). A number one hit in the U.K., this single bears little resemblance to Boney M's past work or to the other versions of this spiritual. It's half reggae, half disco, and it could be an offbeat hit. Sire 1027 (WB).

**RONNIE MILSAP, "ONLY ONE LOVE IN MY LIFE"** (prod. by Tom Collins & Ronnie Milsap) (writers: Bettis-Bannon) (WB/Sweet Harmony, ASCAP/Warner-Tamerlane, BMI) (3:26). Milsap makes a bid for a pop hit to go with his country successes with this earnest, slow ballad. The production style and song should appeal to pop, a/c and country. RCA 11270.

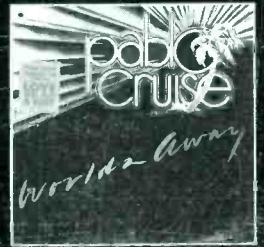
#### ALBUMS

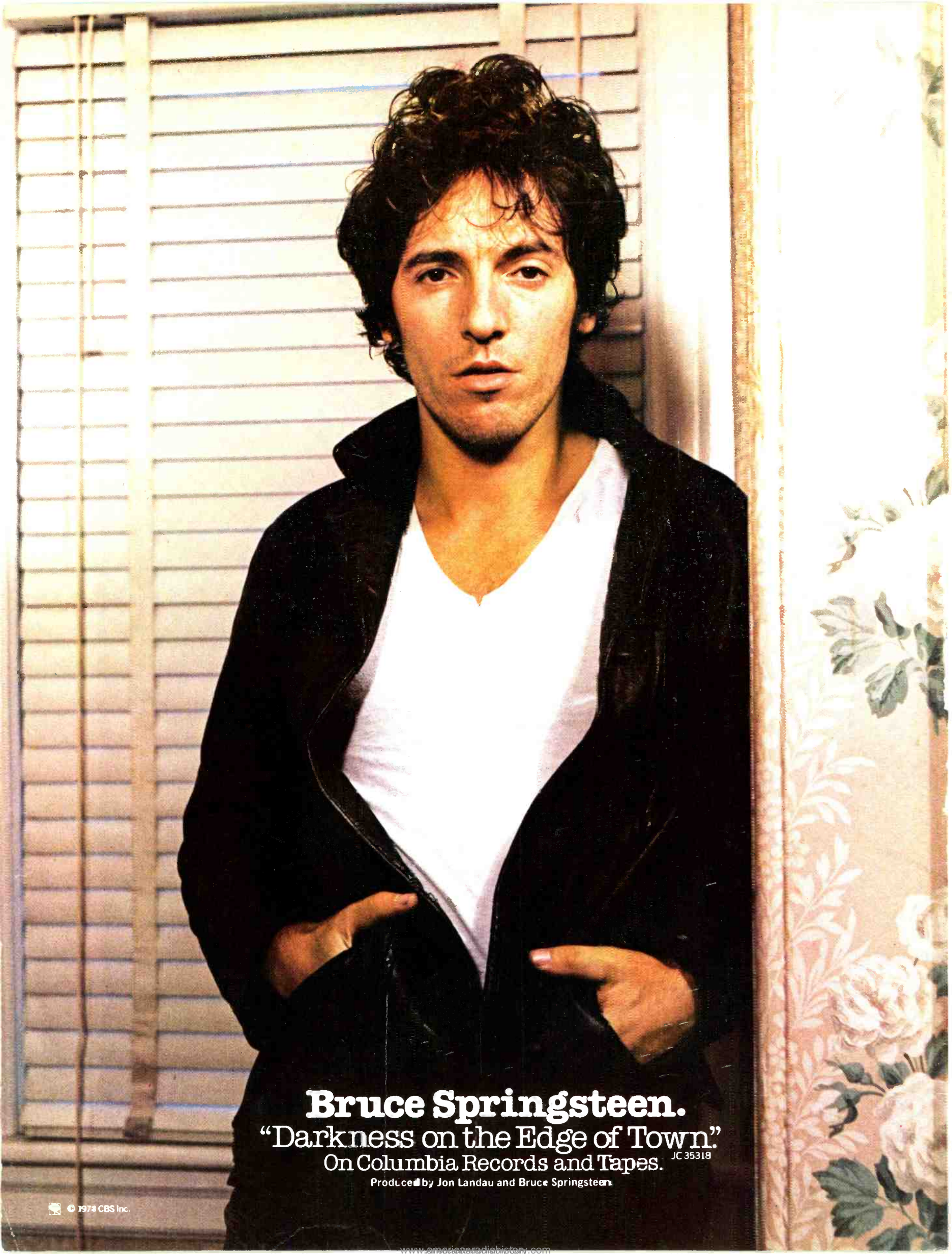
**BARBRA STREISAND, "SONGBIRD."** Streisand's follow-up to "Superman" is another exemplary album of material produced by Gary Klein. The songs range from a stunning version of "Tomorrow" to Neil Diamond's "You Don't Bring Me Flowers" to Stephen Bishop's "One More Night," all boasting the Streisand vocal charm. Columbia JC 35375 (7.98).

**LITTLE RIVER BAND, "SLEEPER CATCHER."** It has been almost a year since the Australian group cracked the U.S. market with the "Diamantina Cocktail" album and its two hit singles. With their third lp for the label they have come up with more of the rich vocal oriented material that has come to be the Little River Band signature. Harvest SW 11783 (Capitol) (7.98).

**CAROLE KING, "WELCOME HOME."** King's second album for the label is a diverse collection of songs that mixes uptempo numbers ("Major Street Saturday Night") with gentle ballads, the danceable "Disco Tech" and a tribute to The Beatles titled "Venusian Diamond." It should prove to be another in a long line of Carole King classics. Capitol SW 11785 (7.98).

**PABLO CRUISE, "WORLDS AWAY."** The quartet has just recently broken on the charts with a couple of singles and stands poised to follow that success with another strong album containing several possible hits. "Love Will Find A Way" is already shaping up and "Worlds Away" or "Don't Want To Live Without It" should follow. A&M SP 4697 (7.98).





**Bruce Springsteen.**  
"Darkness on the Edge of Town."  
On Columbia Records and Tapes. JC 35318  
Produced by Jon Landau and Bruce Springsteen.

# RECORD WORLD

## Retailers Optimistic About Labels' Summer Programs

By MIKE FALCON

■ LOS ANGELES—An RW survey of retailers indicates that special summer programs offered by manufacturers and their distribution arms are well-received and accurately timed, although some complaints have surfaced, notably in the areas of minimum buy-in requirements and returns.

Most of the record retailers questioned also indicated that they would take advantage of the special programs and make some personnel or marketing changes to coincide with the summer sell-

ing season. The problem of garnering the tourist dollar, however, still appears to be relatively dependent on location, rather than on special advertising or marketing ploys intended to bring the transient buyer into the stores, or so most retailers surveyed believe.

In asking retailers whether or not they thought the summer discounting programs, particularly those of WEA and CBS, were effective overall, the reaction was strongly favorable.

"I think the programs are a good incentive," said Fermin Perez, vice president of Eucalyptus Records (Northern California), "simply because the discretionary income of most consumers is much more highly competed for in the summer months. With the other distractions competing for the entertainment dollar it makes

(Continued on page 52)

## Charges Are Dropped In Nat Tarnopol Trial

By MARC KIRKEBY

■ NEW YORK — Conspiracy charges against Nat Tarnopol, the president of Brunswick Records, were dropped last Tuesday (23), four days after the key prosecution witness stated under cross-examination that he had not entered into any conspiracy with the executive.

Edward Hurley, a former salesman for Brunswick, was in his second week on the witness stand when he told Michael Pollack, Tarnopol's lawyer, that there had been no conspiracy between him and Tarnopol to defraud artists and composers of royalties through off-the-books sales of records.

(Continued on page 63)

## WEA Rolls Back January Price Hikes; Retailers and One Stops Praise Decision

By SOPHIA MIDAS

■ NEW YORK — Warner-Elektra-Atlantic last week informed retailers and one-stops by certified letter that it would rescind price hikes which took effect January 25, 1978. According to the certified letter, the readjusted prices will become effective May 29, 1978, and will only apply to certain product, including singles and albums and tapes of the list price range of \$9.98 through \$15.98. Albums and tapes which list at \$7.98 will not be affected.

The letter stated that singles which currently list for \$1.29, and formerly had a base price of 67¢, would be reduced to 65¢. The letter also announced the following changes in albums and tapes: product listing for \$9.98, with a base price of \$5.67, would have a new base price of \$5.61; \$10.98 product with a base price of \$6.23 would be reduced to a base price of \$6.12; \$11.98 product with a base price of \$6.80 would be re-

duced to a base price of \$6.67; product at a list of \$12.98 and a base price of \$7.37 would be reduced to a base price of \$7.23; product with a list of \$13.98, and a base price of \$7.93, would be reduced to \$7.78; product listing for \$14.98, with a base price of \$8.50, would be reduced to a base price of \$8.34; and product listing for \$15.98, with a base price of \$9.07, would be reduced to \$8.89.

WEA executives would not comment on the price drop last week.

### Retailer Comments

Speculating on the reduction of prices, one national retail operator commented, "I think that WEA was sensitive to intelligent retailers providing documented evidence of what other companies were charging, and no company likes to be totally out of the box. I expect that it was brought to them that their dis-

(Continued on page 63)

## CBS To Open Memphis Branch Office

By DAVID MCGEE

■ NEW YORK—Coinciding with the south's continuing prominence and growth as a major music market, CBS Records plans to open a branch office in Memphis, Tennessee, according to Paul Smith, VP, marketing branch distribution, CBS Records. Areas to be serviced by the Memphis office are Tennessee, west of and

including Nashville; Louisiana; Mississippi; Arkansas; and the greater portion of Alabama. With the addition of the Memphis branch, slated to bow on June 1 at an as-yet-undisclosed location, CBS will have four marketing areas in the southwest region: Memphis, Dallas, Houston and St. Louis. Additionally, establishment of a Memphis branch will allow for greater efficiency of service to the aforementioned re-

(Continued on page 33)

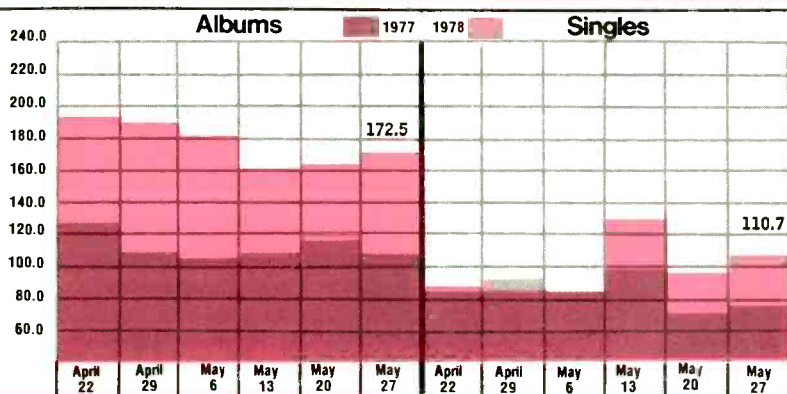
## Justice Dept. Modifies Performers' Right View

By BILL HOLLAND

■ WASHINGTON — A top Justice Department official cast a wary and somewhat critical eye at certain aspects of the performance-rights-in-sound-recordings bill this past week, during two days of Capitol Hill meetings between government agencies and the House Judiciary Subcommittee

(Continued on page 29)

## 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.

## Alexenburg Names Gidion VP, Natl. Pr

By BARRY TAYLOR

■ NEW YORK—Ron Alexenburg, president of his newly formed and as yet unnamed label which will be distributed by MCA, has made the first appointment to his staff with the announcement of Peter Gidion being named to the post of vice president, national promotion. Gidion will direct promotional efforts for the company from his office in New

Alexenburg, who previously worked with Gidion at Epic Records, told Record World in an ex-

(Continued on page 28)



# contents



■ **Page 35.** Terry Woodford, one of the top producers in the Muscle Shoals area, has taken some pioneering steps in making his expertise in performing, production and business available to college students. In his Dialogue, Woodford talks about his educational projects, at the University of North Alabama, and about the prospects for further development of this new field. For a related story on the boom in music-business education, see page 20.



■ **Page 65.** For Latin record companies in California, these are boom times. Record World's special salute to this fast-growing market comprises profiles of artists, labels and executives, and the music they provide to a responsive Spanish-speaking population. Pictured at left is Julio Iglesias, winner in the Top Male Vocalist category of the Record World Latin California awards.

## departments

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## POWERHOUSE PICKS

to airplay and sales in projectable markets, these records it top five potential)

oel (Columbia) "Only The Good Die Young."

d single from the current lp is showing excel- es on the secondary level along with con- ds on primaries and secondaries.

## Seider President Of UA Music, Inc.

■ **LOS ANGELES** — Harold Seider has been appointed president of United Artists Music Co., Inc. and all of its subsidiary companies, it was announced by Andy Albeck, president and chief executive officer of United Artists Corp.

Seider, who previously was president of the International Division of United Artists Records prior to its sale by United Artists Corporation, has been with UA since 1972. He has also served as vice president of business affairs of United Artists Records.

In commenting on Seider's new position, Albeck reaffirmed that United Artists Corporation will "concentrate its resources and efforts on its two core businesses, motion picture distribution (to theatres and television) and music publishing" and he added that Seider's appointment was in keeping with this program. Reporting to Seider will be the managing directors of the foreign subsidiaries of UA Publishing in England, France, Germany and Canada, the heads of the professional staffs in Los Angeles, New York and Nashville, and The Big 3 print operation. The company will continue to headquarter in Los Angeles and maintain its other offices in the U.S.

## Lieberman Sets Branch And Staff Changes As ABC Sale Goes Through

■ The acquisition of ABC Record and Tape Sales, Inc., a subsidiary of the American Broadcasting Company, by Lieberman Enterprises, a Minneapolis-based rack jobber, has been finalized.

LE chairman of the board David Lieberman announced that the agreement was signed Saturday, May 14, and approved last week by the boards of both companies.

David Lieberman said, "ABC has been a good merchandising company. We welcome the opportunity to put our two operations together and create an organization whose future accomplishments will surpass those of both ABC and Lieberman Enterprises.

"The acquisition requires employing many new people and we look forward to hiring a number of ABC employees. Bob Pockrandt, ABC Record and Tape executive vice president, has been named LE vice president of sales. We will continue to operate ABC branches in Indianapolis and Denver. The ABC Atlanta warehouse will be moved to Jacksonville, Fla., with the Atlanta sales office being retained in (Continued on page 52)

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VOL. 35, NO. 1614

RECORD WORLD JUNE 3, 1978

# LONDON'S MAY MUSIC!

## HODGES, JAMES & SMITH WHAT HAVE YOU DONE FOR LOVE?



PS 713

London Records' First Ladies of Pop with the season's most sparkling LP, produced by Mickey Stevenson... "What Have You Done For Love?" features the single "You Know Who You Are."

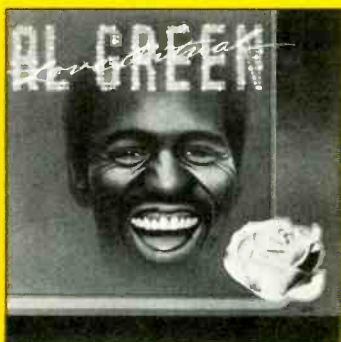


"Struck Down" by Yesterday & Today... San Francisco's hottest rock attraction... soon on a national tour.

PS 711

"Backalley Bandits"... from Atlanta with a unique new musical sound come the Backalley Bandits.

PS 712



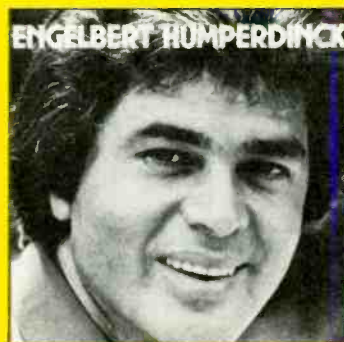
PS 710

"Love Ritual"... you're invited to a love ritual with Al Green.



SP 44300

"Melodies from the Classics" with the master of the twin pianos, Ronnie Aldrich.



PS 709

"Love Letters"... songs about love... sung lovingly by Engelbert.

All releases previously released.

Contains some previously released material.

**LONDON**  
RECORDS & TAPES

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## UA Firms Reorganization

■ LOS ANGELES — Arthur Mogull and Jerold H. Rubinstein, co-chairmen of the newly independent United Artists Records, have announced that re-structuring of the company has been completed.

Under the label's new framework, Charlie Minor will helm the promotion department as VP of promotion. Peter Mollica and Steve Resnik are the national promotion coordinators with Dick Williams serving as national AOR director. Barbara Jefferson has stayed on as promotion administrator and trade paper liaison.

### Pipolo To Int'l

Pat Pipolo steps into the post of VP International; he had previously served as VP of a&r. Alan Warner will be in charge of international a&r, reporting to Pat Pipolo. Mark Lindsay is now the firm's VP of a&r, coming to the company from Xeti Records.

The Sales department will continue to be headed by VP of sales Dan Alvino, who will also function as a liaison between Capitol Record Industries distribution and UA.

Larry Cohen has been appointed VP of merchandising and marketing services, with new areas of

responsibility including overseeing of all creative services. Iris Zurawin, formerly director of advertising and artist campaigns, is now director of creative services.

In a different role, former contemporary a&r director Jeff Samuels moves into the newly created post, director of artist development, encompassing the supervision of press and artist relations.

A number of areas will continue to operate unchanged including UA's Nashville offices headed by its director of operations Lynn Shults and Jerry Seabolt, national country & western promotion director.

Similarly, the Blue Note division continues to be headed by Eddie Levine, general manager of the jazz line as well as national director of r&b promotion.

Other key executives and department heads at UA include: Mark Levinson, VP of business affairs; Dave Neckar, VP production; George Boyle, VP of finance and administration; Bill Burks, art director; David Bridger, manager, artist relations; Michael Catain, a&r coordinator; Susan Skuler, advertising manager; Jack Shields, director of r&b promotion; Sung Hee Suh, controller; Kathy Koop, a&r administrator.



Pictured (from left) seated: Mark Levinson, Charlie Minor, Jerold H. Rubinstein, Arthur Mogull, Larry Cohen, Mark Lindsay, and Dan Alvino. Standing: Pat Pipolo and Eddie Levine.

## F/P/M Hosts Meet

■ BERKELEY — The sales and promotion staff of Fantasy/Prestige/Milestone/Stax Records convened mid-May in Berkeley for a round of meetings led by the labels' new marketing director, Phil Jones.

Current activity at the labels includes new albums from Martha

Reeves, the Originals, Larry Williams, Phil Hultt, Pleasure, Stanley Turrentine, Sweet Thunder, and David Fathead Newman. In the pop field, there's David Bromberg's newest, "Bandit in a Bathing Suit," an album by Angelo called "Midnight Prowl," and from Gale Force, "Gale Force Two."

The company continues to be a leader in jazz, with active Milestone artists Ron Carter, McCoy Tyner, and Sonny Rollins, as well as the most vigorous reissue program in the industry.

Galaxy, a label concentrating on mainstream jazz, follows its initial lp release with six more by players including Red Garland, Hank Jones, and Richard Davis.

## RW Adds Staffers

■ Record World has announced the appointment of two new members to the staff.

Jeff Roberts has been named advertising sales representative, based in New York.

Also in New York, Basil Nias has been named assistant r&b editor.

## Smith Addresses Managers



C. Charles (Chuck) Smith, president, Pickwick International, recently made an address to The Conference Of Personal Managers West at the Tail O' The Cock restaurant, Los Angeles. The entire membership was also treated to a special slide presentation about Pickwick. Following the show, Smith personally greeted several of the guests. Pictured (from left): Connie Papas, Herb Nanas, Ken Fritz, Sherwin Bash, Jeff Wald, Richard Linke, Smith and Ray Katz.

## Columbia Sets Promo Dept. Expansion

■ NEW YORK — Bob Sherwood, vice president, national promotion, Columbia Records, has announced a number of new positions and appointments within the national promotion department.

Don Colberg, director, national promotion, Columbia Records, has announced that Paul Black has been appointed to the newly created position of associate director, national singles promotion, east coast, Columbia Records. Black joined Columbia Records in 1969 as local promotion manager in the Denver market, and then held similar positions in the San Francisco and Los Angeles markets. In 1976 he was made southeast regional marketing promotion manager for Columbia Records.

### Chaltas Upped

In alignment with Columbia's increased coverage of national singles promotion, Chuck Thagard, director, national promotion/trade relations, west coast, Columbia Records, has announced the appointment of George Chaltas to the newly formed position of associate director, national singles promotion, west coast, Columbia Records. Chaltas began with CBS Records in 1971 as a college representative based at the University of North Carolina. In 1974 he became local promotion manager for CBS Records in Charlotte, N.C. and a year later became a

local promotion manager for the Epic, Portrait and Associated labels in Denver. In 1976 Chaltas was named LPM for Columbia in San Francisco, the position he has held until his present promotion.

Mike Pillot, director, national album promotion and special projects, Columbia Records, has announced that Fred Humphrey has been appointed to the newly created position of associate director, national album promotion, Columbia Records. Humphrey came to Columbia Records from MCA Records in 1976 as local promotion manager in the Cleveland market. Later that year he became Columbia regional promotion marketing manager for the midwest region.

Don Colberg also announced the appointment of Tom Sgro to southeast regional promotion marketing manager, Columbia Records. Sgro was most recently Columbia local promotion manager in the Washington, D.C. market.

Rounding off Columbia Records' national promotion department expansion are two appointments announced by Sheila Chlanda, associate director, national secondary promotion and trade relations, Columbia Records. Debbie Brown has been appointed manager, national secondary promotion, based on the east coast, while Debi Lipetz has been named manager, national secondary promotion, based on the west coast.



From left: Paul Black, George Chaltas, Fred Humphrey.



GEORGE McARDLE

BEEB BIRTLES

GLENN SHORROCK

DEREK PELLICCI

DAVID BRIGGS

GRAHAM GOBLE

# LITTLE RIVER BAND

Their Last Album, "Diamantina Cocktail" Went Gold!  
Now Catch Up With Their Latest,

## *Reaper Catcher*



Produced by  
John Boylan  
and Little River Band  
© 1978 CAPITOL RECORDS, INC.

Management: Glenn Wheatley for Tuna Weed Productions



Available From  
Capitol Records  
SW-11783

## Mangione's 'Total Marketability' Keys Successful A&M Campaign

By SAMUEL GRAHAM

■ LOS ANGELES — The dominance of RSO's "Saturday Night Fever" soundtrack over RW's Album Chart the last few months has tended to obscure the dramatic gain made by other records on the chart. This week the number 2 spot is occupied by trumpeter Chuck Mangione's "Feels So Good (A&M). Having risen from last week's bulleted number 4 position, Mangione's album has supplanted the likes of Wings' "London Town" and other formidable competition, while the title track from the album has moved to number 7 on the Singles Chart.

Bob Fead, A&M senior vice president, sales and marketing, indicated that the single most vital element in Mangione's success has been "Chuck's own contribution. He's made his music totally accessible, as well as himself, with constant touring and personal appearances." Director of creative services and product management Jeff Ayeroff added that Mangione "has primed his own pump for years. He came to A&M with a base of popularity, and he's built on each album." Ayeroff also concurred with Fead's analysis, saying that "Chuck's personality has had a lot to do with it. He's always been willing to work and build a following, and he's always had good product."

### Cinch

Label president Gil Friesen echoed the sentiments of Fead and Ayeroff when he said, "In my opinion, there was very little doubt that this would happen. Chuck is serious about his career, and he's been working very hard on it. It's obviously very gratifying for us to have an artist do so well, but it's particularly gratifying when it's someone like Chuck. This record proves that there's room for someone who isn't just going to go in and cut a formula record." Friesen, who said that previous Mangione albums have regularly sold in the 200-250 thousand unit range, also predicted that "Feels So Good" will not be "a phenomenon, a one-record situation," but rather an indication of Mangione's continually growing popularity.

As for specifics in the "Feels So Good" campaign, other executives at A&M pointed to several significant factors. Ernie Campagna, director of sales, suggested that Junie Osaki's cover design for "Feels So Good," a photograph in which the key elements are Mangione, his hat and his horn, helped create "one image that really stuck in your mind. It became a virtual logo. A 30-second TV commercial, directed by Clare Baren and based on a

Mangione/Ayeroff concept, further capitalized on the album's title and the artist's image; "the TV spot reiterates the feeling Chuck gives to people," said Campagna.

Shortly before "Feels So Good" was released last fall, A&M sponsored an extensive "Chuck Mangione month," based on an idea by label president Gil Friesen. That month, which spotlighted the Mangione catalogue and various merchandising aides, was designed "to raise the awareness about Chuck," said Bob Reitman, director of advertising and merchandising. "With the release of the new lp, we went back with new merchandise into markets we'd already priced." Mangione himself embarked on a five-city promotional tour shortly after "Feels So Good" was released, covering not only the usual radio appearances and press interviews but also warehouses, one-stops, retailers and more.

While the album was enjoying good sales activity before the "Feels So Good" single was issued, the fact that the single became a hit was "the real bottom line" in the Mangione success story, said Campagna. According to Harold Childs, vice president, promotion, "Feels So Good" was "the toughest kind of single to break. It's a jazz instrumental, with very little r&b in it; and with no r&b sales base, it was no easy crossover." In fact, said Childs, "there was out and out resistance

to the song, even after it had been added to stations, but the phone response was strong enough to bring it back on after several stations had deleted it. Then it was a matter of convincing other stations, showing them that demographically speaking, Mangione appeals to all audiences and all ages."

Childs pointed to the importance of a 12-inch special pressing containing "Feels So Good" as a tool for garnering AOR play for the song before it was released as a single. Kent Burkhart of the Burkhart/Abrams radio consulting firm was responsible for putting the single on the play-lists of its first major chain, said Childs; Burkhart first added it as an album cut, then moved it into full-time play following heavy phone response. Mary Kay Anthony, music coordinator for Bartell (now Charter) Broadcasting, directed "Feels So Good's" move on to the playlists of that chain.

Reitman added that not only the content of the TV spot but also its implementation played essential roles. The TV campaign, directed by Janis Whiffen, was built around "picking markets with a major top 40 station that had already been on the single for at least a couple of weeks," Reitman said. "The timing and choice of markets was vital." These and other elements combined in exploiting what Ayeroff called Mangione's "total marketability."

## RCA To Manufacture 'Act' Cast Album

■ NEW YORK—RCA Records will manufacture and market the DRG Records original cast album of the current Broadway musical hit, "The Act," starring Liza Minnelli.

### Kander & Ebb Score

The announcement was made jointly by Mel Ilberman, division vice president, business affairs

and associated labels, RCA Records, and Hugh Fordin, president of DRG Records.

The musical has music and lyrics by John Kander and Frank Ebb.

"The Act" was produced for Broadway by Cy Feuer and Ernest H. Martin, and Fordin was producer for the original cast album.

## Parliament Platinum



Cecil Holmes, senior vice president and assistant to the president for Casablanca Record and FilmWorks, is pictured presenting Parliament's George Clinton with a platinum award for the group's latest Casablanca album, "Funkentelechy vs. The Placebo Syndrome." The presentation was made backstage following Parliament's recent concert at the Forum in Los Angeles.

## Rowan ABC VP

■ LOS ANGELES — Alan Rowan, currently assistant to Steve Diener, president of ABC Records, Inc., has been promoted to the position of vice president, assistant to the president.



Alan Rowan

Diener, in announcing the appointment, stated: "This promotion acknowledges both the many contributions and talents that Rowan has displayed in his role as my assistant. During recent months, in the reorganization and planning of ABC Records, Rowan has been vitally involved in almost every phase of the record company's activities.

"In his new position, Rowan will continue to represent the president's office in his current capacity as liaison between that office and the inter-relating departments of the company."

## Mary Ann Flynn To Sunshine Sound

■ MIAMI, FLA.—Sunshine Sound Enterprises, Inc. has announced the appointment of Mary Ann Flynn to the position of vice president, Sunshine Sound International Operations.

Flynn will be responsible for all international activities for both records and publishing of Sunshine Sound artists, including KC and the Sunshine Band, Jimmy "Bo" Horne, Fire, and Michele White. She will work directly with the CBS Records International affiliates to achieve maximum worldwide exploitation for both artist and product.

Also in the area of Ms. Flynn's responsibilities will be the acquisition of overseas masters and copyrights for the Sunshine Sound label in the United States, distributed by TK Productions.

Mary Ann Flynn was formerly vice president of TK Records International Operations.

## Carlin To Represent Sue Mac, Louise Jac

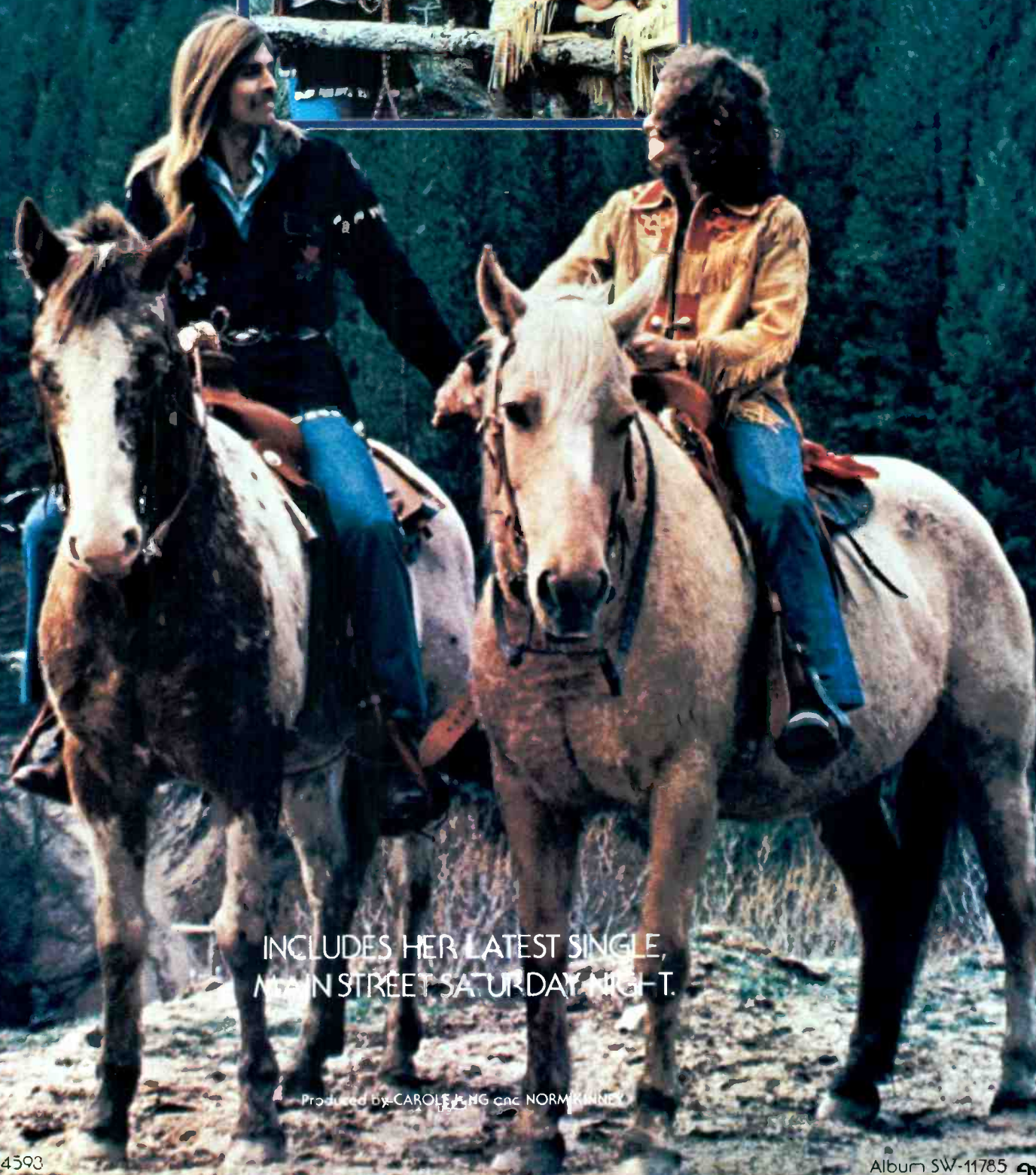
■ NEW YORK — Johnny Bienstock, executive vice president of Freddy Bienstock Enterprises, has announced that Carlin Music in London will represent the interests of Sue Mac and Louise Jac Publishing in the United Kingdom.



# CAROLE KING

# WELCOME HOME

A NEW COLLECTION OF SONGS.



INCLUDES HER LATEST SINGLE,  
MAIN STREET SATURDAY NIGHT.

Produced by CAROLE KING and NORMANNEY



Single 4593

Album SW-11785



# RECORD WORLD CHART ANALYSIS

## Andy Gibb Scores No. One Single; 17 New Records Enter Singles Chart

By PAT BAIRD

■ RSO Records once again has the #1 and #2 bulleting records on the RW Singles Chart. Andy Gibb and John Travolta & Olivia Newton-John both picked up big sales and Top 10 station moves this week but Gibb pulled ahead significantly to take over the #1 bullet spot. The record is also #27 bullet on the RW Singles Chart. The Travolta Newton-John offering from the "Grease" soundtrack (bulleting at #28 on the RW Album Chart) moved to #2 bullet.

Bonnie Tyler (RCA), bulleting at #23 on the RW Country Singles Chart and with her album debuting this week at #84 bullet, took a strong move to #8 bullet. The O'Jays (Phila. Intl.) have the only new record in the Top 10,

moving to #10 bullet. The single is still #1 r&b and their album is #9 bullet.

Rounding out the top of the chart are Wings (Capitol) #3; Johnny Mathis & Deniece Williams (Col) #4; George Benson (WB) up to #5; Roberta Flack & Donny Hathaway (Atlantic) #6; Chuck Mangione (AM), up to #7 and with the album bulleting at #2, and Atlanta Rhythm Section (Polydor) holding at #9.

The rest of the top 30 holds a number of strong records bulleting on good sales/airplay combinations and simultaneous growth on the album side. Gerry Rafferty (UA), buoyed by strong AOR airplay on his #20 bullet album, moved to #11 bullet. Carly Simon (Elektra), added at WABC and with an album bulleting at #22, is #13 bullet this week. Peter Brown (Drive), a major crossover record, moved to #15 bullet while Sweet (Capitol)

pulled up to #16 bullet. Heatwave (Epic), #2 r&b and bulleting at #16 on the album chart, moved to #17 bullet and Meatloaf (Epic/Cleve. Intl.) picked up good adds for #19 bullet.

ABBA (Atlantic) took over the #21 bullet spot on good station movement and sales and Patti Smith (Arista), with an album at #45 bullet, moved to #22 bullet. Bob Seger and The Silver Bullet Band (Capitol) continued to pick up across-the-board pop and adult airplay for #23 bullet. His album is #18 bullet after only two weeks. Michael Johnson (EMI America) continued to fill in stations for the #24 bullet spot and Robert Palmer's first big single (Island) came in at #25 bullet. Barry Manilow (Arista) took good stations moves for #28 bullet and Barry White (20th Cent.) continued its crossover power for #29 bullet.

While it took some time to get started, Seals & Crofts (WB) moved 11 spots this week to #32 bullet on strong pop and adult jumps and Rod Stewart (WB) continued his momentum for #33 bullet. Jimmy Buffett (ABC) con-

tinued to fill in stations for #35 bullet and Donna Summer (Casablanca), last week's Powerhouse Pick and coming in this week at #42 bullet r&b, moved here to #39 bullet. Genesis (Atlantic), starting to pick up adult action, came in at #40 bullet.

Other good movers this week include: Eruption (Ariola), regaining a bullet at #42 on major adds and airplay; Celebration (MCA) #43 bullet; Billy Joel (Col), this week's Powerhouse Pick, at #44 bullet and Eric Clapton (RSO) at #46 bullet, both strong follow-up records; Rolling Stones (Rolling Stones), last week's Chartmaker, at #47 bullet, and KC & The Sunshine Band (TK), #45 bullet r&b, moving here to #50 bullet.

Also taking good jumps on airplay strength are: REO Speedwagon (Epic), with the album at #55 bullet, #51 bullet here; Paul Davis (Bang), getting good major and secondary action, #55 bullet; Jefferson Starship (Grunt) #56 bullet, Foghat (WB), with the album at #33 bullet, #57 bullet here; Diana Ross (Motown) #59  
(Continued on page 64)

## Eight Albums Bullet in Top Twenty, But 'Sat. Night Fever' Remains #1

By BARRY TAYLOR

■ As sure as the sun rises, "Saturday Night Fever" (RSO) copped the number one placing on the RW chart this week for the 20th consecutive time. The favorite pastime of some industry people lately has been to speculate which of the forthcoming new releases—Springsteen, the Rolling Stones, the Bee Gees, Foreigner or maybe even Bob Dylan—will eventually unseat "Saturday Night Fever" but in the meantime it continues to score steady sales and substantial rack activity while notching an incredible run at the top.

### Top Ten

The rest of the top ten did not remain as consistent as its number one album. Wings (Capitol) was finally unseated from the #2 position by a bulleting Chuck Mangione (A&M), who jumped from #4 with a big increase in rack activity and continued excellent retail sales after 31 weeks on the street. Both Wings and the Isley Brothers (T-Neck) slipped

one point to #3 and #4 respectively. Jackson Browne (Asylum) and Kansas (Kirshner) swapped places at #5 and #6 while Barry Manilow (Arista) and Billy Joel (Columbia) held at #7 and #8. The O'Jays (Phila. Intl.) bulleted into the top ten at #9 with good rack and r&b sales which are now crossing over into pop. The group's top ten pop single is another positive factor. Rounding out the top ten is Eric Clapton (RSO), slipping back to #10.

### 'FM'

Eight bullets in the top twenty, six of which are found between number eleven and twenty alone, reflect the strength of some of the recent major album releases with only Gerry Rafferty an artist who could be considered a newcomer to the charts. Just outside of the top ten is the "FM" soundtrack (MCA) at #11 bullet. A natural for the racks, it is combining with good retail sales and has now spawned a bulleting single with the Steely Dan title song. Johnny Mathis (Columbia) continues to show good upward mobility at #14 bullet with strong sales continuing to come as a

result of the former number one single. Other top twenty bullets are Heatwave (Epic) at #16 with r&b and pop sales, the Commodores (Motown) at #17 with good out of the box rack and retail action, Bob Seger (Capitol) at

#18 with his long awaited "Stranger In Town" following in the footsteps of "Night Moves" and Gerry Rafferty (UA) at #20, spurred by his "Baker Street" hit.

Carly Simon's "Boys In the  
(Continued on page 64)

## REGIONAL BREAKOUTS

### Singles

#### East:

Seals & Crofts (Warner Bros.)  
Celebration (MCA)

#### South:

Bob Seger & the Silver Bullet Band (Capitol)  
Rolling Stones (Rolling Stones)  
Billy Joel (Columbia)  
KC & The Sunshine Band (TK)  
Jefferson Starship (RCA)

#### Midwest:

Bob Seger & the Silver Bullet Band (Capitol)  
Seals & Crofts (Warner Bros.)  
Rolling Stones (Rolling Stones)  
Rare Earth (Prodigal)

#### West:

Seals & Crofts (Warner Bros.)  
Donna Summer (Casablanca)  
Celebration (MCA)  
Steve Martin (Warner Bros.)

### Albums

#### East:

Joe Walsh (Asylum)  
Kinks (Arista)  
Bonnie Tyler (RCA)  
UK (Polydor)  
Alvin Lee (RSO)  
Norman Connors (Arista)

#### South:

Joe Walsh (Asylum)  
Kinks (Arista)  
Bonnie Tyler (RCA)  
UK (Polydor)  
Cheap Trick (Epic)

#### Midwest:

Joe Walsh (Asylum)  
Willie Nelson (Columbia)  
Kinks (Arista)  
Bonnie Tyler (RCA)  
Alvin Lee (RSO)  
Cheap Trick (Epic)

#### West:

Joe Walsh (Asylum)  
Kinks (Arista)  
Bonnie Tyler (RCA)  
UK (Polydor)  
Alvin Lee (RSO)  
Cheap Trick (Epic)

*Barbra Streisand*  
**SONGBIRD**

*Sorry...  
couldn't find a bird!*



JC 35375

**SONGBIRD**

There's only one in captivity. Her new album on Columbia Records and Tapes.

Produced by Gary Klein for THE ENTERTAINMENT COMPANY  
Executive Producer: Charles Koppelman

# Rafferty Hit A Rallying Point For New UA Alignment

By SAM SUTHERLAND

■ LOS ANGELES—With his single, "Baker Street," jumping to a bulleted 11 on this week's RW singles chart, and the "City To City" album following that trend in its rise to a bulleted 20 on the RW album chart, Gerry Rafferty is being touted as a rallying point for the sales, promotion and merchandising staffs at United Artists Records. The rapid climb of Rafferty's single hit, achieved despite the recent ARB ratings sweep and an internal realignment of the UA staff following the label's recent sale (RW, May 20, 1978) now has UA staffers projecting platinum status for the relatively unknown English artist.

## Shipped 4 Months Ago

While Rafferty's UA solo debut was first shipped in mid-February, with another single choice also serviced at that time, little real activity was reported prior to a month ago. "The story is simple," recalled newly-appointed VP, promotion, Charlie Minor, of the promotion strategy behind Rafferty. "In the interim between initial announcement of the sale, as we were negotiating with Capitol/EMI, Stan Monteiro had just left. At that point, we were looking at product already in release, and one of the records on the street was 'Baker Street,' from an album that had only gotten sparse airplay, which was likewise getting only scattered exposure.

"Feeling pretty certain at that point that we would be involved with UA one day or another, we decided we couldn't let the record go by." During the first week after Minor signalled the push for the single, key initial adds came from WZUU/Milwaukee, WTIX/Los Angeles, WPEZ/Pittsburgh, WCAO/Baltimore and KJRB/Spokane, among other stations. Although Minor admits some programmers were very reticent during the early stages, due to the charged climate surrounding the unresolved label sale, the turnaround was both dramatic and fast.

"Out of that first half dozen or so stations, there was immediate reaction, and about three weeks later, with about five or six independent promotion reps on the record, another five or six UA promotion staffers, and a special effort from Steve Resnick, Les Berkowitz and Pete Molica — along with a lot of support from those people in radio who still had time to listen to new records — we broke a virtually new artist in the middle of the spring ARB."

Minor candidly assessed the uncertainty surrounding the label's transfer of ownership as another serious hurdle, but adds that sales, merchandising and advertis-

ing staff all reacted quickly in supporting the single and carrying its momentum over into lp sales.

## AOR Base To Broad Crossover

One key to the speed of the single's ascent and the rapid pick-up in corresponding album tallies has been broad crossover activity. That performance is in marked contrast to the most recent previous releases by Stealers Wheel, the duo with which Rafferty wrote and recorded for A&M, which followed an early AM hit ("Stuck In The Middle With You") with mostly AOR exposure.

Minor, who had helped break "Stuck In The Middle . . ." out of the south while handling regional promotion for A&M, felt the new solo product displayed much broader potential. "We believed from the beginning that we could cover more formats than you could ask for, including pop, MOR, AOR, and even jazz," Minor explained. "Now, with the addition of KDAY last week, we believe the next step will be to go to R&B."

## Sales and Merchandising Follow-Through

Even as "Baker Street" began to spread into new formats, however, label staff were still concerned with potential stock problems incurred by the switch from independent distribution to their new pact with EMI, which has brought distribution under Capitol's branch system here. Although sales chief Danny Alvino minimizes the net impact of the changeover on actual distributor ordering behavior and performance, Minor and other execs were more anxious.

Minor noted that with the sale as yet unresolved, it was feared that UA's indie distributors would respond passively, reordering only when floor stock was exhausted and avoiding major display and promotion commitments. Anticipating a "market by

market, even hand-to-hand" campaign to offset any stock shortages caused during the transition, Minor, Alvino and merchandising head Larry Cohen monitored airplay, inventories, ad spending and displays on a daily basis.

According to Alvino, though, the snags that one exec described as "both understandable and very natural" didn't materialize. "By and large, we didn't have the kind of problems you'd expect us to," Alvino said. "The distributors turned out to be tremendously helpful, considering how the outlook of the label deal seemed at that time."

## Delicate Talks

Alvino noted that the delicacy of the negotiations might have reversed the distribution switch at any number of points, a prospect many of the indies recognized. "Since it could've fallen through, we weren't trying to play one side against the other," he notes, adding that the distributors' willingness to support the product led to a different challenge in terms of monitoring orders.

"I had to be very careful toward the end, so that if one of our distributors wanted to ship 20,000 pieces, I would consider whether he was overstocking and would later cut into Capitol's sales. I wanted to be able to give Capitol something to sell, yet I also felt it was important to be fair to the distributors."

With "Baker Street's" jazzy sax riff continuing to hook the record into new playlists, UA staffers say they're studying follow-ups as AOR play on other cuts continues to spread. Minor expects the record to reach the top position on the single side, and with RIAA gold certification for the album expected during the next week, is projecting possible double platinum status. Meanwhile, Rafferty has agreed to tour.

# Capricorn Expands Promo Dept.

■ MACON, GA. — Phil Rush, vice president of promotion for Capricorn Records, Inc., has announced several new additions and changes within the promotion department.

Joining the company as national singles director is Lynn Adam. Adam, previously with Rocket Records, will be based in Capricorn's Burbank offices. Bill Davis, former national singles director, has become southeast regional promotion manager. He will be based in Macon. In other changes, John Ferrer, St. Louis area promotion manager, has relocated to New York City as northeast regional promotion manager.

Replacing Ferrer in St. Louis is David Kragoskow, formerly with Warner Bros. Records. New promotion personnel joining the company as area promotion managers include Joe Carroll, based in Cleveland, and David St. John, working out of Miami. Mike Shavelson, formerly with Phonogram and Warner Bros. Records, has joined Capricorn as midwest regional promotion manager, based in Chicago.

# Carly Gets Gold

■ LOS ANGELES—Carly Simon's "Boys In The Trees" lp has been certified gold by the RIAA.

# RCA Names Blardo Album Promo Director

■ NEW YORK—The appointment of Joshua Blardo as director, national album promotion, has been announced by Ray Anderson, division vice president, promotion, RCA Records.



Joshua Blardo

Blardo joins RCA after having been director, national album promotion, Private Stock Records. Prior to that position, he had been co-national promotion director of Chrysalis Records and associate national promotion director of London Records. He was affiliated with those companies in New York, having come to New York from San Francisco where he had been vice president of the George Daly Organization and national promotion director of Grateful Dead Records.

# 'Grease' Gets Platinum



RSO Records' president Al Coury (center) presents "Grease" co-stars John Travolta and Olivia Newton-John with platinum albums for the soundtrack from the upcoming Robert Stigwood/Allan Carr motion picture "Grease." The double-lp set, certified platinum by the RIAA within two weeks of its release, contains the RIAA certified gold single, "You're The One That I Want." The "Grease" soundtrack features original music written especially for the film as well as songs from the Broadway musical.

# THE NEW UNITED ARTIST.

Gerry Rafferty's *City to City*. UALA-840-G A major breakthrough featuring the enormous hit single, *Baker Street*. UAX-1192-Y The first album and the first sign of big things to come on the new United Artists records and tapes. 



# RECORD WORLD ALBUM PICKS



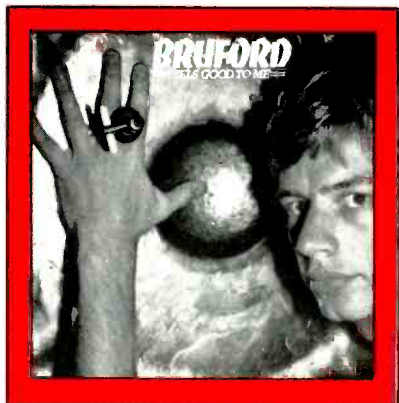
**THE PARKERILLA**  
GRAHAM PARKER & THE RUMOUR—  
Mercury SRM-2-100

These three sides of live material show that Parker has developed into a first rate singer. The songs are already familiar from previous lps but Parker and the group give them a refreshing up-date. Side four's re-recording of "Don't Ask Me Questions" could become a hit.



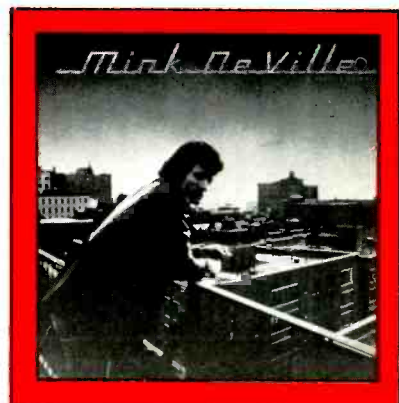
**LOVESHINE**  
CON FUNK SHUN—Mercury SRM-1-3725  
(7.98)

With their last album the group broke through to the top of the charts and had a crossover hit with the single, "Ffun." This time, the group stands poised to regain its placing with possible summer hits like "So Easy," "Magic Woman" and "When the Feeling's Right."



**FEELS GOOD TO ME**  
BILL BRUFORD—Polydor PD-1-6149  
(7.98)

The percussionist has already made his mark on progressive music, having played with Yes, King Crimson, Genesis and Gong. Here with his first solo lp, he turns to a jazzier sound with a stellar personnel line-up and occasional vocals from Annette Peacock.



**RETURN TO MAGENTA**  
MINK DeVILLE—Capitol SW 11780  
(7.98)

The group shows tremendous maturity with its second Jack Nitzsche produced album. Willy DeVille's growling vocals give considerable urgency to his material which describes some timeless rock themes in "Guardian Angel," "Desperate Days" and "Steady Drivin' Man."

**TASTY**  
PATTI LABELLE—Epic JE35335 (7.98)



Labelle can always be counted on for a high spirited, percussive record and her latest solo lp is no disappointment. Mixing familiar songs ("Teach Me Tonight") with a couple of originals, she is at her best.

**GOT A FEELING**  
PATRICK JUVET—Casablanca NBLP 7101  
(7.98)



Juvet's last album was produced by Jean Michel Jarre but his first domestic lp was recorded with Jacques Morali. The French pop star's vocals can sound much like the Bee Gees when his airy tenor is over-dubbed as it is during side two's "I Love America."

**COME FLY WITH ME**  
BOBBY BLAND—ABC AA 1075 (7.98)



Bland's soulful tenor has been surrounded by a full arrangement by producers Al Bell and Monk Higgins who elicit several exceptional performances. The veteran bluesman scores with "Come Fly With Me" and "Love To See You Smile."

**THE FIRST ONE'S FREE**  
GARY APPLE—Monument MG7625  
(Mercury) (7.98)



The Monument label has taken a big step into the field of pop/rock with Apple, a singer/songwriter with a flair for writing catchy pop hooks. Most of his material is exceptional with "Shoot 'Em Up, Cowboy" the immediate stand-out.

**A TASTE OF HONEY**  
Capitol ST 11754 (7.98)



The talented brothers Larry and Fonce Mizell are at it again. The group this time is a female version of the Brothers Johnson whose 5:37 version of "Boogie Oogie Oogie" is already one of the hottest disco records around.

**A TRIBUTE TO MONK AND BIRD**  
VARIOUS ARTISTS—Tomato TOM-2-9002



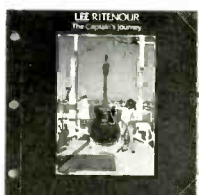
The music of Thelonius Monk and Charlie Parker is given a spirited interpretation on this two record set by musicians such as Thad Jones, Lenny White, Stanley Cowell and Reggie Workman. A thoughtfully conceived lp produced by Michael Cuscuna.

**PASSIONATE BREEZES**  
CHARLES JACKSON—Capitol SW 11775  
(7.98)



Jackson along with Marvin Yancy (this album's producer) has been responsible for the production and some of the material Natalie Cole has recorded. Jackson shows he is quite a singer himself with some exceptional, classy material including the title song.

**THE CAPTAIN'S JOURNEY**  
LEE RITENOUR—Elektra 6E 136 (7.98)



Ritenour, a veteran of many hours of session work is proficient at various types of music as he shows on his first lp for the label. Lyrics by Patti Austin and Bill Champlin give the lp a depth he has not enjoyed on past efforts.

**BETRAYAL**  
(ORIGINAL SOUNDTRACK)  
Inner City 4001 (7.98)



This score features the first motion picture theme song penned by Janis Ian. The track, "I Need To Live Alone Again," is one of the high points of the lp along with the score penned by noted jazz producer Teo Macero.

**LAST OF THE ROMANTICS**  
ENGELBERT—Epic AL 35020 (7.98)



Engelbert's smooth voice is applied to a diverse selection of material ranging from Stevie Wonder to Elvis Presley to Billy Joel. The ubiquitous "You Light Up My Life" is another inclusion in what should be one of his biggest lps in some time.

**SWEET RIDE**  
SOUTHWEST CONNECTION—Mahagony  
M-1001 (7.98)



A driving rhythm section backed by some funky horns and strings should see this album do well on both the r&b and disco charts. Of particular note is the title track, "Sweet Ride."

**F.I.S.T. (ORIGINAL MOTION PICTURE SCORE)**  
United Artists 897 H (7.98)



The combination of a Sylvester Stallone movie and a Bill Conti score has already resulted in an award winning best selling album for "Rocky" and the combination of those two could repeat its success here.

(Continued on page 33)

# DANCE ACROSS THE FLOOR

# JIMMY 'BO' HORNE

"DANCE ACROSS THE FLOOR"

*The Smash Single* (SSE 1003)

*Is Now The First Album* (SSE 7801)

For

## JIMMY "BO" HORNE

PRODUCED BY CASEY/FINCH

(For Sunshine Sound Enterprises, Inc.)



Sunshine Sound

SUNSHINE SOUND ENTERPRISES, INC. 495 S.E. COURT HIALEAH, FLORIDA 33010

# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ VOTES OF CONFIDENCE—Artists and execs alike may want to check out **Richard Reeves'** political column in this week's Esquire. Reeves has looked into the changes in political fund raising since the enactment of the Federal Election Campaign Acts of 1971 and 1974, and he's found what music biz folks have been predicting for several years: contemporary rock artists, who are allowed to generate the largest sums by far for presidential candidates through a special "donation of services" clause sanctioning benefit appearances, are spearheading an era of increased political influence in the entertainment business.

Particularly noteworthy: Reeves' list of contributors to Gov. **Jerry Brown's** re-election campaign in California, which includes **Neil Bogart** (\$10,000), **Joe Smith** (\$5,000), **Jerry Moss** (\$50,000) and **Jerry Weintraub** (\$5,000). And Reeves also quotes **Jeff Wald's** comments on the outcome of a Brown presidential victory, in which Wald casts his eye on the Democratic National Chairman's seat.

We won't get fooled again?

REVOLT IN PRETORIA: **Chick Rains**, songwriter/performer who makes up half of the **Rains and Harris** duo, is feeling pretty good this week, because one of his songs has been banned in South Africa. Seems the tune, "Easy," which appears as the flip side of the **Oak Ridge Boys'** "You're the One in a Million," is told from the viewpoint of a fellow who marries a girl with an illegitimate child (for shame, for shame). Rains, although he "can't understand why it was banned" because there are no blatantly offensive lyrics, also admits that "it's good to have a little notoriety. My right to stiff in every country was already pretty secure—now this may completely terminate my career." This ranks as Rains' biggest thrill since his "You're the Fingernail Scratching on the Blackboard of My Heart" became the subject of a question on "Hollywood Squares" . . . Talk about thrills: We gather from **Spencer Davis** that **Todd Rundgren's** last night at the Roxy was quite a show. There was a radio simulcast during the first set, as well as lots of video equipment around, but things really started to heat up when Davis himself got up to play harp on Rundgren's "Range Wars." Then came **Hall and Oates** and a version of "She's Gone," then **Rick Derringer** for "Hang on Sloopy," then "Hello It's Me" with everyone, including **Stevie Nicks**. As for Rundgren himself, Spencer says that even after his stint at the Bottom Line, umpteen rehearsals and the Roxy shows in rapid succession, "Todd didn't complain once about anything, even having to do 'Hello It's Me' 89 times."

WE PRINT 'EM, BUT WE CAN'T TAKE ALL THE BLAME: The following item was sent to us by a source who, for his own good, shall remain nameless: "**Eddie Rabbitt**, New Jersey's greatest contribution to the country field, takes success philosophically. Eddie likes to recount the story of the two boll weevils who drifted into the city during the depression years to join the circus. The eldest of the two weevils became a great star while the other, less dexterous insect never got his career off the ground. 'Nobody remembers the famous one anymore,' says Eddie, 'but everybody still talks about the lesser of two weevils.'" Hey, they can't be terrific every week, you guys . . .

TOUR AND RECORD NEWS: **The Brothers Johnson** have just returned from their first tour of Japan; although the Brothers have never had a major hit record there, all five of their gigs were sold out. A&M's **Jerry Moss** flew over for the final date, which happened to be on **George Johnson's** birthday, and he witnessed full-scale bedlam at the concert before the band even got onstage . . . **Quincy Jones'** album "Sounds . . . and Stuff Like That" is shipping gold because of the success of the first single. It's the first time he's had gold right out of the box . . . **The Heaters** will be appearing at the Bottom Line June 12 and 13 with **Cheap Trick** . . . **Crystal Gayle's** "When I Dream" album is due out June 2; the single, "Talking In Your Sleep," will be released at the same time. She'll also be at the Roxy on July 10 . . . We know someone who's heard the **Rolling Stones'** "Some Girls" album, and he says that a lot of people who've been thinking the Stones are completely burned out will be highly suprised by it. Our informant says that by and large the album is "much stronger than 'Black and Blue'" or any of their recent albums for that matter. Certain activist groups are bound to have their eyebrows raised by the lyrics to the title cut, which are something along the lines of "Some girls take my money, some girls take my clothes, some girls take the shirt off my back and

(Continued on page 62)

## NARM Sponsors Internship Program

■ CHERRY HILL, N.J.—A recording industry internship program has been initiated by NARM, created to fulfill present and future employment needs of the industry.

Working with a select group of NARM regular member companies, and two schools which offer courses that solely pertain to the recording industry—Georgia State University and Middle Tennessee State University — the NARM-sponsored recording industry internship program, in its first attempt at bringing company and student together, is seeking quality, not quantity. Students must be provided with the proper environment for learning in an on-the-job situation, as well as close guidance by company personnel. Ideally, the student will have his work experience between his junior and senior year.

The NARM internship program will run from July 1 through August 31, and the total cost to the cooperating company will be \$1,500.

Although in its broadest sense, the NARM internship program was conceived in order to respond to the growing need for an experienced and qualified employee pool for the recording industry, the specific advantages of such a program to the industry are many.

- It will enable NARM member companies to identify and evaluate potential employees.
- Students will have a "hands on" opportunity, in an actual work situation, to reinforce the textbook training he has received in the classroom.
- As the program progresses, the necessity for change and improvement in the participating school's curriculum in recording industry studies, as it applies to the various facets of the industry, will become evident—to the par-

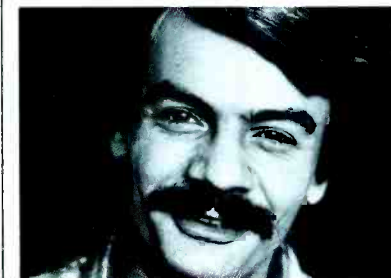
ticipating company and to the student.

• The student's input, broadened by his working experience, will help create these changes, on his return to school. He will be able to contribute to his fellow student the benefit of his practical experience in the field, and will bring a broadened new dimension and view of the industry to his peers during their classroom discussion.

• It is anticipated that the success of the internship program will stimulate the interest of other academic institutions to include courses, as well as degree programs, in the music industry — thereby bringing more competent and well-trained people into the business.

## Williams Joins A&M

■ LOS ANGELES — Gil Friesen, president, A&M Records, has announced the appointment of **Brian Williams** to the post of administrative services manager, A&M/New York and director of advertising, Alta Advertising.



Brian Williams

Williams previously worked three years for Buddah Records/Rainbow Advertising as director of advertising, artist relations and international.

Williams will report to Jimmy Zisson, general manager, A&M/New York, and Bob Reitman, director of advertising and merchandising.

## Famous Writers



**Marvin Cane** (left), president of Famous Music, and **Anne Gardner** (right), Famous director of creative affairs/pop, are shown with **James Mtume** and **Reggie Lucas**, writers of the **Roberta Flack/Donny Hathaway** hit single "The Closer I Get To You." Both writers are signed to the publishing company. The duo's first album, "Mtume," was just released by Epic Records and they have written three new songs for the upcoming Roberta Flack album.





## Meet Tys van Leer. You'll be enchanted.

You'll be intrigued, too. For he's the Tys van Leer who created the rock band Focus. And the Tys van Leer who yodeled with such passion on their hit single "Hocus Pocus."

He's the Tys van Leer who captivated the audience at the 1977 Montreux Jazz Festival.

He's also the Tys van Leer whose classical background as a flutist and as a composer was showcased on the "Introspection 1, 2 and 3" albums.

On his new album, "Nice to Have Met You," you'll meet all these Tys van Leers. And you'll meet some very distinguished new friends of his who are old friends of yours.

### **"Nice to Have Met You."**

JC 35345

The new album by a magical artist.

### **Tys van Leer.**

On Columbia Records and Tapes.



Produced by Ralph MacDonald  
and Tom Scott.



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# Formal Music Business Education Shows Increased Industry Acceptance

By MARGIE BARNETT

■ NASHVILLE — Formal education in the music industry has been around for about five years or more, but has not been officially recognized by industry personnel until recently. Now major companies and organizations are working enthusiastically to support and enhance these academic programs.

"These programs are the way of the future," states Joe Cohen, executive VP of NARM. "As an industry we are growing by leaps and bounds, not only because the product is better and the artist roster is growing, but because we are becoming more sophisticated in how we reach our consumers through advertising, marketing and merchandising. To do that properly in every company you need the people who understand it.

"There is a great need to upgrade the talent that presently exists by development and recognition, but I think there is a further need to find a source of talent — a source of experienced, trained and educated people with some background in the music industry."

Courses relating to the music industry can be found in numerous universities throughout the country. Middle Tennessee State University (Murfreesboro), Belmont College (Nashville) and Georgia State University (Atlanta) are just three such institutions offering degree programs focused primarily on the business aspects of the industry.

"We attempt to familiarize the students on a broad basis with the vocabulary and general workings of the business of music," explains Steve Weaver, director of Georgia State's commercial music degree program, "hoping that this knowledge will be valuable to both themselves and their employers in terms of time."

Geoff Hull, coordinator of MTSU's recording industry management program, feels that the major provides a screening service. "We give the industry a talent pool of young people who are knowledgeable in all aspects of the business, understand the current trends and have a good background in business and management."

Many Nashville businesses are becoming more involved with the educational programs in the area. Frances Preston, VP of BMI Nashville, is on the advisory board of Belmont College's music business division. "We in the music industry have no reason to be other than hopeful

about an inter-relation between academic institutions and the actual business itself," she said. "If this works as planned, it will provide knowledgeable applicants for the many positions which will need to be filled as the inevitable demand increases. We have already absorbed several people from the schools which are offering courses in this field."

"I feel that these students have a remarkable opportunity in front of them," declares Jim Foglesong, president, Nashville operations, ABC Records. "We were just kind of tossed out there to learn every aspect of the business by experience. These students can get a feel for much of the theory and background, but there is an awful lot that can be gotten only by doing the actual work; therefore, I think the internship program is really good."

The internship programs allow students to work for a company part time or full time while earning academic credit. Rick Blackburn, VP, marketing, CBS Records Nashville, has taken several interns. "From a marketing standpoint these internships are mutually beneficial," he indicated, "giving the student a chance to see the inner workings of a record company from within and providing the company with manpower. These students have a vested interest in the industry because it is their major and they really want to learn. I have yet to get a bad intern."

Other companies and organizations have been working with these academic programs on a national level. The NARAS Institute (RW, May 13) accredits universities offering such courses. NARM invites students to its regional meetings and is providing schools with audio-visual presentations and handout materials from the last convention. They have also begun work on a summer internship program for the industry.

Available to students between their junior and senior year, the internship will last 12 to 14 weeks working in a company's home office. Students will apply through NARM, who will screen them, set up interviews and/or send resumes to the companies interested in participating.

NARM's intent is three-fold. First, the student gets a "hands-on" type of experience with a company's entire operation. Secondly, hopes are to steer students into retailing and rack jobbing (though the program is open to any company), giving

merchandisers a chance to evaluate talent they could openly hire in a year; and thirdly, it serves to enhance the university programs.

"As with any other curriculum, reading textbooks and having a teacher discuss it is fine, but it does not answer all the requirements that one would have to understand the business," says Cohen. "We really want to get students more involved in this industry, and there is no replacement for hands-on experience, being involved is what is actually happening in the marketplace."

James Lara, Handleman's VP, corporate development, is involved in developing the company's human resource capability both internally and externally. "We are admittedly proud of the people we have running our facilities and put them through training programs to continually upgrade them, but we recognize that the college graduates coming out are going to run our company in the future and we want to work with the universities in the development of their curricula," he stated.

"We're the professionals in music merchandising, they're the professionals in education. We can tell them what is useful in our industry from our perspective and they will determine how it goes together.

"This will provide us with a great weeding out process. The students graduating from these programs will have a significant amount of base knowledge under their belt and really be ready to go to work. Our need for good people is always critical, it's every company's most critical asset. With these programs the downside potential is zero and the upside potential is unlimited." Handleman representatives are presently on campus to recruit summer interns.

The biggest problem facing these university programs is creating an awareness among the industry itself. As more companies and organizations both large and small become acquainted with them and work with universities in course development and internships, then the great possibilities inherent in such academic training will be enhanced tremendously. "There will come a time," speculates Steve Weaver, "when the music industry will primarily look to programs such as ours to fill their management needs as is the case with other large but perhaps older industries."

## CLUB REVIEW

### Simon's Return Is Stellar

■ NEW YORK—Carly Simon has avoided live performances on stage for years; the lady has simply preferred to remain behind provocative album jackets, instead of having to deal with performance jitters—a phobia she has experienced for years. However, part of a recent tour geared to promote her latest lp "Boys In The Trees," recently brought her to The Bottom Line. The anticipation of finally seeing Carly Simon perform resulted in a packed house at the club and included such notables as Diane Keaton, Billy Joel and Art Garfunkel in the audience.

Anticipation perhaps best characterized the mood of the crowd during her engagement, and Simon very appropriately opened the show with her hit single of a few years ago "Anticipation." The audience loved every minute of it—the nostalgia, the stars, Simon's rich contralto voice — and the show took off.

Warmed up and backed up by David Spinozza and his group (a pleasant surprise to many in the audience), Simon next captured the crowd's attention with her latest hit single, "You Belong To Me." WB recording artist David Sanborn, one of the hottest sax men on the jazz and rock scenes today, accompanied Simon on this tune with his horn. Once again, the audience was taken by surprise. The excitement kept building, and everyone knew it: This was going to be a good gig, only to be topped by an appearance by James Taylor.

And out came James. After a solo performance of "Up On The Roof," he joined Simon on "One Man Woman," and "Devoted To You," one of the closing tunes of the show. At one point, Simon and Taylor started dancing with each other, feeding into more than one fantasy about the music industry's famous rock couple.

Simon's rendition of some of her older songs, including "You're So Vain" and "Nobody Does It Better" proved that her behind the scenes stance, in terms of performing before an audience, has done nothing to deter her ability to captivate an audience with a voice and stage presence that ring of talent. **Sophia Midas**

### Ellis Agency Bows

■ NEW YORK — Steve Ellis has opened The Steve Ellis Agency, with offices at 37 West 57th Street.

Conceived to handle the special contemporary black artist in major venues throughout the United States and Canada, the Ellis Agency represents a diverse roster of clients.

## Carly at The Bottom Line



Carly Simon, whose current Elektra/Asylum album "Boys In The Trees" recently went gold, played a three-night gig at New York's Bottom Line, her first New York club date in six years. On hand after the show were: Carol McNichol, E/A east coast publicity manager; Rip Pelley, E/A national field promotion manager; Joe Smith, E/A chairman; Carly; Ralph Ebler, E/A east coast general manager; and Arlyne Rothberg, Carly's manager.

## Who In The World:

### Peter Brown: Bedroom to Big Time

■ Most careers that start in the bedroom stay between the sheets, but Peter Brown's jumped to the top of the charts.

Several years ago Peter transformed a suburban Chicago bedroom into a makeshift recording studio complete with piano, synthesizer, drums and two dozen percussion instruments. Among the demos Brown cut was his first hit single, "Do You Wanna Get Funky With Me?," which after being produced by Cory Wade went to number one on the r&b charts, top 20 on the pop charts and was the first twelve-inch single ever to go gold. Because of "Do You Wanna Get Funky With Me's" success, *Record World* named Peter Brown Best New R&B Male Vocalist of 1977. Brown's debut album on TK/Drive Records, "Fantasy Love Affair," rocketed up the pop charts.

#### 'Dance With Me'

Then came Brown's second single, "Dance With Me," currently top 20 and bulleting up the charts, and over 20 tour dates in May, June and July with acts like Parliament and Funkadelic. Now Peter Brown's first album is close to gold.

How has Peter Brown achieved so much in so short a time? Ingenuity. Consider the evidence:

At the age of 13 Peter taught himself to play the drums. "I would listen to a lot of records in a very analytical way. I would listen to the drum and bass parts and just figure out what they were doing in relation to the other instruments," he said. Peter then joined a few local bands in his home town of Palos Heights, Chicago.

When he was in high school, Peter decided to join a baton

twirling corps called the Jorgensen Rangerettes. They played rock music instead of the traditional marching anthems. The Jorgensen Rangerettes already had a drummer, so Peter at 16 taught himself to play the piano.

Peter played with the Rangerettes for five years and became the Corps' musical director. He also attended art school (he designed his album's cover) and began composing, accumulating more instruments and buying himself a four track tape recorder so he could play his songs the way he heard them in his head. Peter's bedroom quickly turned into a recording studio and all his time was spent making tapes, overdubbing and perfecting his sound.

At this point Peter sent a tape to TK Records producer Cory Wade. Cory thought Peter showed great promise, but felt that he needed to learn a bit more. So Peter dropped out of school, bought himself a synthesizer, a piano, a drum kit and a dozen percussion instruments and moved into a larger bedroom in his home. After a few months of familiarizing himself with the intricacies of the synthesizer, Peter overdubbed new tracks (violin and bass simulated by the synthesizer and a saxophone part played by a friend) to the tape he'd sent Cory Wade.

This time Cory felt Peter was ready, and he was right. The song, "Do You Wanna Get Funky With Me," was transferred to 24 tracks, and with the addition of background vocals was an instant success.

Now, Peter Brown, the TK/Drive artist who began his career in a bedroom, is watching his music blanket the world.

# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ EASTER AND ALL IT IMPLIES: "Too hot, too long, too loud" was the way the ubiquitous Mr. X described Patti Smith's Saturday night concert at the Palladium. But that same Mr. X, a representative of a conservative element that is drawn to Smith's music, was seen bopping in his seat (the only person in the entire theatre to actually sit down during the show) and admitting afterwards that he had indeed been witness to one of the year's major rock events.

That Smith could make such an impression comes as no surprise. From the outset of her career—meaning from the time she was reciting, or declaiming, her poetry to Lenny Kaye's guitar accompaniment—Smith has been one of rock's most charismatic and unpredictable performers, and one whose identification with her audience, and vice versa, is of a degree comparable only to Bruce Springsteen's relationship to his audience. Although her shows characteristically shift between moments of scintillating brilliance and uncontrolled and enervating egotism, Smith has herself remained true to a vision of salvation through rock music; a vision so strong it often invests the most free-form portions of her set with high intrigue.

With Smith, more than with any other significant rock artist, one accepts brilliance hand in glove with occasional excesses. Here two long "jams," if indeed they can be called such, were simply pointless exercises in noisemaking. But aside from being a commanding stage figure, Smith has developed into quite a good rock singer (or, more correctly, she now takes the time to sing good) and thus was able to rekindle the pre-instrumental noodling excitement.

Smith's band still leaves much to be desired in the realm of technical accomplishment; sometimes it is downright plodding when it should be in high gear. Guitarist Ivan Kral, though, who has quietly come into his own in the last year, is the group's saving grace. Possessed of a fluid, imaginative style and an uncanny sense of timing, he is Smith's greatest ally. If she cuts a figure of Messianic proportions onstage, if her band's sound is oftentimes awesome, it is due in no small part to Kral's support.

What of Mr. X's charges? Well, it was too hot. The moment Smith hit the stage the audience crammed the aisles and was never cleared out; three songs into the set the Palladium was like a sweatbox. Too long? The jams certainly could've been cut in half to splendid effect; but Smith, as we have indicated, rose above the more dolorous moments. Too loud? Only to the uninitiated, which Mr. X isn't.

HUH? Is Tommy Mottola going to have his own record label and will it be distributed by a major record company? Sources say yes.

From Los Angeles comes a report that Tim Curry's solo album, "Read My Lips," for A&M Records, is nearing completion with Curry and his production team headed by Bob Ezrin and including Michael Kamen, Brian Christian and Richard Wagner set for a final go in the studio. Joe Venuti, Max Kaminsky, Allan Schwartzberg, Lee Michaels and Wagner are among the heavyweights backing Curry, but no doubt the real stars of the album will be the pipes and drums of the 48th Highlanders, a gargantuan orchestra and the entire British Navy. We contacted Ezrin for his comments on the project but, brevity being the soul of wit, couldn't allot the 14 extra pages needed to encompass his intellectual breakdown of the Curry LP. Look for them in serial form some time next year in the Oklahoma Daily, student newspaper for the University of Oklahoma, which has been hard up for good rock and roll news since you-know-who graduated . . . Jimmy Iovine is producing Mark Farner's second Atlantic album at the Hit Factory . . . Bonnie Raitt's Palladium benefit for the Supporters of Karen Silkwood was an economic as well as artistic success as over \$16,000 was netted from the one performance. Joining Raitt on stage were Michael Franks, James Taylor and Carly Simon, and John Hall. Ron Delsener produced the affair, and took no fee.

SOFTBALL NEWS: Well, the season got off to such a disastrous start last week that Coach Slash and the boys decided to move opening day back one week to the game against hated arch-rivals the Atlantic Heavies. As for the previously announced season opener against equally-hated arch-rivals Queens Litho, it was fraught—fraught say we—with bad calls, errors, bad calls and more bad calls. "Ol' Rag-arm" hurled both fastballs and obscenities; "the Barber" grabbed 'em by the short hairs with his invective; and Carl "Li'l Skeeball" Skiba, making his second triumphant return to the lineup, narrowly missed immediate induction in the Flashmakers' Hall of Fame when, against all odds, he failed to erupt, in a bat-hurling temper tantrum after gaz-

(Continued on page 79)

# RECORD WORLD SINGLE PICKS

**THE MARSHALL TUCKER BAND—**  
Capricorn 0300



**DREAM LOVER** (prod. by Stewart Levine) (writers: Eubanks-McCorkle) (Marshall Tucker/No Exit, BMI) (3:12)

Comparisons with ARS's "Imaginary Lover" are inevitable—where that song is mellow and a bit spooky, this MTB single rocks out from the start with the band's usual, crisp guitar and flute work. It's an original tune, not the Bobby Darin hit.

## SONG OF THE WEEK

### AUTOMATIC LOVER

(writers: Gary & Patty Unwin) (Martin-Coulter, ASCAP)

**DEE D. JACKSON—**AVI 211 (prod. by Patty & Gary Unwin) (3:55)

**SYLVIA—**Vibration 576 (prod. by Sylvia Robinson, Vinnie Cass & Ralph DeLiz) (3:42)

The subject is a love duet between a woman and a computer, with the "computer" handling half the vocals and much of the lyrical interest. Jackson's version is already a top five hit in the U.K., and Sylvia's interpretation is similar, with perhaps a bit more of the humorous and theatrical to it.

**HELEN REDDY—**  
Capitol 4582



**READY OR NOT** (prod. by Nick DeCaro) (writers: Keller-Dilena) (United Artists, ASCAP) (3:35)

In what may be her most r&b-oriented single to date, Reddy sings an appealing, mid-tempo love song that could get disco and r&b radio play as well as her accustomed pop attention. It has a smooth, "adult soul" sound of the sort associated with Diana Ross.

**KISS—**Casablanca 928

**STRUTTER '78** (prod. by group & Sean Delaney) (writers: Stanley-Simmons) (Kiss/Cafe Americana/Gladwyne, ASCAP) (3:19)

Kiss remade this song from their first album for the new "Double Platinum" set; it still rocks with authority, with Ace Frehley's guitar standing out.

**GAP MANGIONE—**A&M 2053

**MELLOW OUT!** (prod. by Larry Carlton) (writer: Mathieson) (LMNOP/Pal Dog, ASCAP) (3:21)

Despite the title, Gap Mangione's single is anything but mellow—it's a hot, quick instrumental with impressive guitar and keyboard solos.

**JOHNNY CASH & WAYLON JENNINGS—**

Columbia 3-10742

**THERE AIN'T NO GOOD CHAIN GANG** (prod. not listed) (writers: Bynum-Kirby) (Tree, BMI) (3:15)

This collaboration seems bound to produce a country hit with this uptempo prison song—the tune, and the celebrity of the singers, merit pop play.

**JACKIE DE SHANNON—**

Amherst 733

**YOU'RE THE ONLY DANCER** (prod. by Jim Ed Norman) (writer: De Shannon) (Halwill/Plain and Simple, ASCAP) (2:43)

De Shannon's last single flirted with the top 100, and this follow-up, the title track from her latest album, should do well with pop and a/c stations.

**VICKI SUE ROBINSON—**

RCA 11280

**FREEWAY SONG** (prod. by Warren Schatz) (writers: Robinson-Melotti) (WPN, ASCAP) (3:31)

Robinson slows the pace here, although an interesting rhythm still underpins this ballad. Her singing has never been better, and the message is a good one.

**ASTRUD GILBERTO—**Image 3051

**THE GIRL FROM IPANEMA** (prod. by Vincent Montana Jr. & Astrud Gilberto) (writers: Jobim-Moraes-Gimbel) (Dutchess, BMI) (3:16)

The song that highlighted the Brazilian dance craze of the early sixties could repeat as a hit in Gilberto's disco version. The new tempo works well.

**THE DRAMATICS—**ABC 12372

**STOP YOUR WEEPING** (prod. by Larry J. Reynolds) (writer: Reynolds) (Groovesville, BMI) (3:56)

The addition of a track of a woman crying provides an unusual touch to this well-crafted r&b and pop stations.

**THE MIKE CURB CONGREGATION—**

Warner-Curb 735

**WILL YOU LOVE ME TOMORROW** (prod. by Michael Lloyd) (writers: King-Goffin) (Screen Gems-Columbia, BMI) (3:05)

With a Dave Mason version also just released, this Shirelles-Gerry Goffin-Carole King standard is hot again. A female lead vocal dominates this one.

**ROUNDTREE—**Omni 5502

(Island)

**GET ON UP (GET ON DOWN)** (prod. by K. Lehman) (writers: Lehman-Boston-Covington) (Terra Firma/Darian, BMI) (3:43)

The second release on Island's r&b-oriented label is a rhythm record designed for dancing. The touch is light, with good female group vocals.

**EXILE—**Warner-Curb 8589

**KISS YOU ALL OVER** (prod. by Mike Chapman) (writers: Chapman-Chinn) (Chinnichap, BMI) (3:20)

This latest Chapman-Chinn production is a mid-tempo pop-rock record with a sort of Foreigner feel; it never rocks too loudly, and could reach several formats.

**WILSON PICKETT—**Big Tree

16121 (Atlantic)

**WHO TURNED YOU ON** (prod. by Rick Hall & Don Daily) (writer: Wilkins) (Fame, BMI) (3:38)

Pickett's Big Tree bow shows him to be in fine vocal form, with a new, rough r&b tune that fits in well with his style. It could put him back on top.

**BILLY SWAN—**A&M 2046

**HELLO! REMEMBER ME** (prod. by Booker T. Jones) (writer: Meaux) (Crazy Cajun, BMI) (2:54)

Swan's rockabilly style adapts well to a New Orleans song, as the artist's A&M debut shows. There's his usual laconic humor present, and some fine horns.

**GLORIA GAYNOR—**

Polydor 14472

**THIS LOVE AFFAIR** (prod. by Tan) (writers: Gaynor-Johnson-Stewart) (Wazuri, BMI/Gloria Gaynor, ASCAP) (2:42)

This single is a bit slower than most of Gaynor's past records, but the dance tempo is still present. Her vocal work here ranks with her best.

**POUSETTE-DART BAND—**

Capitol 4590

**STAND BY ME** (prod. by Hank Medress & Dave Appell) (writers: King-Leiber-Stoller) (Trio/Belinda/ADT, BMI) (3:19)

The Ben E. King standard, on the charts several times since the '61 original, could well be a pop and a/c hit for this Boston band. It's mellow, rather quiet.

**THE SOFTONES—**H&L 4697

**THAT'S WHAT LOVE CAN DO** (prod. by Landy McNeal) (writers: Norman-Nissenson) (Boca/Jenimmy/Raton/Roner, ASCAP/BMI) (3:26)

This male r&b vocal group has a sort of Motown sound, and the crisp production here makes that quality stand out. The song is a strong one.

**RAINBOW—**Polydor 14481

**LONG LIVE ROCK 'N' ROLL** (prod. by Martin Birch) (writers: Blackmore-Dio) (Thames Talent, BMI) (2:58)

The title track from Ritchie Blackmore's band's new album is a high-energy, fast-paced, hard rock song with an anthem-like quality to it. It roars.

**LEN BOONE—**Chrysalis 22227

**LOVE WON'T BE DENIED** (prod. by Roger Watson) (writer: Boone) (Rare Blue, ASCAP) (3:05)

Boone, who is best known for songs he's written for others, could have his own hit with this falsetto, Bee Gees-ish dance tune with a good hook.

**SWEET CREAM—**

Shadybrook 1044

**I DON'T KNOW WHAT I'D DO (IF YOU EVER LEFT ME)** (prod. by the Wizards) (writers: Barnes-Hall) (Bach-To-Rock/Wig Out/Son Mike, BMI) (3:38)

This female vocal group could score an r&b hit with this mid-tempo love song, good for dancing and, because of the vocals, a good listening record.

**EDDIE McLOYD—**Spring 182

(Polydor)

**BABY, GET DOWN** (prod. by Millie Jackson & Billy Nichols) (writer: Williams) (Bill-Lee/Gaucha, BMI) (2:59)

That's McLoyd, not Floyd, but this artist can handle a mid-tempo soul tune as well as his like-named competitor. An unusual string arrangement helps.

**LEW KIRTON—**Alston 3739 (TK)

**NEW YORK CITY** (prod. by Clarence Reid & Freddy Stonewall) (writers: Reid-Clarke) (Sherlyn, BMI) (3:37)

This is an old-style soul ballad in the best sense of the term. Kirton sings it slowly and with feeling, and the story is one that many should like.

# MORE MILSAP MAGIC

## ONLY ONE LOVE IN MY LIFE

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You've been waiting and it's finally here.  
The new Ronnie Milsap single.

Debut:

BB 32•

RW 39•

CB 25•

To all of you in Radio and Retail  
who made this debut possible —  
a very sincere Thank You.

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RCA  
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## Arista Fetes Patti Smith



Arista recently hosted a series of celebrations on both coasts to fete the Patti Smith Group, who are currently riding high with their "Easter" lp and the "Because The Night" single. Shown in the photos shot at the Los Angeles party at Le Dome are, from left to right, clockwise: Patti performing in L.A.; Dan Melnick, in charge of worldwide production for Columbia Pictures, Arista president Clive Davis, Jennifer Warnes, and Al Stewart; Patti and Phil Spector; and Rick Dobbis, Arista's VP/artist development, Rochelle Staab, KISS-FM's program director, Richard Palmese, Arista's VP/promotion, and Michael Lippman, Arista's VP/west coast operations.

## Gilbert Joins Private Stock

■ NEW YORK—Lynn Gilbert has been appointed national singles promotion manager at Private Stock Records. Her responsibilities will include overall supervision of coast-to-coast singles promotional activities, as well as acting as liaison with the label's distribution and promotion field force. She will report to David Carrico, vice president for promotion and product development at Private Stock.

Ms. Gilbert's appointment as national singles promotion manager marks her return to Private Stock, where she had previously worked as national promotion coordinator in 1975-76.

Immediately prior to rejoining promotion manager for New York City and Philadelphia at EMI/America.

## Epic Ups DiCesare

■ NEW YORK — Al DeMarino, director, artist development, Epic, Portrait and Associated Labels, has announced the appointment of Debbie DiCesare to coordinator, artist development, Epic, Portrait and Associated Labels.

In her new position, DiCesare will be responsible for field coordination of itineraries, assessing costs for low ticket price concerts with radio stations, and assisting in television booking for E/P/A artists on the east coast. She will also act as a constant liaison with key agents and manager. She will report to DeMarino.

DiCesare joined CBS in 1974 in the law department, and since 1976 has been in the E/P/A artist development department.

## Tom Robinson Band Plans American Tour

■ LOS ANGELES — Concurrent with the release of their first Harvest (distributed in North America by Capitol) album, "Power In The Darkness," The Tom Robinson Band will make their North American debut with a showcase tour between June 7 and 17.

In concerted effort to build upon and spread wider the early North American support TRB has enjoyed, Harvest/Capitol is including a special 12" 33 1/3 LP containing the six pre-LP tracks—plus the "B" side, of their latest English single—in the North American release of "Power In The Darkness." Set for release May 30, the 17-song Harvest/Capitol "Power In The Darkness" package will list for \$8.98, a dollar more than most single-disc LP releases, making the package even more attractive.

## 'Rock Concert's' Fifth



On Saturday June 3, at 1:10 a.m., WNBC-TV will present the fifth anniversary show of Don Kirshner's "Rock Concert." Starring on the show will be the Allman Brothers Band, George Benson, George Carlin, Natalie Cole, the Commodores, Billy Crystal, Fleetwood Mac, Billy Joel, Elton John, Kansas, KC and the Sunshine Band, Robert Klein, Barry Manilow, Steve Martin, Rod Stewart, John Travolta and Jimmie Walker. In the picture above, Kirshner (center) is shown with the members of Fleetwood Mac.

## Columbia To Release 'War of the Worlds'

■ NEW YORK — "War of the Worlds," the first musical version of H.G. Wells' classic science fiction account of Earth's takeover by the Martians, has been set for June release on Columbia Records.

The two-lp set was produced, composed, orchestrated and conducted by Jeff Wayne (for O.R.P.) in the 48-track facilities of Ad- vision Studios in London. More than two years in the making, "War of the Worlds" is the first in a series of works by Jeff Wayne and his father Jerry Wayne, executive producer of the album, and theatrical producer, writer, and former recording artist in his own right.

Leading the cast of "War of the Worlds" is Richard Burton as the British journalist whose narration (adapted by Doreen Wayne from Wells' original story) provides the album's dramatic plot-line.

The half-dozen songs that complement the narrative bring together the vocal talents of Justin Hayward (of the Moody Blues); Julie Covington (of "Godspell," "Rock Follies," and "Evita"); David Essex; Phil Lynott (of Thin Lizzy); and Chris Thompson (of Manfred Mann's Earth Band).

The instrumental underpinning that is the musical fabric of "War of the Worlds" is supplied by guitarists Chris Spedding and Jo Partridge, bassist Herbie Flowers, Ken Freeman on keyboards and synthesizers, drummer Barry Morgan, percussionist Barry Da-Souza, Roy Jones, and Ray Cooper, and George Fenton on tar, santir, and zither.

Accompanying the album will be a 16-page booklet containing the script and song lyrics. The eight full-color paintings (which further complement the narrative) were conceived by artists Michael Trim, Peter Goodfellow, and Geoff Taylor; art director John Pasche also designed the cover logo for "War of the Worlds."

In addition, the North American premiere of "War of the Worlds" will be heard on Sunday, June 18—one day before the album's release—in a 90-minute broadcast via the "BBC Rock Hour," syndicated to 150 radio stations in the United States.

## Von Blomberg Joins Polydor

■ LOS ANGELES — Arthur von Blomberg has joined Polydor Incorporated's artists and repertoire department, according to Hal Yoergler, Polydor's vice president, artists and repertoire/west coast.



# Karla Bonoff: You just can't ask for more.

Karla Bonoff has just returned from her triumphant 45-date tour with Jackson Browne, where hundreds of thousands responded ecstatically to her remarkable talents as a songwriter and performer.

And now, "Someone to Lay Down Beside Me." It's already a Karla Bonoff classic song, and quickly becoming a Karla Bonoff hit single. From one of the year's most widely acclaimed and best-selling debut albums, "Karla Bonoff."\* PC 34672

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3-10751  
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#### Karla Bonoff

including:  
Someone To Lay Down Beside Me  
Home/Lose Again/I Can't Hold On  
Isn't It Always Love



Produced by Kenny Edwards. Engineered by Greg Ladanyi.

\*Also available on tape.

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# Michael Ochs Archives Tells It Like It Was

By SAM SUTHERLAND

■ LOS ANGELES—With rock 'n' roll still healthy in its third decade, and movie and television producers continuing to eye the style's audience as a new market for box office exploitation, the demand for research expertise, as well as photos, masters and related memorabilia is on the rise. Yet despite its comparatively recent vintage, rock 'n' roll proves a frustratingly elusive topic due to the lack of comprehensive files at most labels.

That's the view of Michael Ochs, a veteran music industry publicist and former manager who has found a new career through his long-term hobby of collecting rock artifacts. The Michael Ochs Archives, named originally through a good-natured joke made by a west coast editor, has since grown in both size and notoriety, and Ochs, who has been involved with retrospective rock anthologies for a number of labels, now finds his services as a research consultant and source of photo coverage are equally viable.

"It started when I first came out to work for Columbia in 1969," Ochs recalled. "I realized a lot of records were becoming impossible to find, so I began building up my own collection. Photos were even more scarce, so, being a '50s fanatic, I began collecting more just to make sure they were available." As his files grew, Ochs was contacted by fanzine publishers and rock journalists seeking material no longer available from record companies. "Originally, I began doing it as a free service to other writers," he added, "but now requests are coming from any number of different quarters in the entertainment business itself."

To the original requests for photos to be used in magazine and tabloid formats, Ochs saw interest spread to the growing field of rock books. Thus far, his files have been cited in a Beach Boys biography, Irwin Stambler's Encyclopaedia of Pop, Rock and Soul, Rolling Stone's History of Rock 'n' Roll, a biography of Sam Cooke and other titles. Magazines using his material have included *RW*, Rolling Stone, Cream, Playgirl, US, Village Voice, Bravo (Germany), L.A. Free Press, Country Music and Guitar Player.

More recently, though, Ochs has seen dramatic growth in the potential uses for his archives in film and video applications. Since his first television assignment for a prime time Dick Clark special, he has eyed that field more regularly and is currently working on a Rick Nelson television

special; Comeback, an American International series expected to go into syndication later this year; and Heroes of Rock 'n' Roll, produced by 20th Century Fox and due for ABC network airing next winter.

Ironically, Ochs' fortune is now benefitting from what he has long seen as a chronic music industry problem. "A disregard for history is common in all the commercial arts," he explains, "not just the music business. It seems like every company I've been at where I've established a dead file of photos, bios and press, has since thrown it away, although some labels are better than others in that respect. Capitol, for example, still keeps a good dead file."

Even where material has been preserved, access can be difficult, he notes. Changes in executive hierarchy can lead to a situation where requests for existing historical data are denied because incoming staff haven't researched their own files. Then, too, the perishability of the best-maintained files enters the picture.

"When Atlantic began making a movie on the label's history and they contacted me saying they needed pictures, I couldn't believe it," says Ochs, "because I knew that Jerry Wexler and Ahmet Ertegun were both collectors themselves. That's how they got started in the business. But it turned out that they had asked Popsie, the New York photographer, to store all their shots over the years, and then a fire wiped out much of his studio. They lost half of those shots."

Ochs sees the growing interest in rock films, and the greater emphasis on using rock source material rather than conventional film scores, as encouraging trends because of the new demand for

historical background material. The proposal of a music industry archive here is also an overdue move, he feels, but he also warns that some labels continue to lose track not only of pictures, bios and other memorabilia, but of masters as well. "Master recordings aren't being retained as carefully as they could be," he notes, "so that if the remaining commercial pressings on a title are exhausted, these records can actually be lost."

Ochs, who has supervised a number of Vee Jay re-releases recently, has also prepared anthologies for UA, Capitol and Bang, and has also worked on individual projects as consultant or archivist for ABC, Warner Bros., King, Original Sound, Atlantic, A&M, Solid Smoke and Janus.

Since expanding his services beyond its original freebie status, and his clientele beyond rock writers, he has introduced a rate structure based on type of use, an approach he compares with The Bettmann Archive. Inquiries have also forced him to abandon his home address as the official site of the Archives, which he now handles separately through a post office box.

With 30,000 albums, 20,000 singles and several thousand rare photos, Ochs says his files are still growing rapidly. Even so, he notes that he has thus far restricted use to material released before the late '60s. "I'm not competing with those photographers whose current files cover the '60s and '70s. Right now, I'd rather concentrate on the harder-to-find material."

The Michael Ochs Archives can be reached at P.O. Box 455, Venice, Ca. 90291. Phone is (213) 396-0202.

## CONCERT REVIEW

### Be Bop Rocks The Shrine

■ LOS ANGELES—True to its title, Be Bop Deluxe provided more than standard concert fare at a headlining date at the Shrine Auditorium this April. Featuring an eclectic approach, best defined as art-rock enlivened by flashy boogie-blues riffs, the four-man band's techno-rock future shock inflections are purely intentional, relating to leader/guitarist Bill Nelson's recurring vision of a world in which man is rendered subservient to his own intentions.

Nelson dominated the set with licks that shifted from fluid to fierce and back again. His evocative vocals were mercifully free of the detachment common to many art rockers. Framed by ensemble arrangements of unswerving instrumental acuity, his lyrical forays into speculative fiction and elegant angst were starkly impressive. Staging was simple—unlike last year's screen backdrops of ominous scenes from Fritz Lang's "Metropolis"—with multi-colored lights used to accentuate harmonic tension and transition.

Opening with "New Precision" from its latest Harvest lp, "Drastic Plastic," the band lent consistent musical expertise to a close to two-hour set that showcased six additional cuts from "Drastic Plastic," interspersed with staples from earlier albums. Surprises included two songs from a forthcoming album, "Speed Of The Wind," replete with mystery and a haunting vocal, and "Love Is Immortal," a ballad blending Nelson's folk-flavored acoustic guitar with rich harmonic textures and Andy Clark's keyboard versatility. After a searing rendition of "Love In Flames," during which Charles Tumahai and Nelson traded bass and guitar riffs, Be Bop Deluxe was brought back for an encore by the crowd.

Horslips, an Irish folk, rock'n'jig quintet, opened the show with a rousing collection of contemporary Celtic aires. Arrangements were brisk and imaginative, and the material was infectiously delivered, earning an enthusiastic response from the audience. Geographic proximity, dedication to the transmission of the oral tradition, and a leaning toward rock music contribute to an electrified repertoire of heroic balladry, joyous jigs, and all manner of pagan historical esoterica. Although Horslips has released several well-received albums over the past few years, selections were drawn mainly from its two Amherst-distributed DJM lps, "The Book Of Invasions" and "Aliens," both of which are conceptual song cycles based on authentic Gaelic myth.

Stephanie Embrey

## 'Almost Summer' Time



Mike Love and Celebration have been performing benefits and free concerts in major cities across the U.S. in connection with their recently released original soundtrack lp for MCA Records, "Almost Summer." The title track, written by Brian Wilson, Mike Love and Al Jardine of The Beach Boys, is currently bulleting up the national charts as a single. Shown during a promotional visit to New York's radio station 99X are (from left): Dick Sloane, 99X; Barry Goodman, MCA New York promotion; Charles Steiner, 99X News; Bobby Rich, program director of 99X; Roxy Myzal, music director of 99X; and Bob Sisco, 99X.



MAY 27, 1978

# RECORD WORLD SINGLES CHART

## BMI: THE TOP 15 OF THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)			WKS. ON CHART
MAY 27	MAY 20		
<b>1</b>	<b>2</b> WITH A LITTLE LUCK WINGS Capitol 4559		9
<b>2</b>	<b>1</b> TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693		11
<b>3</b>	<b>4</b> YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891		9
<b>4</b>	<b>6</b> SHADOW DANCING ANDY GIBB/RSO 893		7
<b>5</b>	<b>3</b> THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463		15
<b>6</b>	<b>7</b> ON BROADWAY GEORGE BENSON/Warner Bros. 3542		12
<b>7</b>	<b>5</b> NIGHT FEVER BEE GEES/RSO 889		17
<b>8</b>	<b>9</b> FEELS SO GOOD CHUCK MANGIONE/A&M 2001		18
<b>9</b>	<b>10</b> IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459		14
<b>10</b>	<b>15</b> IT'S A HEARTACHE BONNIE TYLER/RCA 11249		10
<b>11</b>	<b>8</b> IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884		15
<b>12</b>	<b>17</b> USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS)		6
<b>13</b>	<b>14</b> DISCO INFERNO TRAMMPS/Atlantic 3389		15
<b>14</b>	<b>16</b> BABY HOLD ON EDDIE MONEY/Columbia 3 10663		15
<b>15</b>	<b>18</b> BAKER STREET GERRY RAFFERTY/United Artists 1192		7

What the world expects from the  
world's largest music licensing organization.

# BMI

## Columbia Fetes Tys Van Leer



Columbia Records recently hosted a luncheon in New York for Tys Van Leer, whose album, "Nice To Have Met You," was just released. The lp was produced by Ralph MacDonald. Pictured are, from left: (sitting) Bruce Lundvall, president, CBS Records Division; Tys Van Leer; (standing) Dr. George Butler, VP, jazz/progressive a&r; MacDonald; Bob Sherwood, VP, national promotion, Columbia; Joe Mansfield, VP, marketing, Columbia; Hans Cleuver, manager; and Jim Fishel, manager, Columbia east coast a&r.

## Casablanca Ships Second Sampler Package

■ LOS ANGELES — Casablanca Record and FilmWorks has shipped the second edition in its "Return To Casablanca" series of sampler albums, eight track and cassette tapes designed for in-store play. The specially boxed package, which features the music of Casablanca, Millennium, Parachute and Chocolate City recording artists, also contains an informational booklet on the labels' current and upcoming product.

As in the case of the first "Return To Casablanca" edition, the new package contains two records, two cassettes and two eight tracks, including an lp devoted entirely to the soundtrack of "Thank God It's Friday," the new motion picture production from Motown and Casablanca. The lp features the music of Donna Summer, The Commodores, Diana Ross, Paul Jabara and Love and Kisses, among others.

Also featured are Kiss, Patrick Juvet and D. C. La Rue.

## Alexenburg Names Pete Gidion Promo VP

(Continued from page 3)

clusive interview last week that he chose Gidion for his "expertise as a promotion man, his energy and his enthusiasm as well as the relationships he has established with radio people and managers." Alexenburg went on to say that he is "very excited" to have been able to hire Gidion for his new company because his "performance in the field of promotion is enviable and his reputation in the music and radio community is of the highest level.

"Being a former promotion man myself, I look forward to working with him and building a professional team. I will always take a special interest in promotion and I feel that Peter Gidion is a team leader."

Gidion revealed to *Record World* that he is in the process of

## ATI Names Phillips VP, Finance & Admin.

■ NEW YORK — Jeff Franklin, president of American Talent International, has announced that Mark Phillips has been named vice president—finance and administration.



Mark Phillips

Carol Kaelin has been appointed controller and will report directly to Phillips, who will now supervise all accounting, finance and personnel activities.

Phillips has been with the talent agency since its inception in June, 1970. He has been treasurer of the firm and will continue in that capacity as well.

assembling a "professional" promotion staff that will include five regional directors as well as approximately 19 additional people. "We are looking for promotion professionals who are not only into rock and roll but all areas of the music business," he said. "This will be a full line company which will encompass, white, black and country music—everything." Gidion went on to say that further announcements regarding personnel will be made in the "coming four, five, six weeks" and he expects a high quality of people to build a solid nucleus for the new company.

Alexenburg and Gidion will both be temporarily based at MCA's 445 Park Ave. New York address until a location for their new office has been selected.

# AM ACTION

By CHRISTY WRIGHT

■ **Bob Seger** (Capitol). Bob has a hit not only with top 40 stations but with adult contemporary stations, adding older audiences to his rock fans. This week's adds are WFIL, WCOL, WMET, WOKY, Q102, KHJ, WNOE, TEN-Q, KYA, WBBF, WNDE, WAIR, WBSR, KIIS-FM, KAAV. Moves are 25-10 WQXI, 7-5 WDRQ, 6-2 CKLW, HB-26 WKBW, HB-30 96X, 27-24 13Q, HB-24 WRKO, 28-26 KFRC, 29-26 WPGC, 27-23 Z93, 40-30 WLAC, 29-21 WMAK, 25-17 WZZP, 25-18 WCGL, 30-27 KSLQ, 37-22 KXOK, 30-24 WSAI, HB-23 KSTP, HB-23 KJR, 26-19 B100, 26-21 KLIF, HB-30 KTLK, 24-20 KFI, 35-33 KILT, HB-25 KING, 17-13 94Q, 30-25 WCAO, HB-31 WVBF, 21-19 WZJU, 25-22 KBEQ, 25-23



Bob Seger

14ZYQ, 29-24 WPRO-FM, 24-21 KYNO, 32-29 KDON, 28-13 KAYS, 25-21 WTIC-FM, 23-15 WHB, 27-20 KXX106, 24-18 WISE, HB-28 WBBQ, 30-24 WRFC, 29-25 WCGQ, HB-32 WGLF, 22-16 BJ105, 21-19 WRJZ, 27-22 WANS, 27-25 WSGN, 25-21 WHHY, 24-21 WFLB, 27-19 WAUG, 26-23 WSGA, 29-20 WOW, 19-17 KFYZ, 28-23 WSPT, HB-28 KKLS, 26-23 KJRB, HB-24 WJBQ, HB-23 WJON, HB-22 KXXL, 24-20 WGUY, 24-19 KTOQ, 28-26 WEAQ, 28-23 KEWI, HB-24 KKO, 30-26 KAFY, 28-25 KCBQ, 33-27 K100, HB-34 KNOE-FM, 39-31 KAKC, 27-21 KIIX, HB-27 KIMN, 17-13 KELP.

**Barry Manilow** (Arista). This song is taking large jumps where it is being played in major market and secondary stations. Really came through this week with adds at WKBW, WQAM, WLAC, WOKY, KSLQ, KHFI, KIMN, KLEO, K100, 14ZYQ. Jumps are 6-5 94Q, 15-9 WCAO, 21-12 WZZD, 23-21 96X, 26-20 13Q,



Seals & Crofts

HB-24 WPEZ, 29-27 WHBQ, 16-21 WQXI, 18-15 Z93, HB-28 WMAK, 36-22 WZZP, 26-16 WGCL, 26-24 WMET, 23-15 WDRQ, 27-18 CKLW, 29-24 KDWB, 39-36 WTI, HB-35 WNOL, 25-17 WIFI, 28-20 KDON, 31-25 WAVZ, 16-10 WNDE, 16-10 WHB, 29-25 WISE, 30-27 WBBQ, 26-21 WRFC, 27-24 WCGQ, 23-19 WAAY, 25-15 WANS, 15-13 WSGN, 37-34 WBSR, 29-24 WAUG, 16-14 WSGA, 19-17 WOW, 24-22 KKLS, HB-25 KKO, HB-33 KAFY, HB-27 KNOE-FM, 30-28 KNDE, 33-29 KTFX.

**Seals and Crofts** (WB). This song has been out for a long time but is now looking quite strong with station movement and additions. This week's adds are WPEZ, WQXI, WMAK, KDWB, WNOE, KLIF, TEN-Q, MVBF, WTIC-FM, WHHY, KEWI, KCBQ. Moves are 20-18 WFIL, 16-13 Y100, 21-18 WQAM, 24-22 96X, 30-28 13Q, 29-27 WRKO, 44-41 KXOK, 28-26 WSAI, 22-19 KSTP, 33-30 WTI, 26-23 KTLK, 22-16 WPRO-FM, 22-16 KYNO, 18-15 KDON, 23-17 WAVZ, HB-27 WNDE, 20-17 KXX106, 19-16 WISE, 28-25 WBBQ, HB-32 WRFC, HB-29 WAAY, HB-27 WRJZ, 26-24 WORD, 15-12 WANS, HB-28 WSGN, 35-31 WBSR, HB-28 WAUG, HB-21 WOW, 22-19 WSPT, 26-24 KKLS, HB-25 WJBQ, 23-19 KJON, 14-7 KKXL, 17-15 WGUY, HB-26 KTOQ, 29-24 WEAQ, HB-28 KAFY, 28-22 KNOE-FM, 30-26 KAKC, 32-27 KTFX, HB-29 KIMN, 28-24 KELP.

**Steve Martin** (WB). "King Tut." One of the funniest men in the business today has another single out that a lot of people are jumping on. This exciting kinda guy was added this week to Y100, 96X, KFRC, KSLQ, KRTH, K100, KNOE-FM, WBBQ, KJRB, KEFM, and is on Z93, WNLT, WNBC, WZJU, WBSR, WAAY, WAVZ, WTIC-FM, KAKC.

**Frankie Valli** (RSO). "Grease." This song was  
(Continued on page 62)

## Performers' Right Testimony (Continued from page 3)

dealing with the bill.

However, the statement by Ky P. Ewing, Jr., deputy assistant attorney general, was considered more bark than bite, since he chose to point out specific weaknesses his office found in the bill rather than opposing it outright.

Ewing, who heads the department's anti-trust division, expressed three major areas of concern. First was that the creation of new property rights, in his view, would impose "increased costs on users who will be required to pay the compulsory license fees," costs that "will ultimately be passed on to the public."

However, he added that the costs "should be balanced against the benefits which are expected to be derived from the current system of compensating record companies and performers in the marketplace."

Ewing's second concern was that record companies and performers "who are most successful" are also likely to receive an equally large proportionate share of the compulsory license fees. However, he backed off from a rejection of that part of the Danielson bill (H.R. 6063), saying that the "resolution of this income distribution issue is essentially a balancing of equities on which we express no ultimate view."

This kid-gloves, leave-it-to-the legislative-branch point of view is taken as a substantial shift from previous Justice Department statements on the performance rights issue, notably from that agency's opposition to the 1975 Senate bill proposed by Sen. Hugh Scott.

The Justice Department's shift is likely due in part to an awareness of the recent economic study and research on such a new bill done by the staff of Register of Copyrights Barbara Ringer, much

### Mack in Philly



Big Tree recording artist Jimmie Mack, currently in the midst of his debut national tour as a solo artist, recently played a date in Philadelphia—where he was greeted backstage by a full contingent of area radio personalities. Mack's first solo album is titled "Jimmie Mack," and its first single pick is, "There Was Love" b/w "Play With Love." Shown backstage at Philadelphia's Irvine Auditorium are, from left: (back) WYSP assistant program director Jerry Abare, Atlantic local promotion rep Rick Alden, program director of Boston's WCOZ Tommy Hedges, WIOQ program director Alex Demers, and WIOQ deejay Harvey; (front) Atlantic northeast regional album promotion/artist development manager Steve Leeds, WIOQ music director Helen Leicht, Michael Hektoen of the TWM management company, Jimmie Mack, WMMR music director April Feld, and Lindsey McCall of TWM.

of which attempts to fill in or modify sketchy aspects of the Danielson bill.

Also of concern to the anti-trust division Justice official were the bill's provisions that would provide blanket immunity from the "prospection of antitrust laws of copyright owners and performers in the collection and distribution of the compulsory license fees."

#### Immunities

Ewing said he knew that the

Copyright Act contains similar antitrust immunities in the cable television, jukebox and public broadcasting areas, and said that in all of these areas, exemptions are generally disfavored because they "remove a barrier to anti-competitive behavior," a polite way of hinting at the future possibility of what he later termed "collusion among claimants," perhaps meaning agencies such as ASCAP, BMI and others.

"The immunity conferred in the bill," Ewing said, "could arguably extend beyond the mere aggregation of claims" and equitable distribution of the license fees, fostering possible "agreements intended to injure certain claimants."

"Parties injured by such anti-competitive conduct, he added, "should not be deprived of their recourse to an antitrust suit in the absence of some compelling justification."

#### Other Witnesses

In addition to the Justice Department statement last week, the Subcommittee invited officials from the National Endowment for the Arts, the Department of Labor, the Commerce Department and the Copyright Office, all of them agencies whose duties extend them into the area of copyright protection.

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# Pickwick

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And, because packaging and promotion count so heavily in this business, we dress up our re-releases with great jacket designs and compelling point-of-purchase displays. This helps establish our point at the point-of-sale.

Money-making special offers, solid buying packages and strong, seasonal offerings sweeten the pot. The budget business is big business and we've got the best budget products going. Order the Pickwick line and you can take it to the bank!

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The Budget You Can Bank On!

## Radio Replay

By NEIL McINTYRE



■ Here comes the good weather, finally. After most of the northeast and midwest have been snowed on and the south and west rained on, we're ready to be sunned on. For many radio people the good weather also means remotes. A remote is when, for example, you attempt to take the radio station out of its normal environment and drop it on a used car lot, for the sake of entertaining a small crowd of the owners' relatives and friends at the expense of the total listening audience. I would continue this subject but I'm encountering some technical difficulty...are we still on the air???

**RADIO FARM CLUB.** . . Where will all the replacements come from for on air and programming jobs that will open up in the future in radio? Some will walk in off the street, but they'll be the rare cases of luck, on their part and yours. Those that are looking at this column who are working for somebody and have in mind owning it all some day, should be thinking about the people who'll run your radio station. The problem of finding good people for radio becomes an increasing one, with all the recent limitations put on the thinkers and experimenters in smaller markets that have adopted formats and ideas proven in large markets.

In the past the talents and the ideas came into the city from the country; now the radio training ground seems to have shifted to the college campus. Many colleges now offer the communication major an opportunity to work out his theories on campus radio stations or in local radio stations near the campus. The talent that is coming out of college for radio management and the number of air personalities that are ready for major market jobs has improved in the last few years. I can recall when a communication student's only hope of jumping into a good position at a station was having a journalism background, and a good voice, then trying his best to get a foot in the door at some news department. Today college radio stations are more involved in what's really going on in the communications field rather than relying on ancient textbook re-creation of radio plays or broadcasts theory that related to old network programming. The students and the teachers are involved in radio conferences, developing and running new formats and in general giving today's college graduate a better chance of getting a meaningful job in broadcasting.

Radio should be encouraging local colleges that have radio courses and their stations by donating used equipment, music, old tapes and most of all your time to help students be better prepared for your station. Many colleges have internship programs that allow the student to have on the job training at a radio station and receive credit at school. The responsibilities of managing a radio station are great, and part of this management includes preparing for the future. There are large numbers of imaginative young thinkers in college waiting for guidance; now is when radio should get involved in helping to build a solid future.

**WHAT'S IN A NAME.** . . Many recording artists have names that could lend themselves to other business ventures, if they weren't successful performers. Here are some of my examples and I'm sure you'll have your own the next time you peruse the music library: Attorneys at law: **Emerson, Lake and Palmer**. . . Certified Public accountants: **England Dan & John Ford Coley**. . . Transmission repairs: **Bachman Turner Overdrive**. . . Pizza parlor: **Waylon and Willy's**. . . Bridge Construction firm: **Simon & Garfunkel**. . . Antenna supplies: **Tower of Power**. . . Szechuan restaurant: **Earth, Wind & Fire**. . . Randy Newman's Shoe company: **Little Feat**. . . Late night entertainment company: **Player**. . . Diaper cleaners: **Wet Willie**. . . Shoeshine stand: **Jimmy Buffett**. . . Refrigeration firm: **Kool & the Gang**. . . Auto body and repair: **Freddy Fender**. . . Aluminum siding: **Rufus**. . . Moving and Storage: **Doobie Bros.**. . . Chef: **Meatloaf**. . . and so on.

**MOVES** . . . **Chris Stanley** joins D.I.R. Broadcasting to produce the  
(Continued on page 31)

## KROQ's Ad-Free Sound Makes Waves

By MIKE FALCON

■ LOS ANGELES—Gary Bookasta, who recently took over the executive director responsibilities at Los Angeles FM'er KROQ and instituted 60 days of commercial-free listening, is pleased with the results of his experiment in un-hassled programming. The executive also plans to make a smooth transition to a relatively minimal amount of commercial time when the two-month span expires June 1.

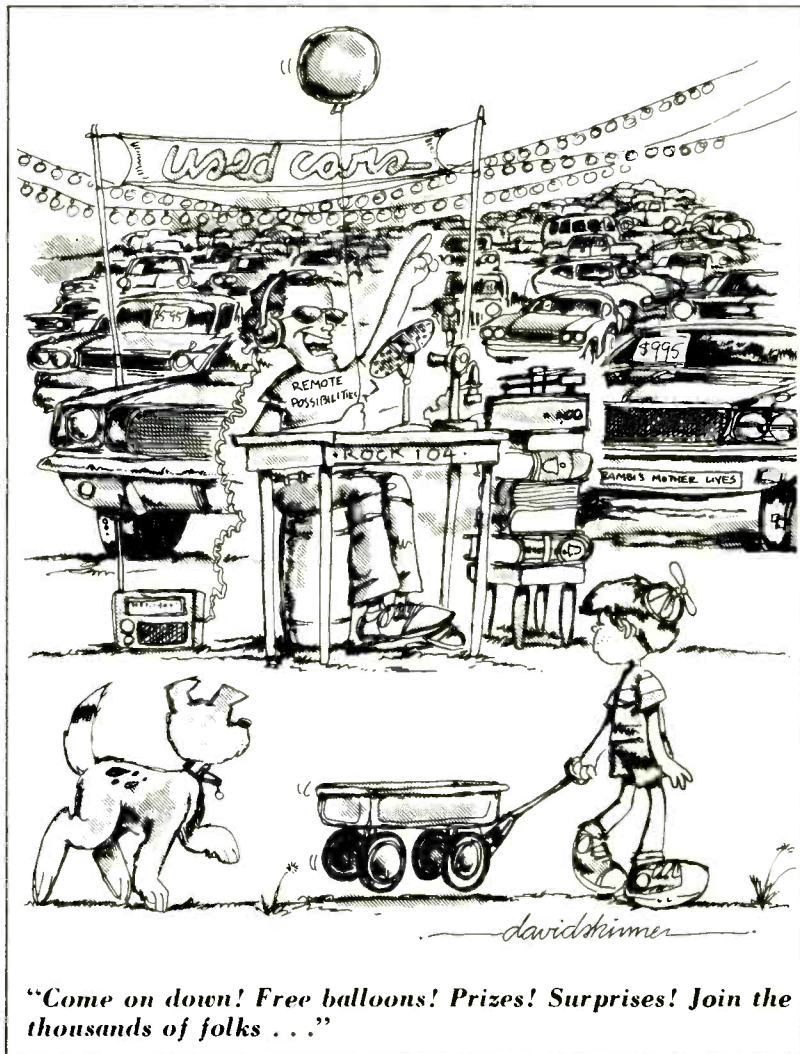
"The period has been very rewarding," said Bookasta. "I think we've really taken the town and devastated the competition. But we intend to bypass the problem of reorienting listeners to listening to commercial messages by only allowing an absolute maximum of four spots per hour when the commercial-free period is over."

Noting that a number of other stations have made the switch with varying degrees of success, Bookasta notes that his plan is more stringent in that "Every spot will be counted as a unit, and no

more than four of these units will be run in any 60-minute period. When some people claim they don't run over five commercial minutes an hour, they frequently run multiple spots in that time. And here you'll never hear spot sets where you run five or six commercials."

There's a reason for Bookasta's rather rigid approach to commercial interruptions. "Say you're an advertiser," suggested Bookasta, "and someone runs five or six commercials in a row and yours is the fifth. Would you really think anybody would still be listening?" The executive director will also separate public service announcements from commercial messages. "Our sound will still be relatively commercial-free, and when we talk about music between tunes that's all that will run. We're just not going to run more than one piece of business at a time."

In addition to the new sound, Bookasta is also nearing the end of his first big promotion, the  
(Continued on page 31)



## Springsteen LP Leaked To Radio

■ LONG ISLAND, N.Y. — Radio station WBAB was the first station in this part of the country to play Bruce Springsteen's soon to be released album "Darkness On The Edge Of Town." Four Century Broadcasting stations also premiered the album: WABX/Detroit, KMEL/San Francisco, KSHE/St. Louis, KWST/Los Angeles. WBAB received the commercial labeled copy Sunday, May 21st and began playing it throughout the day. On Monday, Columbia records sent the station management a cease and desist telegram, and WBAB discontinued air play. WBAB music director Bernie Bernard told RW "A staff member made a connection with someone we call Deep Wax. The reaction to the album was just fantastic, but the audience was disappointed when we had to take it off the air." WBAB ran news stories explaining to listeners why they had to stop playing the album.

New York's WNEW-FM also began playing the album early Friday morning (26) and were also immediately served a cease and desist telegram. All stations across the country were serviced with the single, "Prove It All Night," and Columbia still does not intend to distribute the LP until Wednesday according to Springsteen's product manager at the label, Dick Wingate.

# Upper Midwest Conclave Stresses Radio's Gains

By SAM SUTHERLAND and CHRISTY WRIGHT

■ PLYMOUTH, Minn. — Radio professionals from throughout the midwest, along with broadcasting and recording industry figures from around the U. S., convened here last week for three days of panel discussions and workshops during the third Annual Upper Midwest Communications Conclave. Held at the Radisson Inn here, the gathering began Thursday (18), with the first round of sessions kicking off the following morning.

The conclave's growth was tied to the overall gains made by the radio industry during a number of Friday (19) sessions, beginning with the keynote address by Mike Phillips, owner and manager of WMNR/WFMF in Menomonie, who outlined his own experience in negotiating for acquisition of his stations and his subsequent work to turn a once flagging operation into a money-maker. During the following panel on sales, George Walthus of the Radio Advertising Bureau hailed radio's continued growth during the '70s.

Other key panels included Friday's session on research, moderated by Gary Taylor of the Gavin Report, which featured both an audience research panel and a music research panel. Participating panelists included Richard Lamb of Arbitron; Don Smith, sales manager for WEAQ/WIAL in Eau Claire; Scott Christenson, operations manager, KTSA/KTFM, San Antonio; and

Mark Renier, program director at KVOX, Moorhead.

The program directors' workshop, also held Friday, was moderated by KQWB/Fargo pd Bob Denver, with panelists including By Nappier, WCCO, Minneapolis/St. Paul; Dan Halyburton, WDGY, Minneapolis/St. Paul; Barry Taft, KQ98, Omaha/Council Bluffs; and Randy Cook of Minneapolis' Brown Institute.

Two of the most popular sessions were Saturday's (20) discussions on records and air personalities. The former meeting, held in the morning, saw Ira Heilicher, owner of the Great American Music Stores, as moderator, with Motown vp and assistant to the president Danny Davis the

featured speaker. Label staffers serving on the panel included Tom Bernard of Ariola, Brian Boylan of MCA, John Derrek of Polydor, Vicki Derrek of Pickwick International, Ron Gesslin of RCA, Thom Gorman of Arista, Gloria Hancca of RCA, Kerry Knodle of A&M, Jim Larkin of ABC, Marti Moore of Capricorn, Cathy Rich of Atlantic, and Beau Siegel of Elektra/Asylum.

The afternoon session on air personalities, moderated by John Leader of Radio & Records, included panelists True Don Bleu, KDWB, Minneapolis/St. Paul; Charlie Bush and John Hines of KSTP, Minn./St. Paul; Jay Jackson, WMAX, Yankton; and Lynn Younger, KHAK, Cedar Rapids.

## 99X Celebrates



99X (WXLO) hosted a special celebration recently as the staff of the station greeted local advertisers and representatives from the music industry. Shown standing from left: 99X assistant program manager Bob Sisco; 99X programming assistant Rick Biscleglia; unidentified man; 99X news director Charlie Steiner, sound effects man for the Jay Thomas show; Jay Thomas; 99X air personalities Dick Sloan, Bobby Messina; Glen B. Morgan; 99X program manager Bobby Rich; women standing from left: 99X air personality Sue O'Neal; RCA recording artists from the group Odyssey, Lillian and Louise Lopez. Kneeling from left: RCA recording artist Bill Quateman; RW radio director Neil McIntyre; E. B. Marks music vice president Barry Bergman.

## Radio Replay (Continued from page 30)

Direct News program. Chris, formerly producer of the Planet news program, will be working on tightening up the show, so that it will be more interview-oriented. Chris told us: "We want to spend more time with the people being interviewed so that the subject matter is not confined to one area of discussion." The first Direct News program produced by Chris Stanley will air this week . . . **William Shepard** appointed GM WKSJ-AM-FM/Mobile . . . **Dave Collins** joins WGCL/Cleveland on air from KNUS/Dallas . . . **John Risher** named GM WCAR/Detroit from WDEE in the motor city . . . **Beverly Mire** new MD at WPIX-FM/New York from WCOZ/Boston . . . **Ken Clifford** KLEO/Wichita looking for a morning drive person to replace **Captain John Forsythe**, who has left the station . . . **Cynthia Smith** to WHK/Cleveland all night show from WSLR/Akron . . . **Steve Lushbaugh** production director at WBCN/Boston from WMMS/Cleveland . . . WSM/Nashville looking for on-air night time country talent; tapes and resumes to **Al Voecks** box 100, Nashville . . . **Brian Scott** at WPTR/Albany is looking for on air talent send tapes/resumes to 4243 Albany St. . . **Portia** in the west reports . . . **J. Paul Huddleston** moves to KCBQ/San Diego doing news . . . opening for fulltime air person WRFC/Athens, Ga. tapes/resumes to **Gary Kirk** . . . WSGN/Birmingham moves to new studios at twin towers east 236 Goodwin Crest Dr., new phone (205) 942-0600 . . . **Tom Evans** to on air KVOX/Fargo from KISD/Sioux Falls . . . **Gary Moore** promoted to MD/PD at WBGN/Bowling Green . . . send your changes and moves to either Portia the G. at RW west or in the east to Neil McIntyre, not McCarthy.

## Chicago Station Cited For Irregularities

By BILL HOLLAND

■ WASHINGTON—The FCC has notified the American Broadcasting Companies, Inc. that its FM affiliate in Chicago, WDAI-FM, is allegedly liable for "inaccurate logging" of promotional spots for the gigantic Superbowl of Rock held in Chicago last spring. The FCC is asking for a forfeiture of \$7,000.

The Commission said that it found "numerous logging violations" and ad-libs in excess of the 2000 spots worth \$80,000 purchased by Flip-Side Concerts, Inc. between May 22nd and May 28th last year. In return, the station was to receive \$80,000 in tickets and advertising references.

The fine comes out of an FCC investigation that actually took its findings from an ABC report done

by the Chicago law firm of Jenner and Block last summer. That report cited alleged instances of payola, drug use, improper broadcast of commercials and "other illegal activities" stemming from WDAI-FM's close affiliation with the concert.

Initially, the Chicago Sun Times published an article accusing the board of the Chicago Park District of cronyism and nepotism in granting permits to use the field to Flip-Side Concerts.

## KROQ

(Continued from page 30)

Doctor Rocks All Purpose Miracle Contest, in which Hollywood's In Seam and Granny's boutique have teamed up with The Guitar Center and University Stereo.

## DFK Band in L.A.



Columbia recording artists Les Dudek, Mike Finnigan, and Jim Krueger (The DFK Band) recently headlined a concert at the Santa Monica Civic Auditorium before heading east on a tour which will take them to many major markets across the country. After the show, Columbia hosted a special reception for the DFK Band at Hollywood's Le Dome restaurant. Pictured at the party are, from left: Don Ellis, national vice president, a&r, Columbia Records; Ron Oberman, director, merchandising, west coast, Columbia Records; Frank Shargo, director, artist development, west coast, Columbia Records; Jim Krueger; Arma Andon, national vice president, artist development, Columbia Records; Jason Cooper, manager of each artist; Les Dudek; Mike Finnigan; Columbia recording artist Dave Mason; Warren Williams, regional promotion manager, west coast, Columbia Records; and Columbia staff producer Bruce Botnick.

## CBS Names Zambri Adv. Coordinator

■ NEW YORK—Roz Blanch, director, merchandising planning and administration, CBS Records, has announced the appointment of Cynthia Zambri to the position of advertising coordinator, CBS Records.

Zambri will be responsible for the placement of trade advertising for the Columbia, Epic, Associated and Portrait labels and will act as liaison between Gotham Advertising and CBS Records creative services advertising. She will report directly to Blanch.

Zambri first joined CBS in 1975 as an accounting assistant.

## Nostalgia Lane Has New Offices

■ NEW YORK—Lee Halpern and Nina Mattikow of Nostalgia Lane, Inc. have announced the opening of additional offices at 211 West 56th Street, New York 10019; phone: (212) 582-5390.

All programming, merchandising, packaging, contracts and marketing will emanate from the new midtown office. The shipping points will remain at the present Long Island and Westchester addresses. The next scheduled releases for Nostalgia Lane product will be forthcoming for mid-June.

## Epic Ups Santivasci

■ NEW YORK — Bruce Harris, director, east coast a&r, Epic Records, has announced the appointment of Andi Santivasci to the position of east coast administrative assistant, Epic a&r. Andi first joined CBS Records in 1973 as a secretary and most recently served as secretary to the director of a&r, east coast, Epic Records.

## Dodgen Joins Gotham

■ NEW YORK — Peggy Mulhall, director, radio media, CBS Records, has announced the appointment of Gary Dodgen to manager, radio advertising, Gotham Advertising.

In his new position, Dodgen will work with Mulhall in the development of radio buys, negotiating rates and overseeing local buying of time.

Dodgen most recently held the position of media planner at Benton & Bowles Advertising.

## Passport LPs Set

■ NEW YORK—Passport Records (distributed by Arista Records) has announced its summer release schedule.

Passport will release Anthony Phillips' "Wise After The Event" on June 7. The label will release Synergy's "Chords" in July. In August Passport will release Brand X's newest studio album, as yet untitled.

## DG Honors Gunther Breest



Jim Frey, vice president, Polydor Inc., presents Deutsche Grammophon's Gunther Breest (left) with a Grammy Award for his role as producer on the DG Giulini/Chicago Symphony recording of Mahler's Symphony No. 9, which won "Best Orchestral Recording of 1977." The two-lp album also won the Mahler Society's award for "Best Recording of 1977" in addition to six other international awards.

## CLUB REVIEW

## Crystal Gayle Dazzles Manhattan

■ NEW YORK — Nowhere is nepotism more rampant than in the world of country music, where sisters, brothers, sons, daughters, nephews, cousins, aunts, uncles and various and sundry next of kin all seem to get into the act of more famous relatives. As Loretta Lynn's sister, Crystal Gayle (UA) had quite an imposing task in finding her own niche. But find it she did, steadily throughout the '70s, until "Don't It Make My Brown Eyes Blue" made her a name a household word last year. Before her April 12 appearance at the Bottom Line, Gayle had not appeared in Manhattan in several years, so it was especially pleasing to witness her improvement as a performer since that time.

A few problems remain. Although Gayle seems infinitely more assured onstage these days, she nevertheless cuts a less-imposing figure than one would have expected given her time on the road. This tends to detract from the overall quality of the performance, if only because at times she seems so possessed by her material.

As for the singing, it couldn't have been better. Phrasing with an engaging and subtle lightness, like the big band singers of the '30s and '40s, Gayle does not plumb the deepest emotions as do, say, Dolly Parton or, yes, Loretta Lynn; but she is by far the most versatile female country singer around, at home in virtually any genre of music. She proved the point here with a breathy, ABBA-esque reading of an early hit, "Somebody Loves You," which was followed by a pure country treatment of her first number one song, "I'll Get Over You." From there it was only a short, sweet slide into

country blues of the sort Patsy Cline excelled at, "(Got My) Baby On My Mind."

With an eight-piece band providing excellent support, Gayle transformed a couple of oldies into the real surprises of the evening. Gogi Grant's "Wayward Wind," a good song seldom sung anymore, was given an uptempo reading that somehow retained all of the melody's haunting ambience. The real kicker was an all-stops-out version of "Green Door" that was, quite simply, good rock and roll. Jim Lowe surely would have approved.

In many cases such genre-jumping is sheer vanity on the artist's part; an exercise designed only to impress an audience with the breadth of the artist's taste. But Crystal Gayle's mission was of a loftier nature: she came to sing. And sing she did. Quite well, too, thank you.

David McGee

## 'Soap Factory' TVer Sets First Stations

■ NEW YORK — Announcement of the first 10 markets to pick up "The Soap Factory," a nationally-syndicated weekly half-hour disco music program, has been made by Jerome Shapiro, president, Brookville Marketing Corporation, the program's owner and syndicator.

The markets and stations are: WPIX-TV, New York, N.Y.; WATL-TV, Atlanta, Ga.; WTCN-TV, Minneapolis, Minn.; WATR-TV, Hartford, Conn.; WRIP-TV, Chattanooga, Tenn.; WNCT-TV, Greenville, N.C.; WTVX-TV, Fort Pierce/Vero Beach, Fla.; KECC-TV, El Centro, Calif.; KDUB-TV, Dubuque, Iowa; Channel 9 Cable, Parkersburg, West Va.

"The Soap Factory" is taped on location at the Soap Factory discotheque in Palisades Park, N.J., and it marks the first time a nationally syndicated television program has ever been produced in the state of New Jersey.

Hosted by Paul Harris, "The Soap Factory" features professional dancers doing the latest steps as disco music sets the pace. The program also regularly offers a talent showcase in which top recording stars are featured doing their big disco hits.

A very special segment of the show each week is its "Disco Spotlight" in which the program travels to another city, either in this country or abroad, to focus on the top discotheque in that particular locale.

"The Soap Factory" is produced by DMB Productions and the executive producer is David Bergman.

# Album Picks

(Continued from page 16)

## LET'S DO IT AGAIN

GARY TOMS EMPIRE—Mercury-1-3731 (7.98)



Patrick Adams, the uncrowned N.Y. disco king has provided some very interesting arrangements to

Gary Toms' first album in some time. "She's Something Else" provides one of many pleasurable moments on this very danceable album.

## A WHITER SHADE OF PALE

THE MUNICH MACHINE—Casablanca NBLP 7090 (7.98)



This particular machine is programmed by Giorgio Moroder and Pete Bellote for maximum disco

spins. Procol Harum's title song is given a rhythmic treatment much like "Black Is Black" and should provide the lure for this lp.

## BOMBERS

West End WE 104 (6.98)

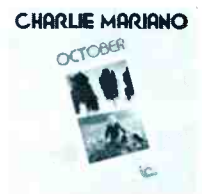


The group comes by way of Canada and takes dead aim at the discos with these five extended per-

colating tracks. Group members come by way of rock acts like Sharks, and Pagliaro but show they can funk it up.

## OCTOBER

CHARLIE MARIANO—Inner City 1024 (6.98)

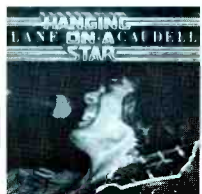


Mariano is a veteran saxophonist who lately has been heard playing with German jazz/rock fu-

sionists Embryo. Here he is with his own group with an lp that takes in a wide scope of influences including some Eastern sounds.

## HANGING ON A STAR

LANE CAUDELL—MCA 3039 (7.98)



Caudell is a young rocker who composed the music for this debut lp which will serve as the

score for the forthcoming movie, "Hanging On A Star." The album jacket could provide some more information, but the music speaks well for Caudell.

## FIRED UP 'N' KICKIN'

FATBACK BAND—Spring 1-6718 (7.98)



Without a doubt this is the group's best album to date. The funk is out front, backed by a

tireless rhythm section. Of particular interest are "Snake", "I Like Girls" and "Boogie Freak."

## IMPORTS

### RISE UP LIKE THE SUN

THE ALBION BAND—Harvest SHSP 4092 (U.K.)



The band fronted by former Steeleye Span bassist Ashley Hutchings has made an album that

must be considered a milestone in traditional folk/rock fusion. The music is enhanced by strong performances—especially in the case of Richard Thompson and Andy Fairweather-Low.

### THE BEST OF JOHNNY KIDD & THE PIRATES

EMI NUTM 12 (U.K.)

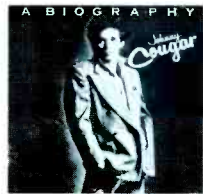


An excellent compilation by the group whose "Shakin' All Over" was one of their

many influential British hit singles. These 20 tracks show their involvement from 1959 to Kidd's death in 1966. The group has now reformed under guitarist Mick Green.

### A BIOGRAPHY

JOHNNY COUGAR—Riva RVLP 6 (U.K.)



Cougar is a street-wise rocker whose songs and performance make a direct connection with

the listener. His second album was recorded in the U.K. and has more of a continental flavor. Production is by John Punter.

### TWO OF A KIND

ALAN PRICE & ROB HOEKE—Polydor 2417 321 (Holland)



An unusual new album from Price in that it is a collaboration with a previously unheard of

keyboardist. The material is blues rooted with the duo and some local Dutch musicians performing a combination of standards and originals.

## ALTERNATIVE CHARTBUSTERS

THE BOYS—Nems NEL 6015 (U.K.)



One of the more consistently enjoyable groups riding on England's new wave, The Boys show more of the same tightly structured songs among the 14 included here. "Classified Susie" and "Brickfield Nights" are two of the best.

## MISPLACED IDEALS

SAD CAFE—RCA PL25133 (U.K.)



The group's second album has a sharper defined focus than their debut with its Fleetwood Mac "Bare Trees"-era sound and soft vocal interplay. The material is strongest on side one, notably "Restless" and "Run Home Girl" but starts to wear thin by side two.

## DYNAMITE DAZE

KEVIN COYNE—Virgin 25801 (U.K.)



Coyne refuses to compromise his idiosyncratic style, yet at the same time he demonstrates a sensitivity and awareness that should

endear him to a larger audience. "Amsterdam" and "Dynamite Days" provide the spark.

## LIVE!

THE BISHOPS—Chiswick CH (U.K.)



A 10" record by one of the new wave's longer standing outfits. Recorded at the Roundhouse, it

contains ten of the best songs from their live show. Among them are "Train, Train," "(I Want) Candy," and The Kinks' "Till the End Of the Day."

## FRICTION

SWEET D'BUSTER—Ariola 25 861 XOT (Holland)



The Dutch group has been likened to Traffic which is a valid comparison owing to their textures

of jazz, rock and blues and the grainy vocals of their lead singer. Robert Jan Stips, once of Golden Earring, is the underlying musical talent that holds their second album together.

## CBS Memphis Branch

(Continued from page 3)

gions.

"The growth of that whole area — the southwest and the southeast — has made the Dallas market so large," Smith told *Record World*, "that from a management level particularly it's difficult to give proper coverage, on as regular a basis as we would like, to some very important area: cities like Memphis and Little Rock, New Orleans and Jackson and Birmingham; and to very important customers like Siebert's in Little Rock, for example, which is a giant customer.

"And the same is true, perhaps more so, in terms of radio," added Smith, "where you have important black, country, pop, FM and great crossover opportunities. All kinds of music are sold in that marketplace. You need closer management and the addition of a branch will give us that. It will also allow us to expand our opportunities in the other three markets that are giving up a part of this territory because their growth has been so phenomenal over these past few years. They've just become super growth markets and they are also large geographic markets vis-a-vis a New York City or an L.A., which are spread out, and we're trying to deal with that."

Initially, Smith said, CBS will place "about a dozen" employees in Memphis, some of whom will be resident sales personnel working the Memphis market only and complemented by inventory and merchandising specialists, a promotion department and a branch coordinator, the latter to be named shortly, "within the next week," stated Smith.

Asked if CBS plans to split up any other large markets into smaller areas, Smith replied that CBS is "continuing to look at the entire country and, as it's appropriate, will make those steps in the future."

## Goldfarb Taps Goldfarb

■ NEW YORK—Herb Goldfarb, president of HGA, has announced the appointment of Dean Goldfarb to the staff. Goldfarb will be working closely with the sales-marketing division of HGA, as well as assisting in artist development projects.

His previous record experience has been at retail with King Karol in New York, Al Franklin Stores in Hartford, Conn. and with Record Merchandising at the distribution level in Los Angeles.

# RECORD WORLD DISCO

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

■ The two most interesting records this week are off-the-wall surprises: the **Rolling Stones'** disco disc version of their current single, "Miss You" (Rolling Stones Records/Atlantic), the group's most impressive foray into the disco field; and newcomer **Karen Young's** steamy "Hot Shot," a 12-inch on West End and a precedent-setting co-production by a disco DJ, Philadelphia's **Kurt Borusiewicz**. Unlike "Hot Stuff," the Stone's previous attempt at "disco," "Miss You" seems to come out of some genuine record. Set in that raunchy, near-bluesy mid-tempo DJs call "sleazy," "Miss You" is unmistakably the Stones—**Jagger's** manic mood swings and the group's razor-edged playing is in the classic mold—and the instrumentation is minimal by disco's often over-stuffed standards, but the rhythm, the subtly insistent bass/drum beat, and the structure ease it comfortably into disco territory. What's exciting about this move is that it involves neither the abandonment of traditional (if that word can ever apply to the Stones) rock & roll nor the slavish accommodation to one disco formula or another. Instead, the Stones have brought about a brilliant merger of the two forms—one that should delight devotees of both. The past year's disco adaptations of rock standards with hard rock vocals ("Don't Let Me Be Misunderstood," "Gimme Some Loving," "House of the Rising Sun," "You Really Got Me") have done something to bridge the gap between the two genres, and the **Bee Gees** have certainly broken down a lot of barriers, but it might take a group of the Rolling Stones' stature to convince some people that disco is not an alien form and the discotheque is not enemy territory.

What clinches "Miss You" as a dance cut is the break on the

8:36 12-inch pressing, when the band swings into a quiet mood: a thumping drum meshes with light organ work and the tense underlining of guitar and bass. Jagger enters stealthily, like a thief or a madman, and tells us he's taken to walking in Central Park at night "scufflin' through the street," singing to himself: "People think I'm craazy." Loneliness has brought him this low, and he breaks into the wordless song that sets the mood of the entire record—a melancholy yet oddly spirited sort of tune that sounds like a standoff of rage and sadness. This is far from the usual disco break—there is no sudden burst of percussion, no shimmering expanse of strings—but the song's intensity grips you here and Jagger displays the sort of eccentric electricity that can charge any song  
(Continued on page 62)

## Disco File Top 20

JUNE 3, 1978

- 1. AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO/SEVILLA NIGHTS/TGIF**  
SOUNDTRACK—Casablanca (lp cuts)
- 2. RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**  
LINDA CLIFFORD—Curtom (lp cut/disco disc)
- 3. GOT TO HAVE LOVING/STANDING IN THE RAIN**  
DON RAY—Polydor (lp cuts)
- 4. COME ON DANCE, DANCE**  
SATURDAY NIGHT BAND—Prelude (lp cut)
- 5. ROUGH DIAMOND/TOUCH MY HEART**  
MADLEEN KANE—Warner Bros. (disco disc)
- 6. COME INTO MY HEART/LOVE'S COMING**  
USA—European Connection—Marlin (lp medleys)
- 7. RIO DE JANEIRO**  
GARY CRISS—Salsoul (disco disc)
- 8. HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST**  
LOVE & KISSES—Casablanca (lp cuts)
- 9. BOOGIE OOGIE OOGIE**  
A TASTE OF HONEY—Capitol (disco disc)
- 10. YOU AND I**  
RICK JAMES—Gordy (disco disc)
- 11. SPEND THE NIGHT WITH ME/MISSION TO VENUS**  
SILVER CONNECTION—Midsong (disco disc)
- 12. I LOVE AMERICA**  
PATRICK JUVET—Casablanca (lp cut)
- 13. GARDEN OF LOVE/BODY AND SOUL**  
DON RAY—Polydor (lp cuts)
- 14. TOUCH ME ON MY HOT SPOT/DON'T SATURDAY NIGHT BAND—Prelude**  
(lp cuts)
- 15. OH HAPPY DAY/TO MY FATHER'S HOUSE/GETTIN' THE SPIRIT**  
ROBERTA KELLY—Casablanca (lp cuts)
- 16. LET YOURSELF GO**  
T CONNECTION—TK (disco disc)
- 17. KEY WEST/MACHO MAN/I AM WHAT I AM**  
VILLAGE PEOPLE—Casablanca (lp cuts)
- 18. VOYAGE**  
MARLIN (entire lp)
- 19. NOBODY BUT YOU/BACK TO MUSIC**  
THEO VANESS—CBS (import lp cuts)
- 20. MUSIC FEVER**  
MICHAEL ZAGER BAND—Private Stock (lp cut)

## DISCOTHEQUE HIT PARADE

### SANDPIPER/ FIRE ISLAND PINES, NY

DJ: Richie Rivera  
**COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT**—Saturday Night Band—Prelude (lp cuts)  
**DISCO QUEEN/LAST DANCE/AFTER DARK—"TGIF"** Soundtrack—Casablanca (lp cuts)  
**GOT TO HAVE LOVING/STANDING IN THE RAIN/MIDNIGHT MADNESS**—Don Ray—Polydor (lp cuts)  
**HOT SHOT**—Karen Young—West End (disco disc, not yet available)  
**IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE**—Linda Clifford—Curtom (disco discs)  
**MELLOW LOVIN'**—Judy Cheeks—Salsoul (disco disc)  
**NOBODY BUT YOU/BACK TO MUSIC**—Theo Vaness—CBS (import lp cuts)  
**RIO DE JANEIRO/GIRL FROM IPANEMA/BRAZILIAN NIGHTS/AMAZON QUEEN**—Gary Criss—Salsoul (lp cuts, not yet available)  
**WAR DANCE**—Kebeklektrik—Salsoul (lp cuts, not yet available)  
**WHISTLE BUMP**—Deodato—Warner Bros. (disco disc)

### HIS COMPANY/PHOENIX

DJ: Jack Witherby  
**BOOGIE OOGIE OOGIE**—A Taste of Honey—Capitol (disco disc)  
**BOOGIE TO THE TOP/S-E-X**—Idris Muhammad—Kudu (lp cuts)  
**GOT TO HAVE LOVING/STANDING IN THE RAIN/GARDEN OF LOVE**—Don Ray—Polydor (lp cuts)  
**I LOVE AMERICA/GOT A FEELING/WHERE IS MY WOMAN**—Patrick Juvet—Casablanca (lp cuts)  
**I'M GLAD YOU'RE MINE**—Davis Import—AVI (disco disc)  
**LAST DANCE/AFTER DARK/SEVILLA NIGHTS/TAKE IT TO THE ZOO/TGIF/YOU'RE THE MOST PRECIOUS THING IN MY LIFE/LIVIN', LOVIN', GIVIN'—"TGIF"** Soundtrack—Casablanca (lp cuts)  
**MISSION TO VENUS/SPEND THE NIGHT WITH ME/LOVE IN A SLEEPER**—Silver Convention—Midsong (disco disc/lp cut)  
**READY OR NOT**—Deborah Washington—Ariola (disco disc)  
**ROBOTS/NEON LIGHTS**—Kraftwerk—Capitol (lp cuts)  
**YOU AND I**—Rick James—Gordy (disco disc)

(Listings are in alphabetical order, by title)

### STUDIO 54/NEW YORK

DJ: Richie Kaczor  
**AFTER DARK/LAST DANCE—"TGIF"** Soundtrack—Casablanca (lp cuts)  
**BEYOND THE CLOUDS**—Quartz—Vogue (import lp cut)  
**BOOGIE OOGIE OOGIE**—A Taste of Honey—Capitol (disco disc)  
**GOT TO HAVE LOVING/STANDING IN THE RAIN**—Don Ray—Polydor (lp cuts)  
**HEAVEN**—Gibson Brothers—Zagora (import disco disc)  
**I LOVE AMERICA/GOT A FEELING**—Patrick Juvet—Casablanca (lp cuts)  
**IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE**—Linda Clifford—Curtom (disco disc/lp cut)  
**READY OR NOT**—Deborah Washington—Ariola (disco disc)  
**TOUCH MY HEART/FEVER/ROUGH DIAMOND**—Madleen Kane—Warner Bros. (lp cuts/disco disc)  
**VOYAGE**—Marlin (entire lp)

### SAHARA/NEW YORK

DJ: Ellen Bogen  
**BOOGIE OOGIE OOGIE**—A Taste of Honey—Capitol (disco disc)  
**COME INTO MY HEART/LOVE'S COMING**—USA—European Connection—Marlin (lp medleys)  
**COME ON DANCE, DANCE**—Saturday Night Band—Prelude (lp cut)  
**I LOVE AMERICA/WHERE IS MY WOMAN**—Patrick Juvet—Casablanca (lp cuts)  
**LAST DANCE/AFTER DARK/TGIF/YOU'RE THE MOST PRECIOUS THING IN MY LIFE/SEVILLA NIGHTS/TAKE IT TO THE ZOO—"TGIF"** Soundtrack—Casablanca (lp cuts)  
**MELLOW LOVIN'**—Judy Cheeks—Salsoul (disco disc)  
**ROUGH DIAMOND**—Madleen Kane—Warner Bros. (disco disc)  
**RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/YOU ARE, YOU ARE**—Linda Clifford—Curtom (disco discs/lp cut)  
**SPEND THE NIGHT WITH ME**—Silver Connection—Midsong (disco disc)  
**YOU AND I**—Rick James—Gordy (disco disc)

It's no secret...  
**CONFESIONS**  
 by D.C. LaRUE  
 Tell it like it is!

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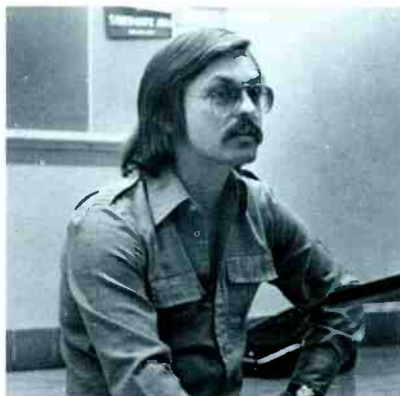
# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Terry Woodford on the Muscle Shoals Music Scene

By ALAN WOLMARK

■ One of the prime movers of the Muscle Shoals music scene, Terry Woodford is the president of Wishbone, Inc., an independent production company geared to Woodford's philosophy that hit product must be backed by a hard-hitting follow-through in promotion, publicity and artist development. Since the company's formation in 1971, he has forwarded the cause of the Muscle Shoals music scene as a member of the board of governors of the Nashville chapter of NARAS, serving on the board of directors



Terry Woodford

of the Muscle Shoals Music Association, creating and teaching the first and only four-year college curriculum for a degree in commercial music at the University of North Alabama, and keeping the area in the forefront of today's recording industry with his up-to-date Wishbone facility. Woodford began as a singer/songwriter and still appears as a background vocalist on many of his productions. In the following Dialogue, Woodford discusses his project at the University of North Alabama, the Wishbone "concept," production work, and his views on the industry from the position of a performer gone producer/businessman.

**Record World:** How did the idea of a four-year college degree program about the music industry come about?

**Terry Woodford:** In 1973 I had already been on the board of governors of NARAS for two years in Nashville and they started what was called the NARAS Institute. I was really impressed with what they were trying to do in the Nashville area and that everyone in Nashville seemed very cooperative with the Institute. So I thought: I'm the only one from Alabama on the board and since we don't live in a music business center like Nashville which has a pretty self-contained music industry, why can't we have something like that and educate people about the industry. We probably have a greater need for it than Nashville does. There are so many people who come to Nashville to become singers and writers whereas in Muscle Shoals, we really need those people, we really need bright young people down here, we really need writers who know what's going on. We need artists who know a little bit about the business and we need people that work in the industry. I structured the college program more from the requirements of the record business, the recording studio and the industry than from what the students thought they needed. I also felt that we had all the facilities necessary to do that kind of thing and it just seemed to me that it was something we ought to do.

**RW:** What are the goals of the program and how did you establish them?

**Woodford:** Well, I guess it depends upon whose goals you're talking about. Are you talking about students' goals or the school's goals, or my goals, or what I would like to see these students become, depends upon what the student wants. If he wants to get into the creative part as a songwriter, as an artist, as an engineer, whatever. I hope that he can get around what I've always felt about the music business . . . and I don't mean to be knocking it, because I love it, but I've found that some of the people in the business who are knowledgeable will often take advantage of those who don't know. So I would like to stop that, if possible. If it's a creative person who is taking the courses he will know in five minutes whether someone is trying to take advantage of him. He would at least have enough knowledge about the industry to know where he should go with his songs, where he should go as an artist, and what kind of questions to ask to get a feel for the people. Contracts don't mean as much as the integrity of the people involved. They can mean something to a person who doesn't know and gets tied up four or five years. In the state of Alabama, where there are no music laws set up for an artist, you can sign a songwriter for five years and give him no money. If that's all he can do for a living he's stuck. So I think any student who wants to get into the music business, be it promotion,

marketing, advertising or an a&r position, whatever, I hope will come out of the program with a good overall view of the whole record industry as far as relationships between managers and artists and agencies, marketing and distribution, promotion, what it's like in the studio, publishers, and all the relationships drawn between those people. The student will at least have a feel for each one of those positions and how they relate to the other. I have found many of the people who have to work in specialized areas are unfortunate because they really don't know how the whole industry functions. If they're in promotion, chances are that they don't really know what a publishing contract means or how to get copyrights or performance rights or how all those things relate to each other. And it's a shame. They get a lot of misconceptions about how much money an artist makes, how much money a songwriter makes, or how tough it is to get a song recorded on an album. In the larger record companies they bring in a person who becomes very specialized in an area, who knows it very well. But when you get them into another area they're pretty lost.

The people who really know this business, the Ahmet Erteguns and Jerry Wexlers, the people who really started the business, are the ones that I think are probably knowledgeable about every area. But they don't really have the time to teach. They may take one or two people and isolate them and say, "We're going to train you to be an executive, or a president, or whatever." But they don't really have the time to spend to train someone with their overall knowledge of the business. So even if the students don't use particular areas, at least they'll know how to relate to them and it gives them some idea of what they want to go into. That's what I hope to accomplish.

**RW:** How did you go about that as far as setting up the requirements of the curriculum for your four-year program?

**“I've found that people in the business who are knowledgeable will often take advantage of those who don't know. I would like to stop that.”**

**Woodford:** The first two years are fairly regular whether you're a music major or a business major. You would take the accounting courses, the free art courses, business management. And if you were a music major you would take the same type of courses as a music major takes. Music theory, composition, etc. So before they get to the classes that I teach they've already had a business background and a music background. I would venture to say that probably everyone in our classroom is a musician of a type. How well they play doesn't really make any difference, but at least they know music theory and pretty much music itself. Then they get to the courses that I'm involved with, the junior and senior courses, which concentrate on music publishing, record production, recording studios, the record company, and also a course called Music Practicum, where they actually go out in the industry and work for a semester for credit, in any area they want. So the courses that I teach are I guess less academic. I'm sure a lot of instructors, if they attended my class, would fall out in horror. It's a pretty relaxed atmosphere. The thing that I try to get across in my courses and get around is the thing that always disturbed me when I went to graduate school and undergraduate school, they don't really prepare you for the world. They may prepare you technically, but they don't tell you what it's really like. They don't tell you that you spend 90 percent of your time selling your ideas and 10 percent of your time coming up with new ones. They don't tell you the politics that are involved.

So I try to give them a more practical viewpoint, which is a tough thing to do. For example, in our publishing course, there's an extra project. We divide the class into groups and spend maybe two or three weeks going over the ways that publishers technically observe the songs. Construction, tense changes, etc. and then each one of

(Continued on page 82)

# 101 THE SINGLES CHART 150

JUNE 3, 1978

JUNE MAY  
3 27

101	101	CA PLANE POUR MOI PLASTIC BERTRAND/Sire 1020 (WB) (Bleu Disque, ASCAP)
102	102	GOTTA KEEP A RUNNIN' THE GODZ/Millennium 617 (Casablanca) (Starrin/Rick's, BMI)
103	103	LIPSTICK TRACES (ON A CIGARETTE) RINGO STARR/Portrait 70015 (Unart, BMI)
104	104	THIS MAGIC MOMENT RICHIE FURAY/Asylum 45437 (Belinda/Treadle/Trio/Bienstock, BMI)
105	111	CAN WE STILL BE FRIENDS TODD RUNDGREN/Bearsville 0324 (WB) (Earmark, BMI)
106	108	HOLD ON TO THE NIGHT STARZ/Capitol 4566 (Rock Steady/ Starzong, ASCAP)
107	106	NOTHING IS YOUR OWN MICHAEL MURPHEY/Epic 8 50540 (Timberwolf, BMI)
108	109	OH ATLANTA LITTLE FEAT/Warner Bros. 3566 (Naked Snake, ASCAP)
109	127	AIN'T NO SMOKE EDDIE KENDRICKS/Arista 0325 (Blackwood, BMI)
110	—	JUST WHAT I NEEDED CARS/Elektra 45491 (Lido, BMI)
111	112	CHATTANOOGA CHOO CHOO TUXEDO JUNCTION/Butterfly 1205 (Not listed, ASCAP)
112	113	SHAKER SONG SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)
113	114	(YOU'RE SUCH A) FABULOUS DANCER WHA-KOO/ABC 12354 (ABC/Wha-Koo, ASCAP)
114	119	THIS NIGHT WON'T LAST FOREVER BILL LaBOUNTY/Warner/Curb 8529 (Captain Crystal, BMI)
115	—	RIVERS OF BABYLON BONY M/Sire/Hansa 1027 (Blue Mountain, ASCAP)
116	121	REELIN' GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)
117	118	RUNNIN' WITH THE DEVIL VAN HALEN/Warner Bros. 8556 (Van Halen, ASCAP)
118	—	TAKE IT OFF THE TOP DIXIE DREGS/Capricorn 0291 (No Exit/Dregs, BMI)
119	—	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488 (Briarpatch/Debdave, BMI)
120	105	HOLD ON TO YOUR HINEY TRAVIS WAMMACK/Epic 3 50511 (Tennesseeswamp Box, ASCAP)
121	—	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC 12346 (Tree, BMI)
122	—	MUSIC IN MY LIFE MAC DAVIS/Columbia 3 10745 (Songpainter, BMI)
123	110	SOFTLY AS I LEAVE YOU ELVIS PRESLEY/RCA 11212 (Miller, ASCAP)
124	115	TWICE AS STRONG SPRINGER BROS./Elektra 45475 (Acuff-Rose, BMI)
125	134	ALMIGHTY FIRE (WOMAN OF THE FUTURE) ARETHA FRANKLIN/Atlantic 3468 (Mayfield, BMI)
126	129	JUST ONE MINUTE MORE MIKE FINNEGAN/Columbia 3 10741 (Joans Bones, BMI/Colgems-EMI/Glory, ASCAP)
127	130	PARADISE SANFORD-TOWNSEND/Warner Bros. 8565 (Edzactly, BMI)
128	132	MIDNIGHT LIFE LeBLANC & CARR/Big Tree 16114 (Atl.) (Carrhorn, BMI/Music Mill, ASCAP)
129	125	YOU GOT THAT RIGHT LYNRYD SKYNYRD/MCA 20888 (Duchess/ Get Loose, BMI)
130	133	GODZILLA BLUE OYSTER CULT/Columbia 3 10697 (B. O.'Cult Songs, ASCAP)
131	—	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS) (Mighty Three, BMI)
132	136	I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103 (Veedone/Trumar, BMI)
133	135	I LOVE HER, SHE LOVES ME NRBQ/Mercury 73991 (NRBQ, ASCAP)
134	137	FEEL THE FIRE PEABO BRYSON/Capitol 4573 (Warner-Tamerlane, BMI)
135	123	ONE NIGHT WITH YOU GINO VANNELLI/A&M 2025 (Almo/Giva, ASCAP)
136	138	I CAN'T ASK FOR ANYMORE THAN YOU RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP)
137	141	ON THE WRONG TRACK KEVIN LAMB/Arista 0316 (Rocket, ASCAP)
138	140	SUPERNATURAL FEELING BLACKBYRDS/Fantasy 819 (Blackbyrd, BMI)
139	142	WAITING ON LOVE JOHNNY BRISTOL/Atlantic 3721 (Bushka, ASCAP)
140	—	BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 4565 (Conducive/ On Time, BMI)
141	145	HE'S SO FINE KRISTY & JIMMY McNICHO/RCA 11271 (Bright Tunes, BMI)
142	131	(ANY WAY THAT YOU WANT IT) I'LL BE THERE STARZ/Capitol 3786 (Rock Steady/Starzong, ASCAP)
143	147	HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529 (Antista, ASCAP)
144	139	TAKE MY HAND RANDY EDELMAN/Arista 0309 (Piano Picker/Unart, BMI)
145	143	IT'S ALL IN YOUR MIND SIDE EFFECT/Fantasy 818 (Relaxed/Happy Birthday, BMI)
146	144	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic) (S.D.R.M., ASCAP)
147	—	HOLLYWOOD SQUARES BOOTSY'S RUBBER BAND/Warner Bros. 8575 (Rubber Band, BMI)
148	126	GET IT UP AEROSMITH/Columbia 3 10727 (Daskel/Song & Dance/ Vindaloo, BMI)
149	—	YOU AND I RICK JAMES/Gordy 7156 (Motown) (Stone Diamond, BMI)
150	—	MAKE A DREAM COME TRUE MASS PRODUCTION/Cotillion 44233 (Atl.) (Two Pepper, ASCAP)

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALMOST SUMMER Ron Altbach (Stone Diamond/Duchess/New Executive/ Chalove, BMI)	43	MS Wayne Henderson (EleCon/Relaxed, BMI)	92
BABY HOLD ON Bruce Botnick (Graiconca, BMI)	13	MY ANGEL BABY Sean Delancy (Texongs/ BoMass, BMI)	70
BAKER STREET Hugh Murphy & Gerry Rafferty (Hulson Bay, BMI)	11	NIGHT FEVER The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	14
BECAUSE THE NIGHT Jimmy Iovine (Ramrod)	22	OH WHAT A NIGHT FOR DANCING Barry White (Sa-Velte, BMI)	29
BLUER THAN BLUE Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP)	24	ON BROADWAY Tommy LiPuma (Screen Gems-EMI, BMI)	5
CAN'T SMILE WITHOUT YOU Ron Dante & Barry Manilow (Dick James, BMI)	36	ONLY THE GOOD DIE YOUNG Phil Ramone (Joelsongs, BMI)	44
CHEESEBURGER IN PARADISE Norbert Putnam (Coral Reefer/Outer Banks, BMI)	35	OVER THE RAINBOW Joey Averback & Stephen Geyer (Leo Feist, ASCAP)	75
COUNT ON ME Larry Cox and the group Bright Moments/Diamondback, BMI)	31	PORTRAIT (HE KNEW) Jeff Glixman (Don Kirshner, BMI)	80
DANCE ACROSS THE FLOOR Casey-Finch (Sherlyn/Harrick, BMI)	52	ROLL WITH THE CHANGES Kevin Cronin & Gary Richrath (Fate, ASCAP)	51
DANCE WITH ME Cory Wade (Sherlyn/ Decible, BMI)	15	RUNAWAY Larry Cox & group (Diamond- back, BMI)	56
DARLIN' Phil Benton & Paul Davis (Irving, BMI)	55	RUNAWAY LOVE Gil Askey (Andrask/ Gemigo, BMI)	99
DAYLIGHT & DARKNESS William Robinson (Bertram, ASCAP)	95	SHADOW DANCING Barry Gibb, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	1
DEACON BLUES Gary Katz (ABC/Dunhill, BMI)	26	SHAME Warren R. Schatz (Dynatone/ Belinda/Unichappell, BMI)	100
DISCO INFERNO Baker, Harris & Young (Six Strings/Golden Fleece, BMI)	27	SINCE YOU BEEN GONE Jeffrey Lesser (Island, BMI)	72
DUKEY STICK (PT. 1) George Duke (Mycena, ASCAP)	94	SO HARD LIVING WITHOUT YOU Pat Moran (Irving, BMI)	78
DUST IN THE WIND Jeff Glixman (Don Kirshner, BMI)	53	STAY Jackson Browne (Cherio, BMI)	77
EVEN NOW Ron Dante & Barry Manilow (Kamakaze, BMI)	28	STAY Prod. by group & Roy Halee (American Broadcasting, ASCAP/ High Seas, BMI)	38
EVERYBODY DANCE Bernard Edwards, Nile Rogers & Kenny Lehman (Cotillion/Kreimers/Chic, BMI)	67	STAYIN' ALIVE The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	61
EVERY KINDA PEOPLE Robert Palmer (Island/Restless, BMI)	25	STILL THE SAME Bob Seger & Punch (Gear, ASCAP)	23
FANTASY Maurice White (Saggifire, BMI)	49	STONE BLUE Not listed (Riff Bros., ASCAP)	57
FEELS SO GOOD Chuck Mangione (Gates, BMI)	7	TAKE A CHANCE ON ME Benny Anderson & Bjorn Ulvaeus (Polar Intl., BMI)	21
FM (NO STATIC AT ALL) Prod. not listed (Freckless/Jump Tunes/Duchess, BMI)	80	TAKE ME BACK TO CHICAGO James William Guercio (Balloon Head/Big Elk, ASCAP)	64
FOLLOW YOU, FOLLOW ME David Hentschel & group (Gelring/Run It, BMI)	40	TAKE ME TO THE NEXT PHASE (PT. 1) Prod. by group (Bovina, ASCAP)	66
GEORGIA ON MY MIND Booker T. Jones (Peer Intl., BMI)	90	THANK GOD IT'S FRIDAY Alec R. Costandinos (Cafe Americana/C.P. Fefee, ASCAP)	76
GIRL CALLIN' Allen Toussaint (Marsaint, BMI)	97	THAT ONCE IN A LIFETIME Freddie Perren (Perren Vibes, ASCAP)	96
GOODBYE GIRL David Gates (WB/ Kipahulu, ASCAP)	73	THE CLOSER I GET TO YOU Rubina Flake (Scarab/Ensign, BMI)	6
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	60	THE GROOVE LINE Barry Blue (Almo) Tincabell, ASCAP)	17
HEARTLESS Mike Flicker (Andorra, ASCAP)	30	THE WANDERER Michael Lloyd (Rust, ASCAP)	58
HE'S SO FINE Jason Darrow (Bright Tunes, ASCAP)	98	THIS TIME I'M IN IT FOR LOVE Dennis Lambert & Brian Potter (House of Gold/Windchime, BMI)	18
I CAN'T STAND THE RAIN Frank Farian (Burlington, BMI)	42	TOO MUCH, TOO LITTLE, TOO LATE Jack Gold (Homewood House, BMI)	4
IF I EVER SEE YOU AGAIN Joe Brooks (Big Hill, ASCAP)	84	TRANS-EUROPE EXPRESS Ralf Hutter & Florian Schneider (Famous, ASCAP)	82
ISN'T IT ALWAYS LOVE Kenny Edwards (Sky Harbor, BMI)	91	TUMBLING DICE Peter Asher (Colgems- EMI, ASCAP)	45
IT'S LATE By group (Queen, no licensee listed)	85	TWO OUT OF THREE AIN'T BAD Todd Rundgreen (Edward B. Marks/Neverland Peg, BMI)	19
I WANT YOU TO BE MINE Producer not listed (Heavy, BMI)	65	UNDER THE BOARDWALK Chips Moman (Hudson Bay, BMI)	89
I WAS ONLY JOKING Tom Dowd (Riva, ASCAP)	33	USE TA BE MY GIRL Kenneth Gamble & Leon Huff (Mighty Three, BMI)	10
(I WILL BE YOUR) SHADOW IN THE STREET Spencer Proffer (Intersong/ Timtobe, Midsong International, ASCAP)	48	WARM RIDE John Ryan (Stigwood/ Unichappell, BMI)	68
IF I CAN'T HAVE YOU Freddie Perren (Stigwood/Unichappell, BMI)	20	WEEKEND LOVER Sandy Linzer & Charlie Calello (Featherbed/Desiderata/ Unichappell, BMI)	69
IMAGINARY LOVER Buddy Buie & Robert Nix (Low-Sal, BMI)	9	WEREWOLVES OF LONDON Jackson Browne & Waddy Wachtel (Polite, ASCAP/Zevon, BMI)	47
IT'S A HEARTACHE David Mackay/Scott & Wolfe (Pi-Gem, BMI)	8	WHEEL IN THE SKY Roy Thomas Baker (Weed High Nightmare, BMI)	62
IT'S THE SAME OLD SONG Casey & Finch (Jobete, ASCAP)	50	WILL YOU LOVE ME TOMORROW Dave Mason & Ron Nevison (Screen Gems- EMI, BMI)	86
JACK AND JILL Ray Parker Jr. (Raydiola, ASCAP)	37	WITH A LITTLE LUCK Paul McCartney (MPL/ATV, BMI)	3
KING TUT William E. McEuen (Colorado, ASCAP)	63	WONDERFUL TONIGHT Glyn Johns (Stigwood/Unichappell, BMI)	46
LAST DANCE Giorgio Moroder (Primus Artists/Olga, BMI)	39	YOU BELONG TO ME Arif Mardin (Snug/ C'est, ASCAP)	12
LET'S ALL CHANT Michael Zager (Sumack, BMI)	54	YOU CAN'T DANCE Kyle Lehnig (April, ASCAP)	81
(LET'S GO) ALL THE WAY Dick Griffey & group (Free Delivery, ASCAP/Wah Watson/Josef & Art, BMI)	87	YOU GOT IT Richard Perry (Society Hill/ Brooklyn, ASCAP)	59
LOVE IS LIKE OXYGEN Prod. by group (Pub Sweet/WB, ASCAP)	16	YOU KEEP ME DANCING Nick DeCaro (Featherbed/Unichappell, BMI)	74
LOVE OR SOMETHING LIKE IT Larry Butler (M-3/Cherry Lane, ASCAP)	93	YOU'RE THE LOVE Louie Shelton (David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI)	32
LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI)	79	YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign, BMI)	2
MAGNET AND STEEL Walter Egan (Melody Deluxe/Swell/Seldak, ASCAP)	88		
MAMA LET HIM PLAY Rolfe Henneman (Andorra, ASCAP)	83		
MISS YOU The Glimmer Twins (Colgems- EMI, ASCAP)	41		
MOVIN' OUT (ANTHONY'S SONG) Phil Ramone (Joelsongs, BMI)	34		

## CLASSICAL RETAIL REPORT

JUNE 3, 1978

### CLASSIC OF THE WEEK



**RACHMANINOFF**  
**PIANO CONCERTO NO. 3**  
HOROWITZ, ORMANDY  
RCA

#### BEST SELLERS OF THE WEEK

**RACHMANINOFF: PIANO CONCERTO NO. 3**—Horowitz, Ormandy—RCA

**BIZET: THE PEARL FISHERS**—Cotrubas, Vanzo, Sarabia, Pretre—Angel

**IMPRESSIONS FOR FLUTE**—Wilson—Angel

**STRAUSS: SALOME FINAL SCENE, SONGS**—Caballe, Bernstein—DG

**VERDI: IL TROVATORE**—Price, Obraztsova, Boniselli, Karajan—Angel

**WAGNER: OVERTURES**—Solti—London

#### KORVETTES/EAST COAST

**BIZET: THE PEARL FISHERS**—Angel

**CHAUSSON: ORCHESTRAL VOCAL SCENES**—Baker—Angel

**IMPRESSIONS FOR FLUTE**—Angel

**HAYDN: SEVEN LAST WORDS OF CHRIST**—Marriner—Angel

**LEHAR: THE MERRY WIDOW**—Sills, Rudel—Angel

**LEONTYNE PRICE: PRIMA DONNA, VOL. IV**—RCA

**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA

**STAR WARS**—Mehta—London

**VERDI: IL TROVATORE**—Angel

**WAGNER: OVERTURES**—London

#### KING KAROL/NEW YORK

**FALLA: ATLANTIDA**—Fruehbeck de Burgos—Angel

**IMPRESSIONS FOR FLUTE**—Angel

**HAYDN: L'ISOLA DISABITATA**—Dorati—Philips

**THE GREATEST HITS OF 1720**—Columbia

**OBRAZTSOVA: OPERA RECITAL**—Angel

**LEONTYNE PRICE: PRIMA DONNA, VOL. IV**—RCA

**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA

**RAMPAL AND WILSON IN FLUTE DUOS**—RCA

**STRAUSS: SALOME EXCERPTS**—DG

**WAGNER: OVERTURES**—London

#### RECORD & TAPE COLLECTORS/ BALTIMORE

**BEETHOVEN: SYMPHONY NO. 3**—Collegium Aureum—Electrola (Import)

**BRUCKNER: TE DEUM, MASS NO. 2**—

Mehta—London

**LEGENDARY PERFORMER: ENRICO CARUSO: VOL. IV, V**—RCA

**IMPRESSIONS FOR FLUTE**—Angel

**LISZT: PIANO WORKS**—Brendel—Philips

**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA

**RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP**—

Columbia

**SCHUBERT: QUINTET**—Melos Quartet, Rostropovich—DG

**STRAUSS: SALOME EXCERPTS**—DG

**WAGNER: OVERTURES**—London

#### ROSE DISCOUNT/CHICAGO

**BEETHOVEN: MISSA SOLEMNIS**—Solti—London

**BIZET: THE PEARL FISHERS**—Angel

**MAHLER: SYMPHONY NO. 9**—Giulini—DG

**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA

**SHOSTAKOVICH: SYMPHONY NO. 5**—Previn—Angel

**STRAUSS: SALOME EXCERPTS**—DG

**TCHAIKOVSKY: SYMPHONY NO. 4**—Karajan—DG

**TCHAIKOVSKY: SYMPHONY NO. 6**—Mravinsky—DG

**VERDI: IL TROVATORE**—Angel

**WAGNER: OVERTURES**—London

#### SOUND WAREHOUSE/DALLAS

**THE GUITAR ARTISTRY OF LEONA BOYD**—London

**DONIZETTI: LA FAVORITA**—Cossotto, Pavarotti, Boyngé—London

**MAHLER: SYMPHONY NO. 9**—Giulini—DG

**NYIREGYHAZI PLAYS LISZT**—Desmar

**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA

**RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP**—

Columbia

**JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS**—London

**VERDI: I DUE FOSCARI**—Ricciarelli, Carreras, Gardelli—Philips

**VERDI: LA TRAVIATA**—Cotrubas, Domingo, Milnes, Kleiber—DG

**VERDI: IL TROVATORE**—Angel

#### TOWER RECORDS/ SAN FRANCISCO

**BIZET: THE PEARL FISHERS**—Angel

**LISZT: SONATA**—De Larrocha—London

**PROKOFIEV: PETER AND THE WOLF**—Bowie, Ormandy—RCA

**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA

**RIMSKY-KORSAKOV, TCHAIKOVSKY: CAPRICCIOS ESPAGNOLE, ITALIEN**—Fiedler—Crystal Clear

**ROSSINI: OVERTURES**—Marriner—Philips

**SALINIEN: SYMPHONIES NOS. 1, 3**—Kamu—HNH

**STAR WARS**—Mehta—London

**STRAUSS: SALOME EXCERPTS**—DG

**SZYMANOWSKI: SYMPHONIE CONCERTANTE**—Kord—HNH

## Variety for Summer

By SPEIGHT JENKINS

NEW YORK — It's amazing how many records are issued of good quality involving either Russian artists or Russian music. Two recent releases from London Records are particularly appealing. One marks the first major appearance on disc of Vladimir Ashkenazy as a conductor. The pianist does not fall into the trap of many of his pianist colleagues and conduct himself as soloist in a concerto; instead he leads the Tchaikovsky Violin Concerto and the Valse-Scherzo with the young Russian-Israeli violinist Boris Belkin as soloist.

If Ashkenazy's Russian background (he emigrated to Iceland in the mid-'60s and is a citizen of that country) was ever in doubt—which it wasn't — this record would prove where his roots are firmly planted. From the first notes this is broad, noble Tchaikovsky, somewhat in the style of but brisker than the work of Mstislav Rostropovich as a Tchai-

kovsky conductor.

Ashkenazy is a sensitive accompanist, constantly aware of line and the control needed to keep the concerto moving successfully. In the Valse Scherzo he plays it for humor, lightness and even a kind of swing. Throughout, Belkin supplies powerful, sweet violin playing of good intonation and imagination. His playing in the concerto is precisely in keeping with Ashkenazy's sweep, and the Valse-Scherzo has lightness and technical virtuosity to burn. All in all, a lovely record, one of great musical and in Ashkenazy's success, historical interest.

The conductor-soloist has another mask he wears, that of accompanist, and London has also just issued the third volume of Rachmaninoff Songs, with Elisabeth Soederstroem as soloist. Miss Soederstroem had a Russian mother so her expertise in the

(Continued on page 83)

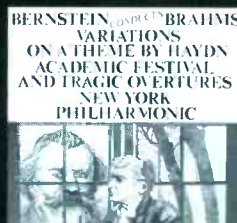
## May Belongs To Bernstein

### Seven Great New Releases

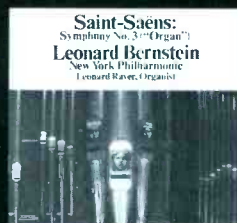


XM 35103

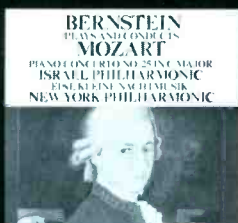
#### THE RECORD OF THE MONTH



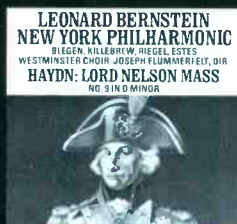
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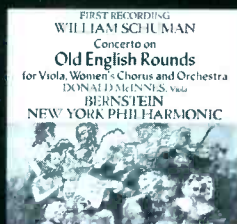
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M 34574



M 35100



M 35101



M 35102

On Columbia Masterworks Records and Tapes



# READY OR NOT <sup>4582</sup>

The New Single By



*Helen Reddy*

From Her Latest Album

*We'll Sing In The Sunshine*  
SW-11759



Album Produced by Kim Fowley and Nick DeCaro for The Entertainment Company  
Executive Producer: Charles Koppelman  
Management: Jeff Wald

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# RECORD WORLD SINGLES CHART

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

JUNE 3	MAY 27		WKS. ON CHART
1	4	<b>SHADOW DANCING</b> ANDY GIBB RSO 893	8
2	3	<b>YOU'RE THE ONE THAT I WANT</b> JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	10
3	1	<b>WITH A LITTLE LUCK</b> WINGS/Capitol 4559	10
4	2	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693	12
5	6	<b>ON BROADWAY</b> GEORGE BENSON/Warner Bros. 3542	13
6	5	<b>THE CLOSER I GET TO YOU</b> ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	16
7	8	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M 2001	19
8	10	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA 11249	11
9	9	<b>IMAGINARY LOVER</b> ATLANTA RHYTHM SECTION/Polydor 14459	15
10	12	<b>USE TA BE MY GIRL</b> O'JAYS/Phila. Intl. 8 3642 (CBS)	7
11	15	<b>BAKER STREET</b> GERRY RAFFERTY/United Artists 1192	8
12	16	<b>YOU BELONG TO ME</b> CARLY SIMON/Elektra 45477	7
13	14	<b>BABY HOLD ON</b> EDDIE MONEY/Columbia 3 10663	16
14	7	<b>NIGHT FEVER</b> BEE GEES/RSO 889	18
15	17	<b>DANCE WITH ME</b> PETER BROWN/Drive 6269 (TK)	14
16	20	<b>LOVE IS LIKE OXYGEN</b> SWEET/Capitol 4549	15
17	23	<b>THE GROOVE LINE</b> HEATWAVE/Epic 8 50524	6
18	18	<b>THIS TIME I'M IN IT FOR LOVE</b> PLAYER/RSO 890	
19	22	<b>TWO OUT OF THREE AIN'T BAD</b> MEATLOAF/Epic/Cleveland Intl. 8 50513	12
20	11	<b>IF I CAN'T HAVE YOU</b> YVONNE ELLIMAN/RSO 884	16
21	26	<b>TAKE A CHANCE ON ME</b> ABBA/Atlantic 3457	7
22	25	<b>BECAUSE THE NIGHT</b> PATTI SMITH/Arista 0318	9
23	30	<b>STILL THE SAME</b> BOB SEGER & THE SILVER BULLET BAND/ Capitol 4581	4
24	29	<b>BLUER THAN BLUE</b> MICHAEL JOHNSON/EMI-America 8001	5
25	28	<b>EVERY KINDA PEOPLE</b> ROBERT PALMER/Island 100	10
26	27	<b>DEACON BLUES</b> STEELY DAN/ABC 12355	9
27	13	<b>DISCO INFERNO</b> TRAMMPS/Atlantic 3389	16
28	36	<b>EVEN NOW</b> BARRY MANILOW/Arista 0330	5
29	35	<b>OH WHAT A NIGHT FOR DANCING</b> BARRY WHITE/ 20th Century 2365	7
30	33	<b>HEARTLESS HEART</b> /Mushroom 7031	9
31	21	<b>COUNT ON ME</b> JEFFERSON STARSHIP/Grunt 11196 (RCA)	13
32	43	<b>YOU'RE THE LOVE</b> SEALS & CROFTS/Warner Bros. 8551	5
33	41	<b>I WAS ONLY JOKING</b> ROD STEWART/Warner Bros. 8568	6
34	19	<b>MOVIN' OUT (ANTHONY'S SONG)</b> BILLY JOEL/Columbia 3 10708	12
35	40	<b>CHEESEBURGER IN PARADISE</b> JIMMY BUFFETT/ABC 12358	7
36	24	<b>CAN'T SMILE WITHOUT YOU</b> BARRY MANILOW/Arista 0305	18
37	31	<b>JACK &amp; JILL</b> RAYDIO/Arista 0382	25
38	42	<b>STAY RUFUS</b> /CHAKA KHAN/ABC 12349	8
39	46	<b>LAST DANCE</b> DONNA SUMMER/Casablanca 926	3
40	45	<b>FOLLOW YOU, FOLLOW ME</b> GENESIS/Atlantic 3474	6
41	63	<b>MISS YOU</b> ROLLING STONES/Rolling Stones 19307 (Atl.)	2
42	48	<b>I CAN'T STAND THE RAIN</b> ERUPTION/Ariola 7686	12
43	49	<b>ALMOST SUMMER</b> CELEBRATION FEATURING MIKE LOVE/ MCA 40891	7
44	54	<b>ONLY THE GOOD DIE YOUNG</b> BILLY JOEL/Columbia 3 10750	3
45	47	<b>TUMBLING DICE</b> LINDA RONSTADT/Asylum 45479	5
46	55	<b>WONDERFUL TONIGHT</b> ERIC CLAPTON/RSO 895	4
47	32	<b>WEREWOLVES OF LONDON</b> WARREN ZEVON/Asylum 45472	11
48	39	<b>(I WILL BE YOUR) SHADOW IN THE STREET</b> ALLAN CLARKE/ Atlantic 3459	11
49	44	<b>FANTASY</b> EARTH, WIND & FIRE/Columbia 3 10688	15
50	59	<b>IT'S THE SAME OLD SONG</b> KC & THE SUNSHINE BAND/ TK 1028	4
51	56	<b>ROLL WITH THE CHANGES</b> REO SPEEDWAGON/ Epic 8 50545	4
52	50	<b>DANCE ACROSS THE FLOOR</b> JIMMY 'BO' HORNE/SHS 1003 (TK)	12
53	34	<b>DUST IN THE WIND</b> KANSAS/Kirshner 8 4274 (CBS)	19
54	37	<b>LET'S ALL CHANT</b> MICHAEL ZAGER BAND/Private Stock 184	14
55	61	<b>'DARLIN'</b> PAUL DAVIS/Bang 736	3
56	71	<b>RUNAWAY</b> JEFFERSON STARSHIP/Grunt 11274 (RCA)	2
57	68	<b>STONE BLUE</b> FOGHAT/Warner Bros. 0325	3
58	58	<b>THE WANDERER</b> LEIF GARRETT/Atlantic 3476	7
59	65	<b>YOU GOT IT</b> DIANA ROSS/Motown 1442	4

**CHARTMAKER OF THE WEEK**

60	—	<b>GREASE</b> FRANKIE VALLI RSO 897	1
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61	38	<b>STAYIN' ALIVE</b> BEE GEES/RSO 885	26
62	52	<b>WHEEL IN THE SKY</b> JOURNEY/Columbia 3 10700	10
63	80	<b>KING TUT</b> STEVE MARTIN/Warner Bros. 8577	3
64	72	<b>TAKE ME BACK TO CHICAGO</b> CHICAGO/Columbia 3 10737	3
65	69	<b>I WANT YOU TO BE MINE</b> KAYAK/Janus 274	5
66	67	<b>TAKE ME TO THE NEXT PHASE (PT. I)</b> ISLEY BROS./ T-Neck (CBS)	6
67	74	<b>EVERYBODY DANCE</b> CHIC/Atlantic 3469	4
68	78	<b>WARM RIDE</b> RARE EARTH/Prodigal 0640 (Motown)	3
69	70	<b>WEEKEND LOVER</b> ODYSSEY/RCA 11245	4
70	77	<b>MY ANGEL BABY</b> TOBY BEAU/RCA 11250	4
71	—	<b>FM (NO STATIC AT ALL)</b> STEELY DAN/MCA 40894	1
72	64	<b>SINCE YOU BEEN GONE</b> HEAD EAST/A&M 2026	6
73	51	<b>GOODBYE GIRL</b> DAVID GATES/Elektra 45450	25
74	88	<b>YOU KEEP ME DANCING</b> SAMANTHA SANG/ Private Stock 188	1
75	85	<b>OVER THE RAINBOW</b> GARY TANNER/20th Century 2373	2
76	79	<b>THANK GOD IT'S FRIDAY</b> LOVE & KISSES/Casablanca 925	3
77	—	<b>STAY JACKSON</b> BROWNE/Asylum 45485	1
78	83	<b>SO HARD LIVING WITHOUT YOU</b> AIRWAVES/A&M 2032	4
79	—	<b>LOVE WILL FIND A WAY</b> PABLO CRUISE/A&M 2048	1
80	—	<b>PORTRAIT (HE KNEW)</b> KANSAS/Kirshner 4276 (CBS)	1
81	—	<b>YOU CAN'T DANCE</b> ENGLAND DAN & JOHN FORD COLEY/ Big Tree 16117 (Atl.)	1
82	—	<b>TRANS-EUROPE EXPRESS</b> KRAFTWERK/Capitol 4460	1
83	66	<b>MAMA LET HIM PLAY</b> DOUCETTE/Mushroom 7030	9
84	—	<b>IF EVER I SEE YOU AGAIN</b> ROBERTA FLACK/Atlantic 3483	1
85	—	<b>IT'S LATE</b> QUEEN/Elektra 45478	1
86	—	<b>WILL YOU LOVE ME TOMORROW</b> DAVE MASON/ Columbia 3 10749	1
87	93	<b>(LET'S GO) ALL THE WAY</b> WHISPERS/Solar 11246 (RCA)	2
88	—	<b>MAGNET AND STEEL</b> WALTER EGAN/Columbia 3 10719	1
89	96	<b>UNDER THE BOARDWALK</b> BILLY JOE ROYAL/Private Stock 192	10
90	—	<b>GEORGIA ON MY MIND</b> WILLIE NELSON/Columbia 3 10740	1
91	—	<b>SOMEONE TO LAY DOWN BESIDE ME</b> KARLA BONOFF/ Columbia 3 10751	1
92	94	<b>MS. DAVID</b> OLIVER/Mercury 73973	4
93	—	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/ United Artists 1210	1
94	97	<b>DUKEY STICK (PT. 2)</b> GEORGE DUKE/Epic 8 50531	2
95	98	<b>DAYLIGHT AND DARKNESS</b> SMOKEY ROBINSON/Tamla 54243 (Motown)	2
96	—	<b>THAT ONCE IN A LIFETIME</b> DEMIS ROUSSOS/Mercury 73992	1
97	99	<b>GIRL CALLIN'</b> CHOCOLATE MILK/RCA 11222	16
98	—	<b>HE'S SO FINE</b> JANE OLIVOR/Columbia 3 10724	1
99	—	<b>RUNAWAY LOVE</b> LINDA CLIFFORD/Curtom 0138 (WB)	1
100	—	<b>SHAME</b> EVELYN 'CHAMPAGNE' KING/RCA 11122	1

# RECORD WORLD FM AIRPLAY REPORT

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

## FLASHMAKER



**YOU'RE GONNA GET IT**  
TOM PETTY &  
HEARTBREAKERS  
Shelter

### MOST ADDED:

- YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
- HEAVEN TONIGHT—Cheap Trick—Epic
- PARKERILLA—Graham Parker—Mercury
- 3—Pousette-Dart Band—Capitol
- LOVE WILL FIND A WAY (single)—Pablo Cruise—A&M
- MISFITS—The Kinks—Arista
- RETURN TO MAGENTA—Mink DeVille—Capitol
- STRANGER IN TOWN—Bob Seger—Capitol
- WELCOME HOME—Carole King—Capitol

### WNEW-FM/NEW YORK

- ADDS:**
- BRAZIL ONCE AGAIN—Herbie Mann—Atlantic
  - FEELS GOOD TO ME—Bill Bruford—Polydor
  - I'D RATHER BE SAILING—Black Oak—Capricorn
  - KATE TAYLOR—Col
  - LONG LIVE ROCK & ROLL—Rainbow—Polydor
  - PARKERILLA—Graham Parker—Mercury
  - POWER IN THE DARKNESS—Tom Robinson Band—Harvest
  - ROTATION—Tim Weisberg—UA
  - 3—Pousette-Dart Band—Capitol
  - WELCOME HOME—Carole King—Capitol

- HEAVY ACTION (airplay in descending order):**
- STRANGER IN TOWN—Bob Seger—Capitol
  - MISS YOU (single)—Rolling Stones—Rolling Stones
  - MISFITS—The Kinks—Arista
  - THE LAST WALTZ (soundtrack)—The Band—WB
  - PURE POP FOR NOW PEOPLE—Nick Lowe—Col
  - RETURN TO MAGENTA—Mink DeVille—Capitol
  - THIS YEARS MODEL—Elvis Costello—Col
  - EASTER—Patti Smith Group—Arista
  - EXCITABLE BOY—Warren Zevon—Asylum
  - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum

### WBCN-FM/BOSTON

- ADDS:**
- ADVENTURE—Television—Elektra
  - KATE TAYLOR—Col
  - NATURAL HIGH—Commodores—Motown
  - PARKERILLA—Graham Parker—Mercury

- SWEET CHEEKS—Duke Jupiter—Mercury
- TOBY BEAU—RCA

- HEAVY ACTION (airplay in descending order):**
- STRANGER IN TOWN—Bob Seger—Capitol
  - EARTH—Jefferson Starship—Grunt
  - MISFITS—The Kinks—Arista
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
  - RETURN TO MAGENTA—Mink DeVille—Capitol
  - THIS YEARS MODEL—Elvis Costello—Col
  - EXCITABLE BOY—Warren Zevon—Asylum
  - DOUBLE FUN—Robert Palmer—Island
  - BOYS IN THE TREES—Carly Simon—Elektra
  - AND THEN THERE WERE THREE—Genesis—Atlantic

### WLIR-FM/LONG ISLAND

- ADDS:**
- LOVE WILL FIND A WAY (single)—Pablo Cruise—A&M
  - MIDNIGHT BELIEVER—B. B. King—ABC
  - PARKERILLA—Graham Parker—Mercury
  - STRANGER IN TOWN—Bob Seger—Capitol
  - 3—Pousette-Dart Band—Capitol
  - WARMER COMMUNICATIONS—AWB—Atlantic

- HEAVY ACTION (airplay in descending order):**
- BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
  - BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
  - EXCITABLE BOY—Warren Zevon—Asylum
  - MISFITS—The Kinks—Arista
  - LINES—Charlie—Janus
  - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
  - AND THEN THERE WERE THREE—Genesis—Atlantic
  - PURE POP FOR NOW PEOPLE—Nick Lowe—Col
  - NRBQ AT YANKEE STADIUM—Mercury
  - THIS YEARS MODEL—Elvis Costello—Col

### WBAB-FM/LONG ISLAND

- ADDS:**
- D.I.Y. (single)—Peter Gabriel—Charisma (import)
  - PARKERILLA—Graham Parker—Mercury
  - THE CAPTAIN'S JOURNEY—Lee Ritenour—Elektra
  - TOBY BEAU—RCA
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

- HEAVY ACTION (airplay in descending order):**
- STRANGER IN TOWN—Bob Seger—Capitol
  - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
  - EXCITABLE BOY—Warren Zevon—Asylum
  - THE STRANGER—Billy Joel—Col
  - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
  - EARTH—Jefferson Starship—Grunt
  - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
  - AND THEN THERE WERE THREE—Genesis—Atlantic
  - AJA—Steely Dan—ABC
  - SLOWHAND—Eric Clapton—RSO

### WBLM-FM/MAINE

- ADDS:**
- BAND TOGETHER—Rare Earth—Prodigal
  - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum

- ELECTRIC GUITARIST—John McLaughlin—Col
- JAZZ—Ry Cooder—WB
- LIVETIME—Hall & Oates—RCA
- STRANGE COMPANY—Wendy Waldman—WB
- STRANGER IN TOWN—Bob Seger—Capitol
- WELCOME HOME—Carole King—Capitol
- YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

- HEAVY ACTION (airplay in descending order):**
- CITY TO CITY—Gerry Rafferty—UA
  - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
  - LONDON TOWN—Wings—Capitol
  - THIS YEARS MODEL—Elvis Costello—Col
  - SHINE ON—Climax Blues Band—Sire
  - DOUBLE FUN—Robert Palmer—Island
  - BOYS IN THE TREES—Carly Simon—Elektra
  - ONE-EYED JACK—Garland Jeffreys—A&M
  - DOWN TO EARTH—Sutherland Brothers—Col
  - TOGETHER FOREVER—Marshall Tucker Band—Canicorn

### WCMF-FM/ROCHESTER

- ADDS:**
- ALIVE RECORD—Camel—Decca (import)
  - GENERATION X—Chrysalis
  - GEORGE THOROGOOD & DESTROYERS—Rounder
  - HEAVEN TONIGHT—Cheap Trick—Epic
  - PARKERILLA—Graham Parker—Mercury
  - RETURN TO MAGENTA—Mink DeVille—Capitol
  - STRANGE COMPANY—Wendy Waldman—WB
  - STRANGER IN TOWN—Bob Seger—Capitol
  - 3—Pousette-Dart Band—Capitol
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

- HEAVY ACTION (airplay, sales, phones in descending order):**
- MISFITS—The Kinks—Arista
  - CITY TO CITY—Gerry Rafferty—UA
  - EXCITABLE BOY—Warren Zevon—Asylum
  - LIVETIME—Hall & Oates—RCA
  - LOUISIANA'S LE ROUX—Capitol
  - STILL HERE—Ian Thomas Band—Atlantic
  - PURE POP FOR NOW PEOPLE—Nick Lowe—Col
  - YOU CAN TUNE A PIANO—REO Speedwagon—Epic
  - LINES—Charlie—Janus
  - SWEET CHEEKS—Duke Jupiter—Mercury

### WIOQ-FM/PHILADELPHIA

- ADDS:**
- D.I.Y. (single)—Peter Gabriel—Charisma (import)
  - LAY DOWN THE YEARS—Kevin Lamb—Arista
  - PARKERILLA—Graham Parker—Mercury
  - RETURN TO MAGENTA—Mink DeVille—Capitol
  - SAVE ME (single)—Tanya Tucker—MCA
  - WILL YOU STILL LOVE ME (single)—Dave Mason—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
  - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum

- MISFITS—The Kinks—Arista
- THE HOMETOWN BAND—A&M
- THIS YEARS MODEL—Elvis Costello—Col
- AND THEN THERE WERE THREE—Genesis—Atlantic
- U.K.—Polydor
- CITY TO CITY—Gerry Rafferty—UA
- STRANGE COMPANY—Wendy Waldman—WB
- HEAVEN TONIGHT—Cheap Trick—Epic

### WYDD-FM/PITTSBURGH

- ADDS:**
- BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
  - LOVE WILL FIND A WAY (single)—Pablo Cruise—A&M
  - MISS YOU (single)—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN—Bob Seger—Capitol
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

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

- LONDON TOWN—Wings—Capitol
- EARTH—Jefferson Starship—Grunt
- BOYS IN THE TREES—Carly Simon—Elektra
- AND THEN THERE WERE THREE—Genesis—Atlantic
- DOUBLE FUN—Robert Palmer—Island
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EXCITABLE BOY—Warren Zevon—Asylum
- THE LAST WALTZ (soundtrack)—The Band—WB
- VAN HALEN—WB

### WHFS-FM/WASHINGTON

- ADDS:**
- BRUISED ORANGE—John Prine—Asylum
  - MIDNIGHT PROWL—Anaelo—Fantasy
  - PARKERILLA—Graham Parker—Mercury
  - RETURN TO MAGENTA—Mink DeVille—Capitol
  - THE CAPTAIN'S JOURNEY—Lee Ritenour—Elektra
  - THE X FACTOR—Michael White—Asylum
  - 3—Pousette-Dart Band—Capitol

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

- THE LAST WALTZ (soundtrack)—The Band—WB
- JAZZ—Ry Cooder—WB
- MISFITS—The Kinks—Arista
- STRANGER IN TOWN—Bob Seger—Capitol
- A LITTLE KISS IN THE NIGHT—Ben Sidran—Arista
- GHOST TOWN PARADE—Les Dudek—Col
- ENCORE—Brian Auger & Julie Tippetts—WB
- FOOT IN THE DOOR—Rogers & Burgen—Waterhouse
- THE RETURN OF THE WANDERER—Dion—Lifesong
- FLYING SHOES—Townes Van Zandt—Tomato

### WQDR-FM/RALEIGH

- ADDS:**
- HEAVEN TONIGHT—Cheap Trick—Epic
  - LOVE WILL FIND A WAY (single)—Pablo Cruise—A&M
  - MISFITS—The Kinks—Arista

- STRANGE COMPANY—Wendy Waldman—WB
- YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

### HEAVY ACTION (airplay, sales, phones in descending order):

- RUNNING ON EMPTY—Jackson Browne—Asylum
- NANTUCKET—Epic
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EARTH—Jefferson Starship—Grunt
- LONDON TOWN—Wings—Capitol
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- BOYS IN THE TREES—Carly Simon—Elektra
- AND THEN THERE WERE THREE—Genesis—Atlantic
- WAITING FOR COLUMBUS—Little Feat—WB
- CITY TO CITY—Gerry Rafferty—UA

### WAIV-FM/JACKSONVILLE

- ADDS:**
- BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
  - HEAVEN TONIGHT—Cheap Trick—Epic
  - MEET ME AT THE CRUX—Dirk Hamilton—Elektra
  - MISFITS—The Kinks—Arista
  - MISS YOU (single)—Rolling Stones—Rolling Stones
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

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

- EARTH—Jefferson Starship—Grunt
- EDDIE MONEY—Col
- LEVEL HEADED—Sweet—Capitol
- CITY TO CITY—Gerry Rafferty—UA
- MAGAZINE—Heart—Mushroom
- IT'S A HEARTACHE—Bonnie Tyler—RCA
- BOYS IN THE TREES—Carly Simon—Elektra
- FEELS SO GOOD—Chuck Mangione—A&M
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

### ZETA 4-FM/MIAMI

- ADDS:**
- COOPER BROTHERS—Capricorn
  - HEAVEN TONIGHT—Cheap Trick—Epic
  - LIVETIME—Hall & Oates—RCA
  - MISS YOU (single)—Rolling Stones—Rolling Stones
  - THE CAPTAIN'S JOURNEY—Lee Ritenour—Elektra
  - 3—Pousette-Dart Band—Capitol
  - WELCOME HOME—Carole King—Capitol
  - WILL YOU STILL LOVE ME (single)—Dave Mason—Col
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

### HEAVY ACTION (airplay, sales, phones in descending order):

- EARTH—Jefferson Starship—Grunt
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- LONDON TOWN—Wings—Capitol
- THE LAST WALTZ (soundtrack)—The Band—WB
- CITY TO CITY—Gerry Rafferty—UA
- BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
- STRANGER IN TOWN—Bob Seger—Capitol
- AND THEN THERE WERE THREE—Genesis—Atlantic
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville



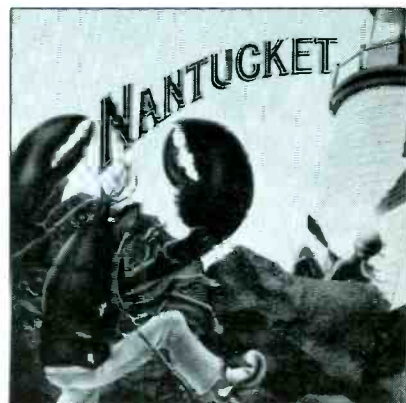
# NANTUCKET: CLAWING THEIR WAY TO THE TOP.

If you think the Nantucket explosion is another "overnight" success story, think again. Sure, their album's been out for three weeks and more than forty key stations are on it — stations like WNEW, WPIX, WMMR, WIOQ, WPLR, WHCN, WCCC, WDRC-FM, WOUR, WCMF, WBCN, WCOZ, WHFS, WKTK, WKLS, WQDR, WROQ, ZETA 4, KFWD, KSHE, KYYS, KFMY, KSJO and KZAP.

But Nantucket spent five years building a solid foundation, playing one-nighters up and down the Eastern seaboard. Opening for acts like Yes and Kiss. Developing a stage presence so spectacular that Epic Records signed them on the spot, without a demo tape or finished recording.

So just because their album and their single "Heartbreaker" are exploding and they are about to embark on a major national tour, don't think it's been easy. In fact, one listen to "Nantucket" should convince you that their tough, no-holds-barred attitude towards rock 'n' roll reflects the kind of drive and determination that will carry them *all* the way to the top.

**The "Nantucket" album featuring the hit single, "Heartbreaker." They'll get there because they want it more. On Epic Records and Tapes.**



# RECORD WORLD FM AIRPLAY REPORT

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

## TOP AIRPLAY



**STRANGER IN TOWN**  
BOB SEGER  
Capitol

### MOST AIRPLAY:

- STRANGER IN TOWN—Bob Seger—Capitol
- EARTH—Jefferson Starship—Grunt
- CITY TO CITY—Gerry Rafferty—UA
- FM (soundtrack)—MCA
- EXCITABLE BOY—Warren Zevon—Asylum
- AND THEN THERE WERE THREE—Genesis—Atlantic
- THIS YEARS MODEL—Elvis Costello—Col
- BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
- LONDON TOWN—Wings—Capitol

## WQSR-FM/TAMPA

- ADDS:**
- DREAM MACHINE—Paul Horn—Mushroom
  - ELECTRIC GUITARIST—John McLaughlin—Col
  - GLIDER—Auracle—Chrysalis
  - IT'S A HEARTACHE—Bonnie Tyler—RCA
  - LISTEN NOW—Phil Manzanera/801—Polydor
  - MAGIC IN YOUR EYES—Earl Klugh—UA
  - MISFITS—The Kinks—Arista
  - STRANGE COMPANY—Wendy Waldman—WB
  - 3—Pousette-Dart Band—Capitol
  - WELCOME HOME—Carole King—Capitol
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
  - STRANGER IN TOWN—Bob Seger—Capitol
  - PURE POP FOR NOW PEOPLE—Nick Lowe—Col
  - THE LAST WALTZ (soundtrack)—The Band—WB
  - EARTH—Jefferson Starship—Grunt
  - JOHN HALL—Asylum
  - FM (soundtrack)—MCA
  - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
  - THIS YEARS MODEL—Elvis Costello—Col
  - CITY TO CITY—Gerry Rafferty—UA
- WMMS-FM/CLEVELAND**
- ADDS:**
- DEADLY EARNEST—Wheeler
  - HEAVEN TONIGHT—Cheap Trick—Epic
  - U.K.—Polydor
- HEAVY ACTION (airplay, sales in descending order):**
- STRANGER IN TOWN—Bob Seger—Capitol

- HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
- CITY TO CITY—Gerry Rafferty—UA
- FM (soundtrack)—MCA
- BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
- VAN HALEN—WB
- EARTH—Jefferson Starship—Grunt
- EXCITABLE BOY—Warren Zevon—Asylum
- INFINITY—Journey—Col
- MAGAZINE—Heart—Mushroom

## WWW-FM/DETROIT

- ADDS:**
- LOVE WILL FIND A WAY (single)—Pablo Cruise—A&M
- HEAVY ACTION (airplay, sales in descending order):**
- STRANGER IN TOWN—Bob Seger—Capitol
  - INFINITY—Journey—Col
  - LONDON TOWN—Wings—Capitol
  - YOU CAN TUNE A PIANO—REO Speedwagon—Epic
  - FM (soundtrack)—MCA
  - EDDIE MONEY—Col
  - RUNNING ON EMPTY—Jackson Browne—Asylum
  - EARTH—Jefferson Starship—Grunt
  - WEEKEND IN L.A.—George Benson—WB
  - GRAND ILLUSION—Styx—A&M

## WABX-FM/DETROIT

- ADDS:**
- SLEEPER CATCHER—Little River Band—Harvest
  - VARIATIONS (single)—Andrew Lloyd Webber—MCA
  - WILL YOU STILL LOVE ME (single)—Dave Mason—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN—Bob Seger—Capitol
  - EDDIE MONEY—Col
  - EARTH—Jefferson Starship—Grunt
  - FM (soundtrack)—MCA
  - STONE BLUE—Foghat—Bearsville
  - CITY TO CITY—Gerry Rafferty—UA

## WXRT-FM/CHICAGO

- ADDS:**
- BRUISED ORANGE—John Prine—Elektra
  - HEAVEN TONIGHT—Cheap Trick—Epic
  - JAZZ—Ry Cooder—WB
  - MISFITS—The Kinks—Arista
  - PARKERILLA—Graham Parker—Mercury
  - RETURN TO MAGENTA—Mink DeVille—Capitol
  - STRANGER IN TOWN—Bob Seger—Capitol
  - 3—Pousette-Dart Band—Capitol
  - WHAT IF—Dixie Dregs—Capricorn
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
- HEAVY ACTION (airplay, sales, phones in descending order):**
- EXCITABLE BOY—Warren Zevon—Asylum
  - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
  - LINES—Charlie—Janus
  - STONE BLUE—Foghat—Bearsville
  - STRANGER IN TOWN—Bob Seger—Capitol
  - EARTH—Jefferson Starship—Grunt
  - THE LAST WALTZ (soundtrack)—The Band—WB
  - INFINITY—Journey—Col
  - AND THEN THERE WERE THREE—Genesis—Atlantic
  - THIS YEARS MODEL—Elvis Costello—Col

## KSHE-FM/ST. LOUIS

- ADDS:**
- HEAVEN TONIGHT—Cheap Trick—Epic
  - SNAIL—Cream
  - WELCOME HOME—Carole King—Capitol
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CITY TO CITY—Gerry Rafferty—UA
  - STRANGER IN TOWN—Bob Seger—Capitol
  - STONE BLUE—Foghat—Bearsville
  - EARTH—Jefferson Starship—Grunt
  - YOU CAN TUNE A PIANO—REO Speedwagon—Epic
  - TOGETHER FOREVER—Marshall Tucker Band—Capricorn
  - INFINITY—Journey—Col
  - LINES—Charlie—Janus
  - FM (soundtrack)—MCA
  - STREET ACTION—BTO—Mercury

## KQRS-FM/MINNEAPOLIS

- ADDS:**
- BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
  - HEAVEN TONIGHT—Cheap Trick—Asylum
  - INFINITY—Journey—Col
  - LIVETIME—Hall & Oates—RCA
  - LOUISIANA'S LE ROUX—Capitol
  - MISFITS—The Kinks—Arista
  - MISS YOU (single)—Rolling Stones—Rolling Stones
  - SNAIL—Cream
  - STRANGER IN TOWN—Bob Seger—Capitol
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

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

- LONDON TOWN—Wings—Capitol
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- RUNNING ON EMPTY—Jackson Browne—Asylum
- EARTH—Jefferson Starship—Grunt
- EXCITABLE BOY—Warren Zevon—Asylum
- MAGAZINE—Heart—Mushroom
- FM (soundtrack)—MCA
- STRANGER IN TOWN—Bob Seger—Capitol
- TOGETHER FOREVER—Marshall Tucker Band—Capricorn
- VAN HALEN—WB

## KZEW-FM/DALLAS

- ADDS:**
- ARABESQUE—John Klemmer—ABC
  - HEAVEN TONIGHT—Cheap Trick—Epic
  - LOUISIANA'S LE ROUX—Capitol
  - RETURN TO MAGENTA—Mink DeVille—Capitol
  - THE CAPTAIN'S JOURNEY—Lee Ritenour—Elektra
  - WELCOME HOME—Carole King—Capitol
- HEAVY ACTION (airplay, sales in descending order):**
- CITY TO CITY—Gerry Rafferty—UA
  - WEEKEND IN L.A.—George Benson—WB
  - SHOWDOWN—Isley Brothers—T-Neck
  - INFINITY—Journey—Col
  - LONDON TOWN—Wings—Capitol
  - FM (soundtrack)—MCA
  - RUNNING ON EMPTY—Jackson Browne—Asylum
  - STRANGER IN TOWN—Bob Seger—Capitol
  - TOGETHER FOREVER—Marshall Tucker Band—Capricorn
  - EARTH—Jefferson Starship—Grunt

## KPFT-FM/HOUSTON

- ADDS:**
- HEART TO HEART—David Sanborn—WB
  - ICE DEATH—Henry Kaiser—Parachute
  - MIDNIGHT PROWL—Angelo—Fantasy
  - NICE TO HAVE MET YOU—Tys Van Leer—Col
  - PARKERILLA—Graham Parker—Mercury
  - SINGER OF SONGS—Paul Davis—Bang
  - SPELLBOUND—EMI-America
  - THE CAPTAIN'S JOURNEY—Lee Ritenour—Elektra
  - 3—Pousette-Dart Band—Capitol
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

## HEAVY ACTION (airplay in descending order):

- OUT THERE TONIGHT—Garfield—Capricorn
- STRANGE COMPANY—Wendy Waldman—WB
- BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
- DREAM MACHINE—Paul Horn—Mushroom
- BRUISED ORANGE—John Prine—Asylum
- HOT TIME—Dan Lambert—Houndstooth
- KATE TAYLOR—Col
- AUTOPHYSIOPSYCHIC—Yusef Lateef—CTI
- BEFORE & AFTER SCIENCE—Brian Eno—Island
- SKY BLUE—Passport—Atlantic

## KBPI-FM/DENVER

- ADDS:**
- BOYS IN THE TREES—Carly Simon—Elektra
- HEAVY ACTION (airplay, sales, phones in descending order):**
- MAGAZINE—Heart—Mushroom
  - EARTH—Jefferson Starship—Grunt
  - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
  - RUNNING ON EMPTY—Jackson Browne—Asylum
  - SLOWHAND—Eric Clapton—RSO
  - CITY TO CITY—Gerry Rafferty—UA
  - LONDON TOWN—Wings—Capitol
  - FM (soundtrack)—MCA
  - EDDIE MONEY—Col
  - THE STRANGER—Billy Joel—Col

## WNOE-FM/NEW ORLEANS

- ADDS:**
- ALMOST SUMMER (soundtrack)—MCA
  - DEMIS ROUSSOS—Mercury
  - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
  - LIVETIME—Hall & Oates—RCA
  - MISFITS—The Kinks—Arista
  - RAINBOW SEEKER—Joe Sample—ABC
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FEELS SO GOOD—Chuck Mangione—A&M
  - FM (soundtrack)—MCA
  - WHEN YOU'VE HEARD LOU—Lou Rawls—Capitol
  - LINES—Charlie—Janus
  - BAND TOGETHER—Rare Earth—Prodigal
  - MAGAZINE—Heart—Mushroom
  - KAYA—Bob Marley & Wailers—Island
  - STONE BLUE—Foghat—Bearsville
  - SO FULL OF LOVE—O'Jays—Phil. Intl.
  - GREASE (soundtrack)—RSO

## KOME-FM/SAN JOSE

- ADDS:**
- I WASN'T BORN YESTERDAY—Allan Clarke—Atlantic
  - LOVE WILL FIND A WAY (single)—Pablo Cruise—A&M
  - MISS YOU (single)—Rolling Stones—Rolling Stones
  - RAINBOW SEEKER—Joe Sample—ABC
  - SECOND WIND—Delbert McClinton—Capricorn
- HEAVY ACTION (airplay, sales):**
- AND THEN THERE WERE THREE—Genesis—Atlantic
  - CITY TO CITY—Gerry Rafferty—UA
  - EXCITABLE BOY—Warren Zevon—Asylum
  - FM (soundtrack)—MCA
  - INFINITY—Journey—Col
  - MAGAZINE—Heart—Mushroom
  - RUNNING ON EMPTY—Jackson Browne—Asylum
  - STRANGER IN TOWN—Bob Seger—Capitol
  - THE LAST WALTZ (soundtrack)—The Band—WB
  - VAN HALEN—WB

## KWST-FM/LOS ANGELES

- ADDS:**
- HEAVEN TONIGHT—Cheap Trick—Epic
  - LOVE WILL FIND A WAY (single)—Pablo Cruise—A&M
  - RETURN TO MAGENTA—Mink DeVille—Capitol
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
  - EARTH—Jefferson Starship—Grunt
  - CITY TO CITY—Gerry Rafferty—UA
  - STRANGER IN TOWN—Bob Seger—Capitol
  - HEAVY HORSES—Jethro Tull—Chrysalis
  - FM (soundtrack)—MCA
  - THIS YEARS MODEL—Elvis Costello—Col
  - STONE BLUE—Foghat—Bearsville
  - YOU CAN TUNE A PIANO—REO Speedwagon—Epic
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

## KSAN-FM/SAN FRANCISCO

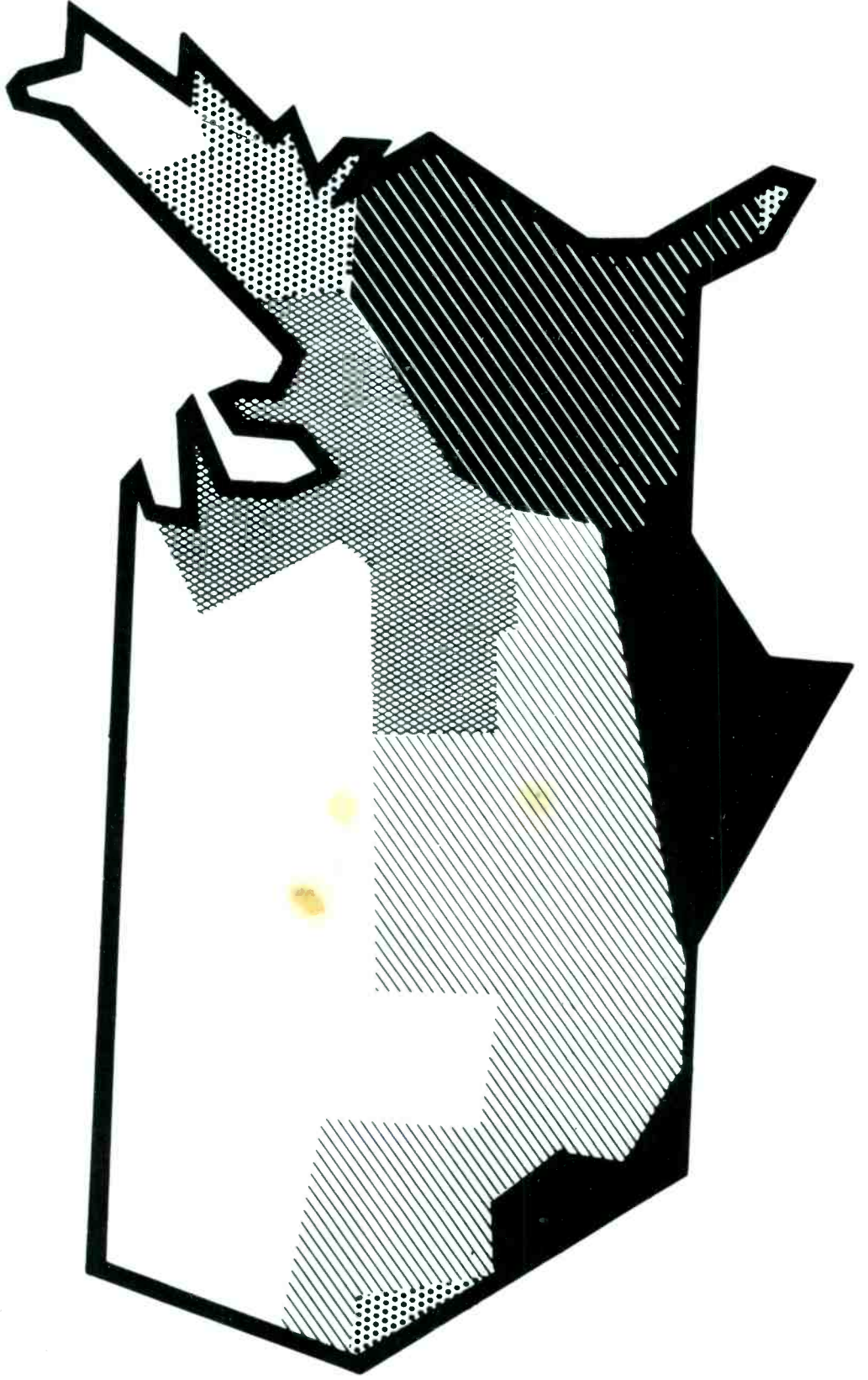
- ADDS:**
- BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
  - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
  - HEAVEN TONIGHT—Cheap Trick—Epic
- HEAVY ACTION (airplay):**
- ADVENTURE—Television—Elektra
  - DOUBLE TROUBLE—Frankie Miller—Chrysalis
  - EASTER—Patti Smith Group—Arista
  - HEAVEN TONIGHT—Cheap Trick—Epic
  - MISFITS—The Kinks—Arista
  - NEXT OF KIHN—Greg Kihn—Beserkley (import)
  - PURE POP FOR NOW PEOPLE—Nick Lowe—Col
  - STRANGER IN TOWN—Bob Seger—Capitol
  - THIS YEARS MODEL—Elvis Costello—Col
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter



June 3, 1978  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

## Featuring Suggested Market Playlists



Billboard 

Cashbox 

Record World 



Paul Davis / "DARLIN'" (B-736)

A Dazzling Summer Single  
Hot On The Heels Of "I GO CRAZY"

(Thank You, Everyone, For Your Help)



ATLANTA, GEORGIA

A Sound for all ages  
backgrounds  
tastes . . . . .

# WILLIE NELSON

## "Georgia On My Mind"

3-10704



KILT	HB-30-23	WNEW
KBEQ	29	WBAL
KLIF	HB	WMAL
WKY	*	WSB
KDOK	31	WGN
KHFI	HB	WJR

WHFS WRXL WSM/FM KMAC KMOD KSMB

*A Record That Has No Format Limitations—  
From The Bulletin Chart LP*

### "STARDUST"

KC-35305

ON COLUMBIA RECORDS



# CALL-OUTS

## Stations Contributing This Week:

WCOL, WDRQ, WEAQ, WEFM, WFIL, WHBQ, WIFI,  
WPEZ, WRKO, WZZD, KDWB, KHJ, KIMN, KING,  
KSLQ, KSTP, KTLK, 94Q, 92X, 96X, Y100.

## Overall Demographics:

Wings	Bee Gees (More)	Mathis/Williams
Andy Gibb	Yvonne Elliman	Flack/Hathaway
Trammps	ARS	Carly Simon
Chuck Mangione	Eddie Money	

Wings tops the list with a strong showing. Andy Gibb and the Trammps tie for the second spot slightly off the lead. Chuck Mangione holds down third right behind them followed by Bee Gees (More), Yvonne Elliman and ARS which are tied one notch behind. Eddie Money, Mathis/Williams and Flack/Hathaway hold the fifth position a good deal off the lead. Carly Simon holds down the final slot right behind them.

## Teen:

### Male

Trammps  
Andy Gibb  
Wings  
Yvonne Elliman  
ARS

Trammps and Andy Gibb tie for the lead here with Wings right behind in second. Yvonne Elliman and ARS follow in third one level below.

### Female

Andy Gibb  
Yvonne Elliman  
Trammps  
Wings  
Mathis/Williams  
Flack/Hathaway  
Travolta/Newton-John  
Carly Simon

Andy Gibb and Yvonne Elliman hold down the top spot with Trammps a tight second followed by Wings a notch back. Mathis/Williams is a couple of levels back with Flack/Hathaway right behind in fifth. Travolta/Newton-John and Carly Simon are tied in the final position.

## Adult:

### Male

Wings  
Gerry Rafferty  
Carly Simon  
Chuck Mangione

Wings is the leader with Gerry Rafferty and Carly Simon a notch back in second. Chuck Mangione is right behind in third tied with the Trammps. ARS and Eddie Money hold down the final position right in back of them. This demo is very tight.

### Female

Wings  
Mathis/Williams  
Flack/Hathaway  
Andy Gibb

Wings tops the list by a good margin over Mathis/Williams in second with the Trammps right behind in third. A notch back is Flack/Hathaway followed by Andy Gibb one rung below. Chuck Mangione and Yvonne Elliman are tied for the final spot right behind him.

## Stayability:

KANSAS (Dust) continues to show with male and female teens and male adults. BEE GEES (Night) is still strong overall with a good showing in all demos. ANDREW GOLD still pulling male and female teens. PAUL DAVIS still shows with female adults. BEE GEES (Stayin') still does well with females. DAVID GATES still shows with female teens. ENGLAND DAN AND JOHN FORD COLEY shows overall.

## Breaking:

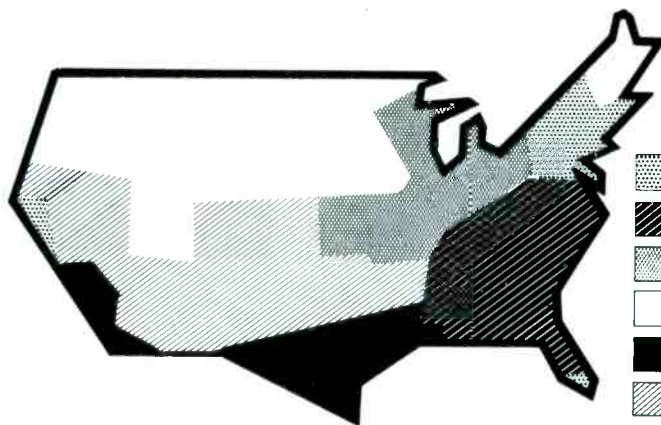
Wide open is ANDY GIBB overall with both male and female teens and adults showing well. GERRY RAFFERTY is showing overall with adults the major strength of the record.

## Early Acceptance on:

BOB SEGER with female adults. CHICAGO showing with males and females (18+) and female teens. BARRY MANILOW (Copa) shows with teens and adults. SEALS & CROFTS showed response in females and males (18+). GENESIS had an overall response with male adults the standout. KC AND THE SUNSHINE BAND pulled 18-34 females. STEELY DAN (FM) pulling males 18-24 while JEFFERSON STARSHIP (Runaway) showed overall with female adults the notable demo. ROBERT PALMER showed same 18+ males though the unfamiliarity is still high. MICHAEL JOHNSON starting to come in on an overall basis. ABBA showing with male and female adults. BILLY JOEL (Only) has been pulling adult males with a slight teen response. HEART is pulling male and female teens along with males 18-24. BARRY MANILOW (Even) is showing overall.

# TPLACE ket Playlists

reas.



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

## Stations:

### RW IV

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

### RW V

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

### RW VI

KAAY KAKC KELP KIMN KLIF KLUE KOFM  
KRIZ KNUS KTFX KTLK KXXK Z97

## Tendency:

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

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

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

### Last Week: This Week:

2	1	Andy Gibb
1	2	Wings
3	3	John Travolta and Olivia Newton-John
4	4	Bonnie Tyler
10	5	Gerry Rafferty
9	6	Mathis/Williams
7	7	Billy Joel (Movin')
11	8	Eddie Money
13	9	Carly Simon
5	10	Atlanta Rhythm Section
15	11	Michael Johnson
14	12	ABBA
17	13	Steely Dan
18	14	Heart
19	15	Meatloaf
23	16	Seals & Crofts
12	17	Roberta Flack (with Donny Hathaway)
21	18	Trammps
20	19	George Benson
22	20	Player
24	21	Sweet
Add	22	Bob Seger
Add	23	Patti Smith
Ex	24	Rod Stewart

Adds: Billy Joel (Only)  
Frankie Valli

Extras: Barry Manilow (Even)  
Jefferson Starship  
O'Jays  
Pablo Cruise  
Steely Dan (FM)

LP Cuts: Barry Manilow  
(Copacabana)

Also Possible: Genesis  
Robert Palmer  
Eruption  
Celebration

### Last Week: This Week:

2	1	Andy Gibb
1	2	Wings
3	3	John Travolta and Olivia Newton-John
6	4	Bonnie Tyler
12	5	Mathis/Williams
11	6	Eddie Money
7	7	Trammps
5	8	George Benson
13	9	Gerry Rafferty
10	10	Chuck Mangione
16	11	Carly Simon
14	12	Patti Smith
19	13	Sweet
17	14	Steely Dan
4	15	Roberta Flack (with Donny Hathaway)
18	16	Peter Brown
20	17	O'Jays
21	18	Player
22	19	ABBA
23	20	Bob Seger
Ex	21	Michael Johnson
Ex	22	Meatloaf
24	23	Heart
Ex	24	Genesis
Add	25	Heatwave

Adds: Rolling Stones  
Steve Martin  
Pablo Cruise

Extras: Barry Manilow (Even)  
Donna Summer  
Seals & Crofts  
Billy Joel (Only)  
Eric Clapton  
Paul Davis  
Robert Palmer

LP Cuts: None

Also Possible: Rod Stewart  
Jefferson Starship  
Frankie Valli  
Joe Walsh  
Steely Dan (FM)

### Last Week: This Week:

4	1	Andy Gibb
1	2	Wings
3	3	John Travolta and Olivia Newton-John
5	4	Eddie Money
6	5	Mathis/Williams
7	6	Bonnie Tyler
2	7	Atlanta Rhythm Section
13	8	Gerry Rafferty
14	9	Carly Simon
8	10	Yvonne Elliman
11	11	Player
12	12	George Benson
15	13	ABBA
19	14	Michael Johnson
18	15	Sweet
21	16	Meatloaf
10	17	Chuck Mangione
23	18	Bob Seger
22	19	Steely Dan
20	20	Trammps
24	21	Patti Smith
Add	22	Seals & Crofts
AP	23	Robert Palmer
AP	24	Rod Stewart
Add	25	O'Jays
Ex	26	Heart

Adds: Rolling Stones  
England Dan & John  
Ford Coley

Extras: Heatwave  
Barry Manilow (Even)  
Genesis

LP Cuts: None

Also Possible: Billy Joel (Only)  
Paul Davis  
KC & The Sunshine Band  
Toby Beau  
Steely Dan (FM)

## Hottest:

### Country Crossovers:

Willie Nelson

### Teen:

None

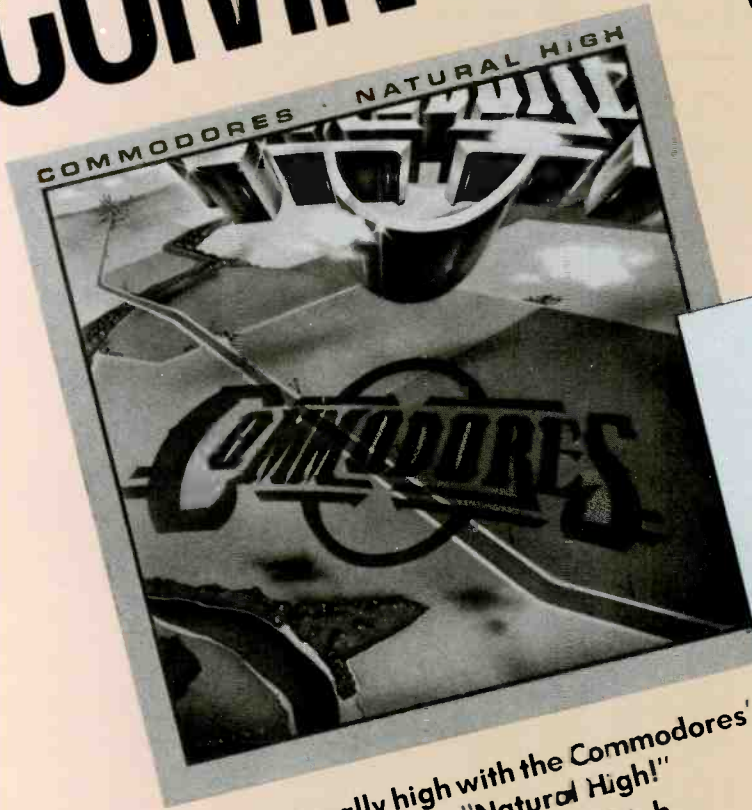
### LP Cuts:

Barry Manilow (Copacabana)

# COMMODORES

**SHIPPED  
DOUBLE  
PLATINUM!**

Get naturally high  
with the Commodores  
brand new album  
"Natural High!"



- Get naturally high with the Commodores' brand new album "Natural High!"
- To help you obtain naturally high sales we're shipping a kit of in-store materials, including 4/color, multi-use displays, banners and a unique die-cut poster!
  - Consumer press buys in publications ranging from Rolling Stone to Jet!
  - Radio buys coast to coast!
  - Plus full support of the "Commodores 1978 Platinum Tour," including full color tour posters and buttons, local press advertising, local television and radio buys before, during and after each date and a very special in-store-play lp!

<b>POP</b>	
BILLBOARD	24
CASHBOX	27
RECORD WORLD	17
<b>R&amp;B</b>	
BILLBOARD	13
CASHBOX	6
RECORD WORLD	4

# "NATURAL HIGH"



On Motown Records & Tapes  
©1978 Motown Record Corporation

From the ultimate motion picture soundtrack album...



a single

**FM (NO STATIC AT ALL)**

MCA 40894

by

**STEELY DAN**

MCA RECORDS

1978 MCA Records, Inc.

## Cole Gold for KFI



Pictured from left presenting KFI's John Rook a gold record for Natalie Cole's "Our Love" are: Steve Meyer, Capitol national promotion manager; John Rook, PD, KFI; Susan Scharf, Capitol's L.A. promotion manager; Eric Chase, MD, KFI; Bruce Wendell, Capitol's VP-promotion.

### CONCERT REVIEW

## Deodato & Clarke: A Fusion Explosion

■ NEW YORK — This city was on the verge of another disaster recently as the energy level around the Palladium built to a critical mass. It was a fusion explosion as Deodato (WB) and Stanley Clarke (Nemperor) tried to decimate the minds of the standing room only crowd.

It has been a long time since Deodato has graced New York with his presence. In the meantime he has kept himself busy doing horn and string arrangements for Earth, Wind and Fire on their "All 'N All" album, and producing his own album for Warner Bros., "Love Island." Showcasing several tunes from his new album, including his sure fire disco oriented "Whistle Bump" and "Pina Colada," Deodato was joined on stage by John Tropea, from his original band, on guitar. The highlight of the set were the last two numbers, "Whirlwind" and the classic "Theme from 2001."

And then Stanley Clarke emerged from a voluminous smoke screen that ventured from the stage to engulf the entire audience. His tall, lanky frame poised impressively, he stood spotlighted in the smoke like a musical deity about to deliver "the word." From the beginning, Clarke served notice that he had come to play. Backed by a phenomenal band that included a horn section of Al Harrison and Alfie Williams on trumpet, James Pinsley and Bobby Malock on woodwinds, Michael Garson on keyboards, Darryl Brown on drums, and a young man on guitar by the name of Ray Gormey, who has a very bright future in front of him. The diversity of the show was a tribute to Clarke's virtuosity. He covered the total musical spectrum from classical to rock to jazz with the ease of a New York cabdriver negotiating rush hour traffic. Of particular note was "Dayride" from his cur-

rent Nemperor album, "Modern Man." This Clarke original was previously done when he was an integral part of Return to Forever; the difference now was the special treatment given it by his new power-packed horn section. Producer, writer and master of his instrument, if fusion music is ever to have a savior then it definitely might be Stanley Clarke.

Basil Nias

## ABC Field Appointments

■ LOS ANGELES — ABC Records has bolstered its field promotion staff with a series of appointments.

Steve Mitchell becomes local promotion manager covering the North and South Carolina areas, Mitchell's background includes a tenure as program director at KYA-FM in San Francisco.

Bob Wilcox becomes local promotion manager covering the Pittsburgh and Cleveland areas. He was formerly market coordinator for ABC's Los Angeles branch operation.

Lori Holder, formerly local promotion manager covering San Diego and Phoenix, now moves to Los Angeles to cover all three cities. Holder will be assisted by Hillary Schneider, who previously worked with ABC's L.A. branch.

## Bloom Names Reynolds Account Executive

■ NEW YORK — Howard Bloom, president of The Howard Bloom Organization, has appointed Ken Reynolds account executive. Reynolds has been with The Howard Bloom Organization three months as a publicity coordinator.

Reynolds was previously vice president of Take Out Productions (management firm for Sarah Dash and Nona Hendryx). For three and a half years he was tour manager for LaBelle.

# The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

### Most Adds

- FOLLOW YOU, FOLLOW ME** —Genesis—Atlantic (5)
- YOU CAN'T DANCE** —England Dan & John Ford Coley—Big Tree (5)
- GREASE**—Frankie Valli—RSO (4)
- STILL THE SAME**—Bob Seger & The Silver Bullet Band—Capitol (4)
- IF EVER I SEE YOU AGAIN** —Roberta Flack—Atlantic (3)
- LOVE OR SOMETHING LIKE IT** —Kenny Rogers—UA (3)
- SWEET YOUNG AMERICA** —B.J. Thomas—MCA (3)

### WBZ/BOSTON

- BAKER STREET**—Gerry Rafferty—UA
- BLUER THAN BLUE**—Michael Johnson—EMI America
- EVERY KINDA PEOPLE**—Robert Palmer—Island
- YOU'RE THE ONE THAT I WANT** —Travolta & Newton-John—RSO

### WHDH/BOSTON

- STILL THE SAME**—Bob Seger—Capitol
- TWO OUT OF THREE AIN'T BAD** —Meatloaf—Epic/Cleve. Intl.
- YOU BELONG TO ME**—Carly Simon—Elektra

### WSAR/FALL RIVER

- EVEN NOW**—Barry Manilow—Arista

### WIP/PHILADELPHIA

- BABY HOLD ON**—Eddie Money—Col
- EVERY KINDA PEOPLE**—Robert Palmer—Island
- FOLLOW YOU, FOLLOW ME** —Genesis—Atlantic

### WSM/NASHVILLE

- SOMEWHERE OVER THE RAINBOW** —Gary Tanner—20th Cent.
- SWEET YOUNG AMERICA**—B.J. Thomas—MCA
- YOU DON'T LOVE ME ANYMORE** —Eddie Rabbitt—Elektra

### WQUD-FM/MEMPHIS

- FOLLOW YOU, FOLLOW ME** —Genesis—Atlantic
- MAGNET AND STEEL**—Walter Egan—Col
- STILL THE SAME**—Bob Seger—Capitol
- YOU DON'T LOVE ME ANYMORE** —Eddie Rabbitt—Elektra

### WSB/ATLANTA

- ALMOST SUMMER**—Celebration—MCA
- HELLO REMEMBER ME**—Billy Swan—A&M
- HELPLESS IN LOVE**—Andrew Stevens—Warner/Curb
- READY OR NOT**—Helen Reddy—Capitol
- WILL YOU LOVE ME TOMORROW** —Mike Curb Congregation—Warner/Curb

### WJBO/BATON ROUGE

- MELLOW OUT**—Gap Mangione—A&M
- SWEET YOUNG AMERICA**—B.J. Thomas—MCA

### WGAR/CLEVELAND

- EVEN NOW**—Barry Manilow—Arista
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- TUMBLING DICE**—Linda Ronstadt—Asylum

### WLW/CINCINNATI

- FOLLOW YOU, FOLLOW ME** —Genesis—Atlantic
- GREASE**—Frankie Valli—RSO
- I WAS ONLY JOKING**—Rod Stewart—WB

### WTMJ/MILWAUKEE

- DAYLIGHT KATY**—Gordon Lightfoot—WB
- ONE LIFE TO LIVE**—Lou Rawls—Phila. Intl.
- OUT OF THE BLUE**—The Band—ABC
- YOU CAN'T DANCE**—Dan & Coley—Big Tree

### WCCO-FM/MINNEAPOLIS

- EVERYBODY DANCE**—Chic—Atlantic
- FOLLOW YOU, FOLLOW ME** —Genesis—Atlantic
- IF EVER I SEE YOU AGAIN** —Roberta Flack—Atlantic
- MY ANGEL BABY**—Toby Beau—RCA
- WONDERFUL TONIGHT**—Eric Clapton—RSO

### KULF/HOUSTON

- GOD KNOWS**—Debby Boone—Warner/Curb
- I WAS ONLY JOKING**—Rod Stewart—WB
- LOVE OR SOMETHING LIKE IT** —Kenny Rogers—UA
- MORE THAN A WOMAN**—Bee Gees—RSO
- OUR LOVE**—Natalie Cole—Capitol
- TAKE A CHANCE ON ME**—ABBA—Atlantic
- USE TA BE MY GIRL**—O'Jays—Phila. Intl.
- YOU'RE THE LOVE**—Seals & Crofts—WB

### KIIS/LOS ANGELES

- IMAGINARY LOVER**—Atlanta Rhythm Section—Polydor

### KSFO/SAN FRANCISCO

- FOLLOW YOU, FOLLOW ME** —Genesis—Atlantic
- GREASE**—Frankie Valli—RSO
- STILL THE SAME**—Bob Seger—Capitol
- THIS NIGHT WON'T LAST FOREVER**—Bill LaBounty—WB

### KPNW/EUGENE

- BEDSIDE COMPANIONS**—Rupert Holmes—Private Stock
- I WILL BE THERE**—Cowboy—Capricorn
- I WILL NEVER MARRY**—Linda Ronstadt—Asylum
- WAITING FOR A MIRACLE** —Brush Arbor—Monument
- YOU GOT IT**—Diana Ross—Motown

### KVI/SEATTLE

- IF EVER I SEE YOU AGAIN** —Roberta Flack—Atlantic
  - KING TUT**—Steve Martin & the Toot Uncommons—WB (a.m.)
- Also reporting this week: WBAL, WMAL, WIOD, WCCO, WKBC-FM, KMOX, KMBZ  
24 stations reporting

# RETAIL RAP

By MIKE FALCON

■ WE SAY "HA!" . . . On behalf of indignant retailers everywhere this columnist labels the recent baseball match between Rolling Stone Magazine and **The Eagles** as pure minor league stuff. Hardly worth the print. But we think the money behind that matchup might think of finally putting together a Record Industry Baseball Championship. We use the term Record Industry as a generic name for performers, manufacturers, management groups, distributors and retailers. In other words, any organization involved in music, down to and including the **Polish Falcon Cadets Drum And Bugle Corp** (yes, they really exist). The initial matchups would be in four regions with regional games being played on each coast and then a coin toss to determine where the final three-game stand should be held. And we'll put our money firmly behind the numerous warehouse teams fully lined with hordes of ex-jocks anyway. But before either Rolling Stone or The Eagles get any ideas about bringing in even more ringers than were trotted out in their recent exhibition, there should be a few ground rules ironed out. After hearing from numerous retailers about their teams we think it's time for the big one.

CONGRATULATIONS . . . To **Fermin Perez**, newly appointed vice president of Eucalyptus Records, on both his promotion and his marriage, the latter held April 29. In true record biz fashion the bride was given away by **Judy Paynter**, national director of publicity for A&M. **Jack Chase**, CBS branch manager from the bay area, was best man. **Mick Brown**, Phonodisc branch manager, was also in the party which was held at Eucalyptus owner **Paul Pennington's** palatial dwelling.

HAVING A FUN SUMMER 'TIL DADDY TAKES THE T-BIRD AWAY? . . . Those summer discount programs must be producing some good results, as evidenced by the rather cavalier attitude of some heavies during this intense sell-through period. When we called the above-mentioned Pennington he was redoing the **Bill Russell** phone company commercial in his office. ("Wait a sec. . . Mike. . . TWO POINTS Perez, you see that? Went right in.") But Hedonist of the Month goes to Licorice Pizza's **Jim Greenwood**. We're used to getting "he's on vacation" as an answer to our phone queries during the hot months but "he's on vacation in Bora Bora" seems a little much, you know?



NICE MIX. . . **George Thorogood's** killer performance at the Sweetwater Cafe in Redondo Beach, Calif. was attended by all sorts of rival retailers. Pictured here after his opening set are (from left): Thorogood; **Susan Trexler** of New Images Marketing; **Ken Irwin** of Rounder Records; **Craig Parker** of California Record Distributors; **Duncan Brown** of Sound Music Sales; and an unidentified friend of the **Destroyers**, Thorogood's aptly named uptempo band. **Rick Gilman** of Music Plus also made the show.

PRETTY CLEAN, EDDIE. . . **Eddie Galreath**, Warners' national sales director of black music, recently masterminded what we consider a very complete promo centering on predominantly smaller stores. 18 outlets in Cleveland were featured in an ad in the Cleveland Plain Dealer and each of the stores received an AM/FM cassette player and an AM/FM radio to give away. A simple fillout blank deposited in any of the stores made the contestant eligible to win, and contestants were encouraged to visit more than one retailer so that they had additional chances to bring home the loot. Part of the success of the promotion goes to Northern Distributors, which sponsored awards for store managers based on displays coordinated with the six acts featured in the campaign. Nice to see the smaller accounts taken into consideration, and a good move in that these outlets both

(Continued on page 60)

## Retailers on Summer Programs

(Continued from page 3)

sense, especially in light of the fact that many people are on the road and that makes our job even more difficult."

"We welcome these summer programs," said Alan Dulberger, president of Milwaukee's 1812 chain. "It seems that we're getting a lot more support over a longer summer period than might have been the case a few years ago. We adjusted to this support last year and we are going to adjust to it again this year."

"Anytime a manufacturer offers a program that allows a five or six percent cost reduction you've got to take a good look at it," stated Joe Bressi, vice president of purchasing and marketing of Stark Records in Canton, Ohio, this year's NARM Retailer of the Year award winner. "We will take advantage of these programs wherever we think they will interface with our overall marketing concepts. As far as advertising goes, we'll probably concentrate more on early summer exposure than later in the season, in order to familiarize our name with buyers and play off a carry-through effect."

Not all reaction from retailers who are going to utilize special discounting programs has been favorable, however. "We're going to take advantage of the WEA program, but with CBS they've hit us with a very strong quota for the first time," said Bud Daily, of H.W. Daily Distributors in Houston. H.W. Daily also owns Cactus Records And Tapes. "Whether or not we're going to hit that level is problematical, because we're not going to try to hit that quota. If we can hit that level with some brilliance in buying we'll do it," added Daily. "But we're certainly not going to stock up on a 10 month supply just in order to get the discount."

Dissatisfaction with the minimum buys CBS is requesting from some retailers was echoed by a few other accounts as well, and return problems with a number of labels has dampened enthusiasm (and purchases) in some significant quarters.

"We buy in on these programs," admitted Roger Adcock, lp buyer for the 78-store Budget Records And Tapes, "but with all the problems with returns it comes at a bad time. We were glad to see that WEA had a program centered on hot product, but the minimums set by CBS seem entirely too high. It's difficult to figure out what they're basing these quotas on, because we have the added perspective of corporately related stores in the Seattle area. While they don't do

as much volume as we do, we don't do two-and-a-half times what they sell, which is the proportion of the quota. I don't like quota systems, no matter who or what it's about."

Overall, however, retailers will buy in on the summer programs. "They're not traditionally the strongest months overall," observed Jim Rose, general manager of Chicago's Rose Records, "but it may be changing. People may be in their cars listening and manufacturers can help during this period by providing advertising support. And in light of the recent increases in price the discounts help. We're definitely pleased about the summer programs."

Coupled with the increased effort by many manufacturers in attempting to make the summer season a banner selling period is what appears to be a groundswell attempt by the retailers themselves in developing individual merchandising concepts to maximize summer selling, although many admit that this is a difficult and complex task. The tourist dollar still seems elusive.

"Self-promotion should be kept very high during the summer," observed Fermin Perez of Eucalyptus, "but tapping the tourist dollar depends more on location than anything else. If you're located in Las Vegas or Arizona you have a fighting chance, but I don't think there's anyway you could effectively sell in a rural recreation area like Yellowstone."

"College area stores are particularly hard-hit in the summer and have to change their marketing approach somewhat," noted Roger Adcock of Budget. "Most of the customers in a college-oriented store move away during the summer and you have to focus on the year-round residents more. And tapping the tourist dollar can be even more difficult. Increasing your stock in records probably won't help much, unless you're in an exceptional area. But your tape sales could increase if you've got a full stock and can in some way make that

(Continued on page 62)

## Lieberman/ABC Deal

(Continued from page 4)

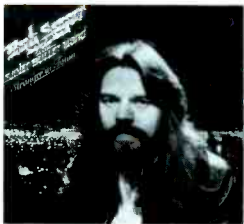
Atlanta. Accounts formerly serviced by other ABC branches will now be covered by LE operations in Portland, St. Louis, Kansas City, Dallas, Minneapolis, Chicago, Cleveland and Mt. Laurel, N.J. There is no way we can handle an acquisition of this magnitude with our present sales force. We anticipate retaining the ABC sales organization virtually intact."



# RECORD WORLD RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**STRANGER IN TOWN**  
BOB SEGER & THE SILVER BULLET BAND  
Capitol

### TOP SALES

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

### CAMELOT/NATIONAL

**BAT OUT OF HELL**—Meatloaf—Epic/Cleve. Intl.  
**CENTRAL HEATING**—Heatwave—Epic  
**CITY TO CITY**—Gerry Rafferty—UA  
**FM**—MCA (Soundtrack)  
**GREASE**—RSO (Soundtrack)  
**LONDON TOWN**—Wings—Capitol  
**SHOWDOWN**—Isley Brothers—T-Neck  
**SO FULL OF LOVE**—O Jays—Phila. Intl.  
**SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC  
**STRANGER IN TOWN**—Billy Joel—Col

### HANDLEMAN/NATIONAL

**DOUBLE PLATINUM**—Kiss—Casablanca  
**GREASE**—RSO (Soundtrack)  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**NATURAL HIGH**—Commodores—Motown  
**STONE BLUE**—Foghat—Bearsville  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)  
**TOGETHER FOREVER**—Marshall Tucker Band—Capricorn  
**TUXEDO JUNCTION**—Butterfly  
**WE'LL SING IN THE SUNSHINE**—Helen Reddy—Capitol

### KORVETTES/NATIONAL

**ALMIGHTY FIRE**—Aretha Franklin—Atlantic  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**CITY TO CITY**—Gerry Rafferty—UA  
**DOUBLE PLATINUM**—Kiss—Casablanca  
**EASTER**—Patti Smith Group—Arista  
**GREASE**—RSO (Soundtrack)  
**NATURAL HIGH**—Commodores—Motown  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)

### MUSICLAND/NATIONAL

**BAND TOGETHER**—Rare Earth—Pradigal  
**CITY TO CITY**—Gerry Rafferty—UA  
**DOUBLE PLATINUM**—Kiss—Casablanca  
**EDDIE MONEY**—Col  
**MISFITS**—Kinks—Arista  
**NATURAL HIGH**—Commodores—Motown  
**STONE BLUE**—Foghat—Bearsville  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)

**TOGETHER FOREVER**—Marshall Tucker Band—Capricorn  
**RECORD BAR/NATIONAL**

**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**COME GET IT**—Rick James—Gordy  
**DON'T LET GO**—George Duke—Epic  
**FOR YOU**—Prince—WB  
**JAMERICAN MAN**—David Oliver—Mercury  
**KATE TAYLOR**—Col  
**LIVETIME**—Daryl Hall & John Oates—RCA  
**MAKE IT GOOD**—Prince Philip Mitchell—Atlantic  
**NATURAL HIGH**—Commodores—Motown  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol

### DISC-O-MAT/NEW YORK

**EASTER**—Patti Smith Group—Arista  
**HEADLIGHTS**—Whispers—RCA  
**LONDON TOWN**—Wings—Capitol  
**SATURDAY NIGHT FEVER**—RSO (Soundtrack)  
**SMOOTH TALK**—Evelyn Champagne King—RCA  
**SO FULL OF LOVE**—O Jays—Phila. Intl.  
**STREETPLAYER**—Rufus and Chaka Khan—ABC  
**TASTE OF HONEY**—Capitol  
**TASTY**—Patti Labelle—Epic  
**THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)

### RECORD WORLD-TSS STORES/NEW YORK

**BAD BOY**—Ringo Starr—Portrait  
**CITY TO CITY**—Gerry Rafferty—UA  
**FM**—MCA (Soundtrack)  
**HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville  
**I WASN'T BORN YESTERDAY**—Allan Clarke—Atlantic  
**LIVETIME**—Daryl Hall & John Oates—RCA  
**NEW DAY**—Airwaves—A&M  
**ROCKET FUEL**—Alvin Lee/Ten Years Later—RSO  
**STONE BLUE**—Foghat—Bearsville  
**YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

### SAM GOODY/EAST COAST

**CITY TO CITY**—Gerry Rafferty—UA  
**FEELS SO GOOD**—Chuck Mangione—A&M  
**FM**—MCA (Soundtrack)  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**LIVETIME**—Daryl Hall & John Oates—RCA  
**LONDON TOWN**—Wings—Capitol  
**MISFITS**—Kinks—Arista  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)  
**TOGETHER FOREVER**—Marshall Tucker Band—Capricorn

### CUTLER'S/NEW HAVEN

**DO WHAT YOU WANNA DO**—Dramatics—ABC  
**GET TO THE FEELING**—Pleasure—Fantasy  
**JUST FAMILY**—Dee Dee Bridgewater—Elektra  
**LONDON TOWN**—Wings—Capitol  
**NATURAL HIGH**—Commodores—Motown  
**ROCKY HORROR SHOW**—Ode (Soundtrack)  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**TASTE OF HONEY**—Capitol  
**TOGETHER FOREVER**—Marshall Tucker Band—Capricorn  
**TUXEDO JUNCTION**—Butterfly

### FOR THE RECORD/BALTIMORE

**COME GET IT**—Rick James—Gordy  
**DON'T LET GO**—George Duke—Epic  
**IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton  
**JAMERICAN MAN**—David Oliver—Mercury  
**MY RADIO SOUNDS GOOD TO ME**—Graham Central Station—WB  
**NATURAL HIGH**—Commodores—Motown  
**TASTE OF HONEY**—Capitol  
**TASTY**—Patti Labelle—Epic

**THIS IS YOUR LIFE**—Norman Connors—Arista  
**X FACTOR**—Michael White—Elektra

### RECORD & TAPE COLLECTOR/BALTIMORE

**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**DON'T ASK MY NEIGHBORS**—Raul De Souza—Capitol  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**JAMERICAN MAN**—David Oliver—Mercury  
**MISFITS**—Kinks—Arista  
**MY RADIO SOUNDS GOOD TO ME**—Graham Central Station—WB  
**TASTE OF HONEY**—Capitol  
**THE ALBUM**—Abba—Atlantic

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

**ALMIGHTY FIRE**—Aretha Franklin—Atlantic  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**DANCE ACROSS THE FLOOR**—Jimmy Bo Horne—Sunshine Sound  
**HEADLIGHTS**—Whispers—RCA  
**IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton  
**MY RADIO SOUNDS GOOD TO ME**—Graham Central Station—WB  
**NATURAL HIGH**—Commodores—Motown  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**TASTY**—Patti Labelle—Epic  
**THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)

### GARY'S/RICHMOND

**CENTRAL HEATING**—Heatwave—Epic  
**CITY TO CITY**—Gerry Rafferty—UA  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**FEELS SO GOOD**—Chuck Mangione—A&M  
**FM**—MCA (Soundtrack)  
**LONDON TOWN**—Wings—Capitol  
**NATURAL HIGH**—Commodores—Motown  
**SO FULL OF LOVE**—O Jays—Phila. Intl.  
**TOGETHER FOREVER**—Marshall Tucker Band—Capricorn  
**WAITING FOR COLUMBUS**—Little Feat—WB

### PLATTERS/PHILADELPHIA

**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**DEMIS ROUSSOS**—Polydor  
**FEELS SO GOOD TO ME**—Bill Bruford—Polydor  
**GARDEN OF LOVE**—Don Ray—Polydor  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**MISFITS**—Kinks—Arista  
**RETURN TO MAGENTA**—Mink DeVille—Capitol  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**T.V. EYE**—Iggy Pop—RCA  
**U.K.**—Polydor

### RADIO 437/PHILADELPHIA

**A TASTE OF HONEY**—Capitol  
**CAPTAIN'S JOURNEY**—Lee Ritenour—Elektra  
**FEELS GOOD TO ME**—Bill Bruford—Polydor  
**LIVETIME**—Daryl Hall & John Oates—RCA  
**MISFITS**—Kinks—Arista  
**MY RADIO SOUNDS GOOD TO ME**—Graham Central Station—WB  
**PASSIONATE BREEZES**—Charles Jackson—Capitol  
**STRANGE COMPANY**—Wendy Waldman—WB  
**TOGETHER FOREVER**—Marshall Tucker Band—Capricorn  
**X FACTOR**—Michael White—Elektra

### FATHERS & SONS/MIDWEST

**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum

**CAPTAIN'S JOURNEY**—Lee Ritenour—Elektra  
**COOPER BROTHERS**—Capricorn  
**DON'T LET GO**—George Duke—Epic  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**MISFITS**—Kinks—Arista  
**NATURAL HIGH**—Commodores—Motown  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**THREE**—Pausette-Dart Band—Capitol

### RECORD REVOLUTION/CLEVELAND

**BOP BE**—Keith Jarrett—Impulse  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**DON'T LET GO**—George Duke—Epic  
**HEART TO HEART**—David Sanborn—WB  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville  
**MISFITS**—Kinks—Arista  
**RETURN TO MAGENTA**—Mink DeVille—Capitol  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

### RADIO DOCTORS/MILWAUKEE

**BRUISED ORANGE**—John Prine—Asylum  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**CAPTAIN'S JOURNEY**—Lee Ritenour—Elektra  
**GREATEST HITS**—Nilsson—RCA  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**I'D RATHER BE SAILING**—Black Oak—Capricorn  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**MISFITS**—Kinks—Arista  
**RETURN TO MAGENTA**—Mink DeVille—Capitol  
**T.V. EYE**—Iggy Pop—RCA

### ROSE RECORDS/CHICAGO

**BOYS IN THE TREES**—Carly Simon—Elektra  
**BRUISED ORANGE**—John Prine—Asylum  
**DON'T LET GO**—George Duke—Epic  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton  
**NATURAL HIGH**—Commodores—Motown  
**REACHING FOR THE SKY**—Peabo Bryson—Capitol  
**SO FULL OF LOVE**—O Jays—Phila. Intl.  
**STONE BLUE**—Foghat—Bearsville  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol

### NEW ATTITUDES/NEW ORLEANS

**BETTY WRIGHT LIVE**—Alston  
**BOOGIE TO THE TOP**—Idris Muhammad—Kudu  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**FREESTYLE**—Bobbie Humphrey—Epic  
**MAGIC IN YOUR EYES**—Earl Klugh—Blue Note  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**TASTE OF HONEY**—Capitol  
**TASTY**—Patti Labelle—Epic  
**TOGETHER FOREVER**—Marshall Tucker Band—Capricorn  
**YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

### TAPE CITY/NEW ORLEANS

**BOYS IN THE TREES**—Carly Simon—Elektra  
**CENTRAL HEATING**—Heatwave—Epic  
**CITY TO CITY**—Gerry Rafferty—UA  
**FANTASY LOVE AFFAIR**—Peter Brown—Drive  
**GREASE**—RSO (Soundtrack)  
**LEVEL HEADED**—Sweet—Capitol

**LOUISIANA'S LEROUX**—Capitol  
**NATURAL HIGH**—Commodores—Motown  
**STARDUST**—Willie Nelson—Col  
**THE LAST WALTZ**—The Band—WB (Soundtrack)

### INDEPENDENT RECORDS/DENVER

**BALTIMORE**—Nina Simone—CTI  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**COME GET IT**—Rick James—Gordy  
**DANCE ACROSS THE FLOOR**—Jimmy Bo Horne—Sunshine Sound  
**DON'T LET GO**—George Duke—Epic  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**MY RADIO SURE SOUNDS GOOD TO ME**—Graham Central Station—WB  
**NATURAL HIGH**—Commodores—Motown  
**SO FULL OF LOVE**—O Jays—Phila. Intl.  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol

### CIRCLES/ARIZONA

**BANDIT IN A BATHING SUIT**—David Bromberg Band—Fantasy  
**COME GET IT**—Rick James—Gordy  
**DON'T LET GO**—George Duke—Epic  
**GREASE**—RSO (Soundtrack)  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**MISFITS**—Kinks—Arista  
**NATURAL HIGH**—Commodores—Motown  
**ROCKET FUEL**—Alvin Lee/Ten Years Later—RSO  
**STONE BLUE**—Foghat—Bearsville  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol

### WORLD RECORD & TAPE/ARIZONA

**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**CITY TO CITY**—Gerry Rafferty—UA  
**DOUBLE PLATINUM**—Kiss—Casablanca  
**FM**—MCA (Soundtrack)  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**LIVETIME**—Daryl Hall & John Oates—RCA  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**TOGETHER FOREVER**—Marshall Tucker Band—Capitol  
**VAN HALEN**—WB  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

### MUSIC PLUS/LOS ANGELES

**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**DEMIS ROUSSOS**—Mercury  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**JAMERICAN MAN**—David Oliver—Mercury  
**MIDNIGHT PROWLER**—Angelo—Fantasy  
**ROCKET FUEL**—Alvin Lee/Ten Years Later—RSO  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**YOU GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

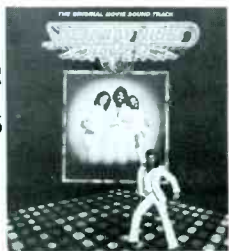
### EUCALYPTUS RECORDS/NORTHWEST & WEST

**BANDIT IN A BATHING SUIT**—David Bromberg Band—Fantasy  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—ABC  
**KAYA**—Bob Marley & the Wailers—Island  
**LIVETIME**—Daryl Hall & John Oates—RCA  
**MISFITS**—Kinks—Arista  
**RETURN TO MAGENTA**—Mink DeVille—Capitol  
**ROCKET FUEL**—Alvin Lee/Ten Years Later—RSO  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**THE ALBUM**—Abba—Atlantic  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

# RECORD WORLD ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)  
 JUNE 3 MAY 27



WEEK ON CHART

**1** **1** **SATURDAY NIGHT FEVER**  
 BEE GEES AND VARIOUS ARTISTS  
 RSO RS 2 4001 **24** | J  
 (20th Week)

2	4	FEELS SO GOOD	CHUCK MANGIONE/A&M SP 4658	31	G
3	2	LONDON TOWN	WINGS/Capitol SW 11777	8	G
4	3	SHOWDOWN	ISLEY BROS./T-Neck JZ 34930 (CBS)	7	G
5	6	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113	23	G
6	5	POINT OF KNOW RETURN	KANSAS/Kirshner JZ 34929 (CBS)	33	G
7	7	EVEN NOW	BARRY MANILOW/Arista AB 4164	15	G
8	8	THE STRANGER	BILLY JOEL/Columbia JC 34987	35	G
9	12	SO FULL OF LOVE	O'JAYS/Phila. Intl. JZ 35355 (CBS)	7	G
10	9	SLOWHAND	ERIC CLAPTON/RSO RS 1 3030	28	G
11	13	FM (ORIGINAL SOUNDTRACK)	/MCA 2 12000	5	X
12	10	EARTH JEFFERSON STARSHIP	/Grunt BXL1 2515 (RCA)	12	G
13	11	CHAMPAGNE JAM	ATLANTA RHYTHM SECTION/Polydor PD 1 6134	9	G
14	18	YOU LIGHT UP MY LIFE	JOHNNY MATHIS/Columbia JC 35259	10	G
15	14	MAGAZINE	HEART/Mushroom MRS 5008	7	G
16	19	CENTRAL HEATING	HEATWAVE/Epic JE 35260	7	G
17	20	NATURAL HIGH	COMMODORES/Motown M7 902R1	2	G
18	40	STRANGER IN TOWN	BOB SEGER/Capitol SW 11698	2	G
19	15	WEEKEND IN L.A.	GEORGE BENSON/Warner Bros. 2WB 3139	18	J
20	27	CITY TO CITY	GERRY RAFFERTY/United Artists UA LA 840	4	G
21	17	AJA STEELY	DAN/ABC AA 1006	35	G
22	28	BOYS IN THE TREES	CARLY SIMON/Elektra 6E 128	6	F
23	23	EXCITABLE BOY	WARREN ZEVON/Asylum 6E 118	15	G
24	16	SON OF A SON OF A SAILOR	JIMMY BUFFETT/ABC AA 1046	9	G
25	25	HEAVY HORSES	JETHRO TULL/Chrysalis CHR 1175	7	G
26	22	RUMOURS	FLEETWOOD MAC/Warner Bros. BSK 3010	67	G
27	26	SHAUN CASSIDY	/Warner/Curb BS 3067 (WB)	49	F
28	33	GREASE (ORIGINAL SOUNDTRACK)	/RSO RS 2 4002	4	J
29	31	... AND THEN THERE WERE THREE	GENESIS/Atlantic SD 19173	8	G
30	30	BAT OUT OF HELL	MEATLOAF/Epic/Cleveland Intl. PE 34974	25	G
31	35	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)	/Casablanca NBLP 7099	5	X
32	24	FOOTLOOSE & FANCY FREE	ROD STEWART/Warner Bros. BSK 3092	29	G
33	47	STONE BLUE	FOGHAT/Bearsville BRK 6977 (WB)	3	G
34	21	ALL 'N ALL EARTH, WIND & FIRE	/Columbia JC 34905	27	G
35	49	DOUBLE PLATINUM	KISS/Casablanca NBLP 7100 2	2	J
36	29	THE GRAND ILLUSION	STYX/A&M SP 4637	45	G
37	32	INFINITY JOURNEY	/Columbia JC 34912	18	G
38	37	DOUBLE FUN	ROBERT PALMER/Island ILPS 9476	12	G
39	44	EDDIE MONEY	/Columbia PC 34909	14	F
40	45	THE LAST WALTZ	THE BAND/Warner Bros. 3WB 3146	6	X
41	34	VAN HALEN	/Warner Bros. BSK 3075	13	G
42	36	BORN LATE	SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	28	G
43	66	TOGETHER FOREVER	THE MARSHALL TUCKER BAND/Capricorn CPN 0205	3	G
44	46	THIS YEARS MODEL	ELVIS COSTELLO/Columbia JC 35331	9	G
45	50	EASTER	PATTI SMITH/Arista AB 4171	8	G
46	39	STREET PLAYER	RUFUS/CHAKA KHAN/ABC AA 1049	17	G
47	43	FRENCH KISS	BOB WELCH/Capitol ST 11663	35	G
48	41	BLUE LIGHTS IN THE BASEMENT	ROBERTA FLACK/Atlantic SD 19149	21	G
49	38	NEWS OF THE WORLD	QUEEN/Elektra 6E 112	28	G
50	42	BOOTS? PLAYER OF THE YEAR	BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093	15	G

CHARTMAKER OF THE WEEK



**51** — **BUT SERIOUSLY, FOLKS...**  
 JOE WALSH  
 Asylum 6E 141 **1** | G

52	52	10 YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H	17	G
53	58	DON'T LET GO	GEORGE DUKE/Epic JE 35366	2	G
54	48	HEAD EAST	/A&M SP 4680	14	G
55	62	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH	REO SPEEDWAGON/Epic JE 35082	5	G
56	53	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	18	G
57	54	FUNKENTELECHY VS. THE PLACEBO SYNDROME	PARLIAMENT/Casablanca NBLP 7034	25	G
58	55	WARMER COMMUNICATIONS	AVERAGE WHITE BAND/Atlantic SD 19162	10	G
59	56	HERE AT LAST—BEE GEES LIVE	RSO RS2 3901	53	I
60	51	WAITING FOR COLUMBUS	LITTLE FEAT/Warner Bros. 2BS 3140	14	H
61	59	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)	/20th Century T 550	24	G
62	63	MODERN MAN	STANLEY CLARKE/Nemperor JZ 35303 (CBS)	7	G
63	57	RAYDIO	/Arista AB 4163	16	G
64	58	THANKFUL	NATALIE COLE/Capitol SW 11708	26	G
65	61	OUT OF THE BLUE	ELO/Jet JTLA 823 L2 (UA)	28	I
66	69	THE ALBUM	ABBA/Atlantic SD 19164	16	G
67	60	SIMPLE DREAMS	LINDA RONSTADT/Asylum 6E 104	38	G
68	76	STARDUST	WILLIE NELSON/Columbia JC 35332	2	G
69	71	PEABO	PEABO BRYSON/Capitol ST 11729	14	G
70	78	CASINO	AL DIMEOLA/Columbia JC 35277	5	G
71	73	KAYA	BOB MARLEY & THE WAILERS/Island ILPS 9517	6	G
72	—	MISFITS	KINKS/Arista AB 4167	1	G
73	75	WEST SIDE HIGHWAY	STANLEY TURRENTINE/Fantasy F 9548	11	G
74	—	IT'S A HEARTACHE	BONNIE TYLER/RCA AFL1 2821	1	G
75	74	LET'S GET SMALL	STEVE MARTIN/Warner Bros. BSK 3090	36	G
76	85	HERMIT OF MINK HOLLOW	TODD RUNDGREN/Bearsville BRK 6091 (WB)	3	G
77	65	KISS ALIVE II	/Casablanca NBLP 7076	29	I
78	88	LIVETIME	DARYL HALL & JOHN OATES/RCA AFL1 2802	2	G
79	84	ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)	/Ode OSY 21653 (Jem)	4	X
80	83	FANTASY LOVE AFFAIR	PETER BROWN/Drive 104 (TK)	21	G
81	82	LINES	CHARLIE/Janus JXS 7036	5	G
82	64	FLOWING RIVERS	ANDY GIBB/RSO RS 1 3019	13	G
83	67	STREET SURVIVORS	LYNYRD SKYNYRD/MCA 3029	31	G
84	70	BARRY MANILOW LIVE	/Arista AL 8500	53	I
85	95	ALMIGHTY FIRE	ARETHA FRANKLIN/Atlantic SD 19161	2	G
86	89	RAINBOW SEEKER	JOE SAMPLE/ABC AA 1050	7	G
87	96	U.K.	/Polydor PD 1 6146	2	G
88	90	ONE-EYED JACK	GARLAND JEFFREYS/A&M SP 4681	4	G
89	99	ROCKET FUEL	ALVIN LEE/RSO RS 1 3033	2	G
90	72	NIGHT FLIGHT	YVONNE ELLIMAN/RSO RS 1 3031	11	G
91	100	NEW DAY	AIRWAVES/A&M SP 4689	2	G
92	79	STAR WARS (ORIGINAL SOUNDTRACK)	/20th Century 2T541	51	H
93	94	SAY IT WITH SILENCE	HUBERT LAWS/Columbia JC 35022	5	G
94	93	THE PATH	RALPH MacDONALD/Marlin 2210 (TK)	6	G
95	—	HEAVEN TONIGHT	CHEAP TRICK/Epic JE 35312	1	G
96	106	DO WHAT YOU WANNA DO	DRAMATICS/ABC AA 1072	1	G
97	101	BRITISH LIONS	/RSO RS 1 3032	1	G
98	108	THIS IS YOUR LIFE	NORMAN CONNORS/Arista AB 4177	12	F
99	102	LONG LIVE ROCK AND ROLL	RAINBOW/Polydor PD 16143	1	G
100	81	FOTOMAKER	/Atlantic SD 19165	10	G



When you've  
"Got a feeling"  
Go with it!

*got a feeling*  
NBLP 7101

From  
Patrick  
Juvet

Also includes the single  
by the same name.



on Casablanca Records and FilmWorks  
Produced by Jacques Morali for

CAN'T STOP PRODUCTIONS INC.



# 101 THE ALBUM CHART 150

JUNE 3, 1978

JUNE 3	MAY 27		
101	103	GHOST TOWN PARADISE	LES DUDEK/Columbia JC 35088
102	104	LOVELAND	LONNIE LISTON SMITH/Columbia JC 35332
103	77	LET'S DO IT	ROY AYERS/Polydor PD 16126
104	105	MACHO MAN	VILLAGE PEOPLE/Casablanca NBLP 7096
105	86	WHEN YOU HEAR LOU YOU'VE HEARD IT ALL	LOU RAWLS/Phila. Intl. JZ 35036
106	87	CHIC	/Atlantic SD 19153
107	111	SPYRO GYRA	/Amherst AMH 1014
108	110	JUST FLY	PURE PRAIRIE LEAGUE/RCA AFLI 2590
109	109	WE ALL KNOW WHO WE ARE	CAMEO/Chocolate City CCLP 2004 (Casablanca)
110	112	LEVEL HEADED	SWEET/Capitol SKAO 11744
111	137	HEADLIGHTS	WHISPERS/Solar BXL 1 2774 (RCA)
112	115	GET TO THE FEELING	PLEASURE/Fantasy F 9550
113	114	EVERY TIME TWO FOOLS COLLIDE	KENNY ROGERS & DOTTIE WEST/United Artists UA LA 684 H
114	118	SKY BLUE	PASSPORT/Atlantic SD 19177
115	116	YOU LIGHT UP MY LIFE	DEBBY BOONE/Warner/Curb BS 3118 (WB)
116	80	BRING IT BACK ALIVE	THE OUTLAWS/Arista AL 8300
117	92	HE WALKS BESIDE ME	ELVIS PRESLEY/RCA AFL1 2772
118	120	SPINOZZA	DAVID SPINOZZA/A&M SP 4677
119	147	IF MY FRIENDS COULD SEE ME NOW	LINDA CLIFFORD/Curtom 502 (WB)
120	91	ZAPPA IN NEW YORK	FRANK ZAPPA/DiscReet 2D 2290 (WB)
121	97	DOUBLE LIVE GONZO!	TED NUGENT/Epic KE 35069
122	98	HER GREATEST HITS	CAROLE KING/Epic/Ode JE 34967
123	107	WE CAME TO PLAY	TOWER OF POWER/Columbia JC 34906
124	117	AMERICAN HOT WAX	(ORIGINAL SOUNDTRACK) A&M SP 6500
125	128	FUTURE BOUND	TAVARES/Capitol SW 11719
126	136	MY RADIO SURE SOUNDS GOOD TO ME	LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
127	113	WATERMARK	ART GARFUNKEL/Columbia JC 34975
128	124	PLASTIC LETTERS	BLONDIE/Chrysalis CHR 1168
129	139	TUXEDO JUNCTION	/Butterfly Fly 007
130	131	JUST FAMILY	DEE DEE BRIDGEWATER/Elektra 6E 117
131	119	GOLDEN TIME OF DAY	MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710
132	138	PLEASE DON'T TOUCH	STEVE HACKETT/Chrysalis CHR 1176
133	122	MY AIM IS TRUE	ELVIS COSTELLO/Columbia JC 35037
134	—	A TASTE OF HONEY	/Capitol ST 11754
135	—	YOU'RE GONNA GET IT	TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)
136	—	COME GET IT	RICK JONES STONE CITY BAND/Gordy G7 981R1 (Motown)
137	140	SUNBURN	SUN/Capitol ST 11723
138	141	COME INTO MY HEART	USA-EUROPEAN CONNECTION/Marlin 2212 (TK)
139	123	HERB ALPERT-HUGH MASEKELA	/Horizon SP 728 (A&M)
140	130	BOSTON	/Epic JE 34188
141	121	EMOTION	SAMANTHA SANG/Private Stock PS 7009
142	—	JAMERICAN MAN	DAVID OLIVER/Mercury SRM 1 118
143	127	PLAYER	/RSO RS 1 3026
144	—	TAKIN' IT EASY	SEALS & CROFTS/Warner Bros. BSK 3163
145	—	ELECTRIC GUITARIST	JOHN McLAUGHLIN/Columbia JC 35326
146	—	BAND TOGETHER	RARE EARTH/Prodigal P7 10025R1 (Motown)
147	150	BARRY WHITE SINGS FOR SOMEONE YOU LOVE	/20th Century T 543
148	134	HOTEL CALIFORNIA	EAGLES/Asylum 6E 103
149	129	LIVE AT THE BIJOU	GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
150	—	YOU'RE NOT ALONE	ROY BUCHANAN/Atlantic SD 19170

# 151-200 ALBUM CHART

151	SHINE ON	CLIMAX BLUES BAND/Sire SRK 6056 (WB)
152	LOVE BREEZE	SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
153	THE BEST OF THE STATLER BROTHERS	/Mercury SRM 1 1037
154	VOYAGE	/Marlin 2213 (TK)
155	OLD FASHIONED LOVE	KENDALLS/Ovation OV 1733
156	BALTIMORE	NINA SIMONE/CTI 7084
157	ATLANTA'S BURNING DOWN	DICKEY BETTS & GREAT SOUTHERN/Arista AB 4168
158	BOOGIE TO THE TOP	IDRIS MUHAMMAD/Kudu 38 (CTI)
159	LOVE ISLAND	DEODATO/Warner Bros. BSK 3132
160	HERE YOU COME AGAIN	DOLLY PARTON/RCA APL1 2544
161	NOT SHY	WALTER EGAN/Columbia JC 35077
162	BURNING THE BALLROOM DOWN	AMAZING RHYTHM ACES/ABC AA 1063
163	LOVE WILL FIND A WAY	PHAROAH SANDERS/Arista AB 4161
164	PURE POP FOR NOW	PEOPLE NICK LOWE/Columbia JC 35329
165	TASTY	LaBELLE/Epic JE 35335
166	PROKOFIEV'S PETER & THE WOLF	DAVID BOWIE/EUGENE ORMANDY & THE PHILADELPHIA ORCHESTRA/Red Seal ARL1 2743 (RCA)
167	RETURN TO MAGENTA	MINK DeVILLE/Capitol 11780
168	DISCO INFERNO	THE TRAMMPS/Atlantic SD 18211
169	LEIF GARRETT	/Atlantic SD 19152
170	DAVID JOHANSEN	/Blue Sky JZ 34926 (CBS)
171	SMOOTH TALK	EVELYN "CHAMPAGNE" KING/RCA APL1 2466
172	BRUISED ORANGE	JOHN PRINE/Asylum 6E 139
173	THAT'S WHAT SHE SAID	FLORA Purim/Milestone M 9081 (Fantasy)
174	BETTY WRIGHT LIVE	/Alston 4408 (TK)
175	DOUBLE DOSE	HOT TUNA/Grunt CYL2 2545 (RCA)
176	MIDNIGHT BELIEVER	B.B. KING/ABC AA 1061
177	DON'T ASK MY NEIGHBORS	RAUL de SOUZA/Capitol SW 11774
178	STRANGE COMPANY	WENDY WALDMAN/Warner Bros. BSK 3178
179	THE GODZ	/Millennium MNLP 8003 (Casablanca)
180	SWEET BOTTOM	SWEET BOTTOM/SB 10177
181	ONCE UPON A TIME	DONNA SUMMER/Casablanca NBLP 7078
182	THE MAN MACHINE	KRAFTWERK/Capitol SW 11723
183	THE CAPTAIN'S JOURNEY	LEE RITENOUR/Elektra 6E 136
184	DANCE A LITTLE LIGHT	RICHIE FURAY/Asylum 6E 115
185	SNAIL	/Cream CR 1009
186	POUSETTE-DART BAND III	/Capitol SW 11781
187	ADVENTURE	TELEVISION/Elektra 6E 133
188	DOWN TO EARTH	SUTHERLAND BROS./Columbia JC 35293
189	HOW MUCH, HOW MUCH I LOVE YOU	LOVE & KISSES/Casablanca NBLP 7078
190	ZARAGON	JOHN MILES/Arista AB 4176
191	I WASN'T BORN	YESTERDAY ALLAN CLARKE/Atlantic SD 19175
192	VILLAGE PEOPLE	/Casablanca NBLP 7064
193	NANTUCKET	/Epic JE 35253
194	DOUBLE TROUBLE	FRANKIE MILLER/Chrysalis CHR 1174
195	DEMIS ROUSSOS	/Mercury SRM 1 3724
196	I'D RATHER BE SAILING	BLACK OAK/Capricorn CPN 0207
197	MAGIC IN YOUR EYES	EARL KLUGH/United Artist UA LA 877 H
198	DANCE ACROSS THE FLOOR	JIMMY BO HORNE/Sunshine Sound 7801 (TK)
199	THE X FACTOR	MICHAEL WHITE/Elektra 6E 138
200	BAND IN A BATHING SUIT	DAVID BROMBERG BAND/Fantasy F 9555

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BEE GEES	59	EDDIE MONEY	39
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ROBERTA FLACK	48	TODD RUNDGREN	76
FLEETWOOD MAC	26	JOE SAMPLE	86
FOGHAT	33	SAMANTHA SANG	141
FOTOMAKER	100	SEALS & CROFTS	144
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JOHN McLAUGHLIN	145	WINGS	13
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## Nipper at Tower



"Nap the Nipper" was the title of Tower Records' first major label push of 1978. Part of the RCA campaign provided customers of the chain's 18 outlets chances to win 3-foot replicas of RCA's famed Nipper. Pictured above is the store-wide display of RCA products.

## A&M LPs Set

■ LOS ANGELES — Gil Friesen, president, A&M Records, has announced the company's May 1 album release. The A&M release includes: Rita Coolidge's "Love Me Again," LTD's "Togetherness," Pablo Cruise's "Worlds Away," Quincy Jones' "Sounds and Stuff Like That," the Stranglers' "Black & White," Gap Mangione's "Suite Lady," Sylvia Syms' debut A&M album, "She Loves to Hear the Music," William D. Smith's debut A&M album, "Smitty," Paul Winter's "Common Ground," the debut A&M album by the Tarney/Spencer Band, "Three's a Crowd," and the A&M debut album by British rockers "U.K. Squeeze."

## 'Graffiti' Radio Special

■ LOS ANGELES—Lucasfilm Ltd. has produced an hour-long radio show entitled "The Making of American Graffiti" to coincide with Universal's re-release of the film, May 26.

The show was written, produced and narrated by Mike Harrison with selections from the soundtrack.

## Head East Contest



A&M's Head East has been the basis for several "Head East" contests run by various radio stations around the country. WXRT in Chicago, for instance, sponsored a contest whereby the grand prize winner received an all-expense paid week for two in London. KZLW in Dallas, meanwhile, ran a contest in which the winner could go to any city east of the Dallas/Fort Worth area. Close to a thousand people entered the contest. Shown from left at the festivities at WXRT/Chicago are Bill Johnson, A&M Chicago promotion representative; Andre Souffront, grand prize winner; Seth Mason, general manager, WXRT; and John Platt, program director, WXRT.

## Terry Noon Controls His Own Destiny

By PHILIP PALMER

■ LONDON—After stints at Ambassador Music (London) and at Larry Page's Page Full of Hits company, Terry Noon decided to go it alone and formed his own independent music publishing company, Noon Music.

Noon is a man who likes to control his own destiny. "The mistakes I make are mine, and mine alone," he explained. "I have given myself two years to make it as an independent and then I may join a major company, who knows? Remember I am gaining experience all the time."

Noon started his company from scratch. "I had no money and no copyrights so I sold my E-Type Jaguar for 2000 pounds and soon scored with my first hit, 'Beach Baby' by First Class." Soon the hits started: "La Paloma Blanca" by the George Baker Selection—later to receive a parody version by the Wurzels as "Cider Drinker" and the international hit "Mississippi" by Pussy-cat controlled by Noon for the UK only.

And then came the hard times.

Although Noon can boast a catalogue of around 700 songs, last year's success ratio for Noon Music was small. "I had on average two singles issued per month and although some were turntable hits, none hit the charts in a big way."

Regardless of this, Terry Noon estimated that Noon Music managed to score an income of 40,000 pounds during that year.

It was during this time that Terry Noon turned his attention to writing and the result was an informative book, written in layman's terms, called "How To Succeed In Songwriting." The book, which has now sold in excess of 4,000 copies covers all aspects of songwriting and music publishing, and is available through mail order or through the giant W. H. Smiths book chain.

Earlier this year, Terry Noon decided to get into signing acts and first off are the Salford Jets and Quint, the first all exclusive writers to the company.

The Salford Jets have been placed with the new WEA International label while Quint, also managed by Noon, have been assigned to RCA Records.

Now Noon plans to sign more writers to the company and to acquire those elusive hits.

"At the moment" explained Noon, I am only represented in one territory, Germany where Rudi Slezak handles Noon Music. I prefer to place my catalogue on a song by song basis. But now that I am actively involved in signing acts I shall consider offers for the European and American territories."

## Versatile Taps Brandt

■ NEW YORK—Trudy Brandt has been named director of accounting services for Versatile Records. The announcement was made by Vic Chirumbolo, vice president and general manager of the company.

Most recently, Ms. Brandt served as controller with Plymouth Music, a sheet music wholesaler; and prior to this, she was assistant controller with CTI Records.

## WB Signs Stevens

■ LOS ANGELES — Warner/Curb Records has announced the recent signing of popular television and film star Andrew Stevens to an exclusive recording contract, with the actor/singer's debut single, "Helpless In Love," set on rush release.

Son of actress Stella Stevens, Andrew Stevens first came to public attention in the television series "The Oregon Trail," followed by starring roles in two recent motion pictures, "The Fury" and "The Boys In Company C."

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# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "Close The Door" — Teddy Pendergrass (Philadelphia International). "Life Is A Song Worth Singing" is the name of Pendergrass' second album produced by Gamble/Huff. This single is an indication of what is in store, with pleasant vocals enhancing the lyrics.

**DEDE'S DITTIES TO WATCH:** "Stop Your Weeping" — The Dramatics (ABC); "Sun Is Here" — Sun (Capitol); "Love Don't Come No Stronger" — Martha Reeves (Fantasy).

YOU HEARD IT FIRST HERE! One of the busiest men in recording business today is Bunny Sigler. In addition to writing a song for The O'Jays, Sigler also penned four tunes for Lolleatta Holloway, did production and sings a duet with Ms. Holloway on one of his songs. He just produced the new Pips album for Casablanca and his back up group, Instant Funk, is ready for a possible summer release. He is also preparing for a summer tour with The O'Jays.

One of the best kept secrets in the industry is Jimmy Simpson. The brother of Valerie Simpson, this young man is a wizard in the control room. Among his recent accomplishments have been special mixes for Deodato, Roy Ayers, Curtis Mayfield and a number one disco mix in the country on Linda Clifford, "If My Friends Could See Me Now." Simpson is currently in the studio with the new Ashford and Simpson album, the new DeeDee Bridgewater single and has future projects with a Jerry Wexler production of Tony Orlando as a solo artist for Elektra.

Bernie Ashburn, recently back from a smash European tour with The Commodores, announced that his New York based group Platinum Hook will be going on a promotional tour with Rare Earth sometime in the very near future.

The benefit concert for the Boys Choir of Harlem has been cancelled due to unforeseen circumstances, according to choir director Walter Turnbull.

Columbia recording artist Keith Barrow, due to the rising success of this new single, "You Know You Wanna Be Loved," is going into the studio for completion of an lp to be produced by Michael Stokes.

Look out Detroit, you will be the subject of the next r&b special. This issue, which is due some time in mid-summer, will feature the growth of the recording industry in the Motor City.

## Clifford Visits 'BLS



Welcoming Curtom recording artist Linda Clifford to the WBLs-FM studios are (from left) Hal Jackson, vice president; Wanda Ramos Charres, music director, and Bob Frost, Warner Bros. regional promotion. Linda is visiting New York City to promote her latest release on Warner Bros., "If My Friends Could See Me Now."

## Retail Rap (Continued from page 52)

gave more and received more attention to and from Warners than might otherwise be expected. This sort of promotion helps to even it out a little more, and with 18 stores participating the potential for volume is definitely there.

**RHINO ROYALE**... That's the newest entry into label deals by a retailer as Rhino Records brings together a collection of absolutely insane numbers in one totally bizarre album. Two of our favorite selections are "Be True To Your Shul" by Little Stevie Weingold, and "Whole Lotta Love" by the Temple City Kazoo Orchestra. It's distributed by Bomp, Jem, The Record People and others, or you can order it retail through the mail (\$5.00, postage included) from Rhino Records, 1720 Westwood Blvd., Westwood, Ca. 90024; phone: (213) 474-8685. Really, this is worth the money, particularly for those of you have has spent some time in padded cells.

**WHAT WILL A BAR CODE LOOK LIKE?**... A few people have raised an objection to bar coding on the basis of looks: the bar code, it is claimed, might alter the conceptual visual impact of an album cover. We'll let you make up your own minds, but a peek at the cover of the New Yorker Magazine might influence you one way or the other. The code was recently added to their frontpiece, and NY covers have traditionally been noted as rather exceptional examples of commercial art.

**MERCHANDISING CONTACTS**... Two of our pals at Camelot, Dave Gautsch of Altamonts Springs, Florida, and Vadia Harrington of Pinellas Park, Florida, have requested merchandising contacts for manufacturers. In answer to their request, and anticipating more, here's a newly updated list. A&M: Steve Siler, 213-469-2411. ABC: SAM, 800-423-5300, 800-382-3328 in California. Anamaze: Cosmo Ohms, 212-627-8499. Ariola: Rich Fazckas, 800-421-4283, 213-657-8144 in Calif. Casablanca: Serpico, 800-421-4320. Capricorn: Betty Lord, 213-849-1371. Chalice: Mark Hodes, 213-658-7002. Elektra: Julie DeKeyre, 213-655-8280. Fantasy: Kirk Roberts, 415-549-2500. Far Out: Goldy, 800-421-0430. GRT: Dick Kampa, 615-320-7252. Janus: Steve Begor, 213-269-4465. Mercury: George Balos, 312-645-6300. Motown: creative services dept., 800-421-0760, 213-468-3655 in Calif. Quintessence: merchandising dept., 800-328-6758. RSO: Debbie Langley, 800-423-5327, 800-382-3367 in Calif. Sire: Marriane Campagna or David Kastens, 213-846-9090. T.K.: Linda Fine, 305-888-1685. 20th Century-Fox: Fran Gargano, 213-657-8210. UA: Larry Cohen, 213-461-9141. Warner Bros: merchandising dept., 213-846-9090. You'll notice some omissions in this list. Some branch distributed labels, like CBS, insist you go through their branch reps. Other labels were in transitional periods, like Jet. As for M. Gautsch's other request: Dave, I just can't get Helen Schneider's home phone number!

## R&B PICKS OF THE WEEK

**SINGLE** **SWEET THUNDER**, "BABY, I NEED YOUR LOVE TODAY" (WIMOT Music, BMI). What does it take to make a classic hit? Take one portion of good lead vocal, mix it with some excellent four part harmony, stir well and serve over a bed of Philadelphia music. This new single from Sweet Thunder's latest album is a sure chart buster. Fantasy WMOT F-826-A-S.



**SLEEPER** **WILSON PICKETT**, "WHO TURNED YOU ON" (Fame Publishing Company, Inc., BMI). The wicked Mr. Pickett is back. This moderate tempo blues ballad should garner immediate attention, especially in southern markets. Return with us now to those thrilling days of yesteryear as Wilson Pickett, the soul avenger, rides again. Big Tree BT 16121 (Atlantic).



**ALBUM** **CHARLES JACKSON**, "PASSIONATE BREEZES." The name Charles Jackson may not be familiar to you, but how does Chuck grab you? In addition to helping to mold the future of Natalie Cole, Chuck, in conjunction with Marvin Yancy, has executed a premier return vehicle for himself. There's something here for everyone as Charles slides from a tender ballad to sophisticated funk. Capitol-11775.



# “YOU”’S WHO’S WHO.

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 WIGO  
 WSOK  
 WWDM  
 WEAL (11)  
 WAAA  
 WOIC  
 WANM (7)

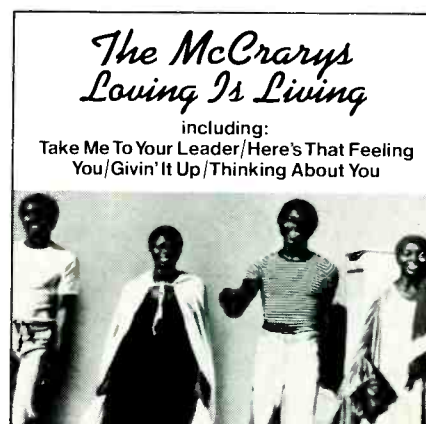
WORL (15)  
 WERD  
 WEBB  
 WEAM  
 WTOY (18)  
 WRAP  
 WENZ  
 WANT  
 WVKO (10)

WLOU  
 WTLC (10)  
 WDAO (5)  
 WABQ  
 WAMO  
 WESL  
 KOKY (8)  
 KCAT  
 KCOH

KMJQ  
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 WONS  
 WLLE  
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 KAPE

These are some of the influential stations that are making The McCrarys' debut single, "You," a resounding smash. And if your station could use some more listeners, "You" is a record that definitely concerns *You*.

"You." The fast-breaking single from The McCrarys album, "Loving Is Living." On Portrait™ Records and Tapes.



JR 34764

Executive Producer: Lionel Conway. Produced and Arranged by Trevor Lawrence.

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## 'Amer. Disco Network' Sets Barter Offer

■ LOS ANGELES — "American Disco Network," hosted by Kris Brink Stevens, is being offered on a barter basis to radio stations nationally by Norm Pottiz, president of Westwood One, the Los Angeles radio syndication firm.

Already heard on the Los Angeles station KUTE, "American Disco Network" has also been aired on American Armed Forces radio for the past year.

The two-hour program is heard once a week and consists of the latest disco singles and also features interviews with disco artists. Stevens solicits the "latest" disco songs by calling disco club owners across the country. He also has a disco hotline for requests.

## Retail Summer Survey

(Continued from page 52)

known to people travelling through the region and trade on the car tape systems."

Those retailers who increasingly orient their summer programs towards a youthful demographic may often be able to offset the exodus of a college town crowd. "Our summers have been very successful for us," said 1812's Dulbereger. "A lot of kids have summer jobs and free time, and those things, coupled with summer music festivals and concerts work as coordinated programs very effectively."

In conclusion, the majority of retailers favored the summer discount programs, although a strong minority rejected the minimum buy-in levels requested of them by CBS. Most, however, thought that the 1978 summer could be an excellent selling season, particularly if they could effectively tie-in these manufacturer campaigns with the buying patterns of high school-age consumers in relatively high employment areas.

## Disco File (Continued from page 34)

with drama. "Miss You" may not be a peak dance record—it's too freakish, somewhat too uneven in parts, and a little too long—but, judging by the first-impression reaction to it this past weekend at the Loft, it will go over big with crowds that are open to something out of the ordinary. Deserves special programming attention. NOTE: The disco disc version is currently for promotional use only, making it a prime collector's item since the single (3:31) and the forthcoming (early June) album cut (4:50) are entirely different tracks. If there is enough demand and interest, however, there may be a commercial release in the future.

**Karen Young's** "Hot Shot," perhaps the most talked-about new record in New York this past week, is also quite out of the ordinary. Kurt Borusiewicz, the DJ who co-wrote and co-produced (with Andy Kahn) the song in Philadelphia, has come up with one of the wildest female vocal tracks in some time and matches it with an equally unpredictable arrangement—something like **Vicki Sue Robinson** meets **Montreal Sound**. The production is far from polished and at times the simple repeated pattern under the vocals sounds listless, but its very rawness is appealing and the main break crackles with the sort of elemental energy that is too often smothered in glossier productions. But all this is nothing next to Young's singing: she tears through the song like a tornado, not always in the best of voice (the very beginning is rather tentative), but so wonderfully carried away that here again the lack of polish doesn't matter, the spirit is all. Her scating is fierce and inspired, hot and sexy in a frankly aggressive way; when she screams, the crowd screams. This is one of those records that starts a DJ cult-pre-release word-of-mouth is already phenomenal—so watch for immediate strong response on "Hot Shot."

## AM Action (Continued from page 28)

picked up by radio stations off of the album and played before the single was released. It's a very good song for Frankie to come back with. Adds are WDRQ, CKLW, WORD, WRFC, WAUG, WISE, KTOQ, WGUY, KAFY, KNOE-FM, KAKC. It is already on KILT, WZUU, KFRC, WRKO, Z93, WHBQ, WNOE, WPGC, WCAO, KJR, KING, KJRB, KAKC.

**Steely Dan** (MCA) "FM." This is another song that was added off the album before the single was released. More and more often, programmers are not waiting for singles to be released before they consider them for play. Adds are KJR, KNOE-FM, WHB and is already on WRKO, WVBF, WPGC, WPEZ, WDRQ, KSLQ, Z93, WLAC, KRBE, 94Q, WPRO-FM, KXX106, WCGQ, WGLF, WFLB, WAUG, WSPT, KJRB, KJBQ, KTOQ, KHFI, K100, KIIS-FM, KNDE, KTFX.

## The Coast (Continued from page 18)

leave me with a fatal dose." Oh, those naughty boys.

SHORT CUTS—Condolences and wishes for a speedy recovery go to E/A's **Ralph Bates**, who handles southern regional jazz/fusion marketing coordination. Bates was shot twice last Tuesday (23) by a would-be robber, receiving both wounds in the shoulder. He's recuperating at Smyrna Hospital, Smyrna, Ga., for those well-wishers who might want to contact him . . . Meanwhile, expect some double takes when the new **Leo Sayer** lp arrives. We've heard it, and there's nary a bump or hustle in sight. Kudos to Sayer and producer **Richard Perry** are also in order for their taste in material, which includes the **Amazing Rhythm Aces'** "Dancing The Night Away," and a close personal favorite of this column, **Andy Fairweather-Low's** "La Booga Rooga," one of the most underrated comic nightmares of this or any decade . . . **Supertramp** are in pre-production on their next for A&M, with sessions slated to begin at the Village Recorder next week . . . And we're told **Ian Matthews** is in England recording with producer **Sandy Robertson**. Aficionados of Matthews' early '70s recordings will recognize Robertson as the ears behind "In Search Of Amerila Earheart," the excellent Elektra debut for Matthews' short-lived **Plainsong** with **Andy Roberts**, as well as a number of equally tasty British electric folk.

## RECORD WORLD THE JAZZ LP CHART

JUNE 3, 1978

- 1. FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
- 2. WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2WB 3139
- 3. MODERN MAN**  
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
- 4. RAINBOW SEEKER**  
JOE SAMPLE/ABC AA 1050
- 5. SAY IT WITH SILENCE**  
HUBERT LAWS/Columbia JC 35022
- 6. CASINO**  
AL DIMEOLA/Columbia JC 35277
- 7. DON'T LET GO**  
GEORGE DUKE/Epic JE 35366
- 8. LOVELAND**  
LONNIE LISTON SMITH/Columbia JC 35332
- 9. LOVE ISLAND**  
DEODATO/Warner Bros. BSK 3132
- 10. LIVE AT THE BIJOU**  
GROVER WASHINGTON JR./Kudu KUX 3667 (Motown)
- 11. SPINOZZA**  
DAVID SPINOZZA/A&M-SP 4677
- 12. ELECTRIC GUITARIST**  
JOHN McLAUGHLIN/Columbia JC 35326
- 13. LOVE WILL FIND A WAY**  
PHAROAH SANDERS/Arista AB 4161
- 14. WEST SIDE HIGHWAY**  
STANLEY TURRENTINE/Fantasy F 9548
- 15. THE PATH**  
RALPH MacDONALD/Marlin 2210 (TK)
- 16. MAGIC IN YOUR EYES**  
EARL KLUGH/United Artists UA LA 877 H
- 17. HERB ALPERT-HUGH MASEKELA**  
Horizon 728 (A&M)
- 18. SKY BLUE**  
PASSPORT/Atlantic SD 19177
- 19. JUST FAMILY**  
DEE DEE BRIDGEWATER/Elektra 6E 119
- 20. SPYRO GYRA**  
Amherst AMH 1014
- 21. BOOGIE TO THE TOP**  
IDRIS MUHAMMAD/Kudu 38 (CTI)
- 22. HOLD ON**  
NOEL POINTER/United Artists UA LA 848 H
- 23. THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
- 24. INNER CONFLICTS**  
BILLY COBHAM/Atlantic SD 19174
- 25. DON'T ASK MY NEIGHBORS**  
RAUL de SOUZA/Capitol SW 11774
- 26. BALTIMORE**  
NINA SIMONE/CTI 7084
- 27. LET'S DO IT**  
ROY AYERS/Polydor PD 1 6126
- 28. BRAZIL-ONCE AGAIN**  
HERBIE MANN/Atlantic SD 19169
- 29. BOP-BE**  
KEITH JARRETT/Impulse 1A 9334 (ABC)
- 30. EVERYDAY, EVERYNIGHT**  
FLORA PURIM/Warner Bros. BSK 3168
- 31. HEART TO HEART**  
DAVID SANBORN/Warner Bros. BSK 3189
- 32. ROTATIONS**  
TIM WEISBERG/United Artists UA LA 857/H
- 33. PEG LEG**  
RON CARTER/Milestone M 9082 (Fantasy)
- 34. THE CAPTAIN'S JOURNEY**  
LEE RITENOUR/Elektra 6E 136
- 35. FUNK IN A MASON JAR**  
HARVEY MASON/Arista AB 4157
- 36. BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK 3111
- 37. THE X FACTOR**  
MICHAEL WHITE/Elektra 6E 138
- 38. AUTOPHYSIOPSYCHIC**  
YUSEF LATEEF/CTI 7082
- 39. FREESTYLE**  
BOBBI HUMPHREY/Epic JE 35338
- 40. CHASE THE CLOUDS AWAY**  
CHUCK MANGIONE/A&M SP 4518

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## Monarch Names Barone Vice President/GM

NEW YORK—Bob Barone has been appointed vice president and general manager of Monarch Record Manufacturing Corp.

Barone joined RCA Records in 1972 after spending three years in England manufacturing Hi-Fi components and plastics. At RCA he was involved in the setting up of direct distribution and went on to become director of distribution and marketing services.

In 1976, he joined Caytronics/Salsoul as manager of operations.

## WEA Price Adjustment

(Continued from page 3)

count was not as generous in the high price category, and this may have been responsible for their lowering their prices. I haven't spoken to them about it, so I don't know for sure."

A one-stop operator stated, "WEA was one of the first to uphold the new high prices, and almost everyone else followed suit, but not as far as raising the high list categories up as far as they did. All of a sudden they were 10¢-15¢, in some cases, above everyone else's high list prices. They raised their prices a little too high, and they looked out of line." The one stop operator also noted that the price hikes "never really bothered him that much," but that he was "obviously pleased with the decreases."

One retailer speculated that "the fact that CBS had held back on their prices despite WEA's increases may have had an affect, or been a contributing factor to the retraction of WEA's price hikes."

Although retailers and one stop operators could only speculate on the reasons for WEA's price changes, all looked upon the reductions favorably. Peter McDermott of Peter's One Stop said, "I applaud their intelligent decision. It's admirable in this day and age to see a record company as large as them realize that they made an error in judgment." McDermott also said that he believed the price reduction would increase WEA's sales: "I know that when the original price hikes were announced, I was prone to promote records of equal value of another label; it was simply more profitable."

Rod Linnum of Music Stop commented, "I think it was very admirable that WEA rolled back their prices so they could be more competitive. It's refreshing to see someone come down in price when everyone is going up. WEA's price hikes made it very difficult for us to make a profit."

## Tarnopol Charges Dropped

(Continued from page 3)

Lawyers for two other Brunswick executives, Irving Wiegand and Peter Garris, moved for a mistrial last Monday as a result of Hurley's testimony. Their cases were separated from Tarnopol's, and mistrials declared, with a government motion for dismissal of the charges against Tarnopol following the next day.

Robert del Tufo, the U.S. Attorney for the district, is expected to decide this week whether to seek new trials of Wiegand, Garris and Lee Shep, production manager for Brunswick, whose case was separated from the others two weeks ago.

The dismissal of charges against Tarnopol ends a three-year government of the executive. He and the three other men were indicted in June 1975 by a Newark grand jury as part of a wide-ranging investigation of the music industry by Jonathan Goldstein, then the U.S. Attorney. The four were convicted in February 1976 of mail fraud and conspiracy. Last year, however, the U.S. Third Circuit Court of Appeals in Philadelphia threw out the mail fraud counts of the conviction, and sent the case back for retrial on the conspiracy counts.

Pollack said last week that he and Tarnopol were already investigating possible grounds for a civil suit against the government stemming from the trial.

"I definitely think Mr. Tarnopol was harassed," Pollack said, "based on a hope for personal gain by the U.S. Attorney, who tried to use the record industry

as a stepping stone to gain publicity and hopefully political office.

"One of the problems of a civil action is that the defendant has all the resources in the world, and we're limited," Pollack added.

Pollack echoed an often-expressed record industry sentiment in remarking on the lack of convictions obtained by the Newark grand jury investigations, first announced over five years ago.

"Out of this whole payola investigation, by which Jonathan Goldstein of the U.S. Attorney's office in New Jersey attempted to indict an entire industry, no one has gone to jail," Pollack said. "The publicity which came out in 1972 and '73 . . . is totally unwarranted by the facts which came out, which is indicative of the vindictiveness on the part of this office, which far exceeds the scope of their power.

"By clever manipulation of the press," he continued, "Jonathan Goldstein made himself an untouchable, and only after the facts were brought out by litigation in an open forum was it possible to see that most of his stuff was press-release hype. How many lives have been hurt financially, psychologically, emotionally — the toll won't come in for years. The public cannot tolerate this kind of sanctimonious prosecuting."

Goldstein, a Republican, was replaced by the Carter administration last year.



## THE R&B LP CHART

JUNE 3, 1978

- SHOWDOWN**  
ISLEY BROS./T-Neck JZ 34930 (CBS)
- SO FULL OF LOVE**  
O'JAYS/Phila. Intl. JZ 35355 (CBS)
- CENTRAL HEATING**  
HEATWAVE/Epic JE 35260
- NATURAL HIGH**  
COMMODORES/Motown M7 902R1
- SATURDAY NIGHT FEVER**  
BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
- WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2WB 3139
- YOU LIGHT UP MY LIFE**  
JOHNNY MATHIS/Columbia JC 35259
- STREET PLAYER**  
RUFUS/CHAKA KHAN/ABC AA 1049
- THANK GOD IT'S FRIDAY**  
(ORIGINAL SOUNDTRACK)  
Casablanca NBLP 7099
- BOOTSYY? PLAYER OF THE YEAR**  
BOOTSYY'S RUBBER BAND/Warner Bros. BSK 3093
- THANKFUL**  
NATALIE COLE/Capitol SW 11708
- FANTASY LOVE AFFAIR**  
PETER BROWN/Drive 104 (TK)
- DO WHAT YOU WANNA DO**  
DRAMATICS/ABC AA 1972
- BLUE LIGHTS IN THE BASEMENT**  
ROBERTA FLACK/Atlantic SD 19149
- DON'T LET GO**  
GEORGE DUKE/Epic JE 35366
- ALMIGHTY FIRE**  
ARETHA FRANKLIN/Atlantic SD 19161
- PEABO**  
PEABO BRYSON/Capitol ST 11729
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**  
PARLIAMENT/Casablanca NBLP 7034
- RAYDIO**  
Arista AB 4163
- WE ALL KNOW WHO WE ARE**  
CAMEO/Chocolate City CCLP 2004 (Casablanca)
- IF MY FRIENDS COULD SEE ME NOW**  
LINDA CLIFFORD/Curtom 5021 (WB)
- MACHO MAN**  
VILLAGE PEOPLE/Casablanca NBLP 7096
- SUNBURN**  
SUN/Capitol ST 11723
- ALL 'N ALL**  
EARTH, WIND & FIRE/Columbia JC 34905
- MY RADIO SURE SOUNDS GOOD TO ME**  
LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
- THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
- WARMER COMMUNICATIONS**  
AVERAGE WHITE BAND/Atlantic SD 19162
- WE CAME TO PLAY**  
TOWER OF POWER/Columbia JC 34906
- HEADLIGHTS**  
THE WHISPERS/Solar BXL 1 2774 (RCA)
- LOVE BREEZE**  
SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
- JAMERICAN MAN**  
DAVID OLIVER/Mercury SRM 1 1183
- SMOOTH TALK**  
EVELYN "CHAMPAGNE" KING/RCA APL 1 2466
- RIDING HIGH**  
FAZE-O SHE SH 740 (Atlantic)
- A TASTE OF HONEY**  
Capitol ST 11754
- COME GET IT**  
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- ONCE UPON A DREAM**  
ENCHANTMENT/Roadshow RS LA 811 G (UA)
- GET TO THE FEELING**  
PLEASURE/Fantasy F 9550
- BOOGIE TO THE TOP**  
IDRIS MUHAMMAD/Kudu 38 (CTI)
- FUTURE BOUND**  
TAVARES/Capitol SW 11719
- TASTY**  
PATTI LABELLE/Epic JE 35335

## R&B REGIONAL BREAKOUTS

### Singles

#### East:

Teddy Pendergrass (Phila. Intl.)  
Donna Summer (Casablanca)  
Bootsy's Rubber Band  
(Warner Bros.)  
KC & The Sunshine Band (TK)  
Taste of Honey (Capitol)

#### South:

Teddy Pendergrass (Phila. Intl.)  
Donna Summer (Casablanca)  
Bootsy's Rubber Band  
(Warner Bros.)  
Floaters (ABC)

#### Midwest:

Teddy Pendergrass (Phila. Intl.)  
Donna Summer (Casablanca)  
Bootsy's Rubber Band  
(Warner Bros.)

Taste of Honey (Capitol)  
Bobbi Humphrey (Epic)  
Bobby Bland (ABC)

#### West:

Donna Summer (Casablanca)  
Bootsy's Rubber Band  
(Warner Bros.)  
Taste of Honey (Capitol)

### Albums

#### East:

Taste of Honey (Capitol)  
Rick James Stone City Band (Gordy)  
Tavarez (Capitol)  
Labelle (Epic)

#### South:

David Oliver (Mercury)  
Rick James Stone City Band (Gordy)

#### Midwest:

Rick James Stone City Band (Gordy)  
Labelle (Epic)

#### West:

David Oliver (Mercury)  
Idris Muhammad (Kudu)

# NEW WAVE TOP 20

JUNE 3, 1978

1. **CA PLANE POUR MOI**  
PLASTIC BERTRAND—Sire
2. **SATISFACTION**  
DEVO—Stiff (import)
3. **PUMP IT UP**  
ELVIS COSTELLO—Radar (import)
4. **NEWS OF THE WORLD**  
THE JAM—Polydor (import ep)
5. **LITTLE HITLER**  
NICK LOWE—Radar (import)
6. **WHAT A WASTE**  
IAN DURY—Stiff (import)
7. **SATISFACTION**  
THE RESIDENTS—Ralph
8. **BLACK & WHITE**  
THE STRANGLERS—A&M (lp cuts)
9. **I AM THE FLY**  
WIRE—Harvest (import)
10. **CLASH CITY ROCKERS**  
THE CLASH—CBS (import)
11. **TOUCH & GO**  
MAGAZINE—Virgin (import)
12. **RISING FREE**  
TOM ROBINSON BAND—EMI (import ep)
13. **BECAUSE THE NIGHT**  
PATTI SMITH GROUP—Arista
14. **THE KIDS ARE BACK**  
CRIMINALS—Sing Sing
15. **IN THE RED**  
SNEAKERS—Car (12" ep)
16. **TELE-TELE-TELEPHONE**  
WAZMO NARIZ—Fiction
17. **SURFIN' BIRD**  
THE CRAMPS—Vengeance
18. **RETRO**  
ULTRAVOX!—Island (import ep)
19. **SHOT BY BOTH SIDES**  
MAGAZINE—Virgin (import)
20. **YANKEE WHEELS**  
JANE AIRE & BELVEDERES—Stiff (import)

## Singles Analysis

(Continued from page 10)

bullet; Steve Martin (WB), getting a number of major market adds for the week's biggest jump, up 17 slots to #63 bullet; Rare Earth (Prodigal) #68 bullet; Toby Beau (RCA), #70 bullet; Samantha Sang (Private Stock) re-gaining a bullet at #74, and Gary Tanner (20th Cent.) at #75 bullet.

### Chartmaker

New on the chart this week are: Chartmaker Frankie Valli (RSO), the title cut from the upcoming "Grease" film, on at #60 bullet; Steely Dan (MCA) with the title cut from "FM," on at #71 bullet; Jackson Browne (Asylum) #77 bullet; Pablo Cruise (A&M) #79 bullet; Kansas (Kirshner) #80 bullet; England Dan & John Ford Coley (Big Tree) #81 bullet; Kraftwerk (Capitol) #82 bullet; Roberta Flack (Atlantic) with another movie title theme, #84 bullet; Queen (Elektra) #85 bullet; Dave Mason (Col) #86 bullet; Walter Egan (Col) #88 bullet; Willie Nelson (Col), at #90; Karla Bonoff (Col) #91; Kenny Rogers (UA), at #93; Demis Roussos (Mercury) #96; Jane Olivor (Col) #98; Linda Clifford (Curtom), #17 bullet r&b, on at #99, and Evelyn Champagne King (RCA) at #100.

# NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ When we asked **Plastic Bertrand**, who was in the States last week on a promotional tour, what it felt like to be considered a new wave artist here while he is enjoying an international smash with "Ca Plane Pour Moi" he said, "If they think I'm new wave, they're wrong. I'm here to change that sort of thing." But since the Sire single is a hot item in specialty record shops around the country and has zoomed up to the #1 spot on *Record World's* New Wave Top 10 that reputation may be catching up to him. Plastic Bertrand—his real name remains a mystery—calls himself "a crooner who exaggerates" all aspects of that image and whose stage show, which should arrive here before the end of the year, is an array of costumes, slides and just "a big show."

The "big show" has just completed 35 English gigs and a June tour of France and Switzerland is about to begin. With an eye to the elaborate, P.B. has employed the designers of **Genesis'** show and **Pink Floyd's** "Animals" tour for the project. Not bad progress for the 20-year-old singer who began as a drummer two years ago with punk band, **Hubble Bubble**. The image-conscious singer already has a feature film planned which "will not be a music film," he says. "I don't like them."

Meanwhile, speculation mounts as to the translation of the title phrase, "Ca plane pour moi," which despite its recent popularity is the second mystery surrounding Plastic Bertrand. It is one of those things that just can't really be explained in English, he says, "It's impossible to work in English. It means something else for everyone. For freaky people it is 'I feel high,' for normal people it is 'It's okay by me' and something different for vicious people." Cover versions with entirely different meanings have already been recorded by **Captain Sensible of the Damned** and **Elton Motello**. An album by Plastic Bertrand is expected later this month.

**COLORED WAVES:** A&M is the latest label to be diving into the new wave ring with three releases this month, all on colored vinyl for collectors and novelty-seekers. The just-released "Black & White" lp by the **Stranglers** (their third) is out on a black and white marble swirl vinyl; **U.K. Squeeze**, currently in the States, will have a debut lp on red; and L.A.'s the **Dickeys'** first release will be a white 10" three-and-a-half-song ep. On May 29, the Dickeys will play a farewell concert at their adopted home, the Whisky, prior to a short east coast tour taking them to prominent punk clubs in New York, Boston and Philadelphia. (Continued on page 79)

## New Wave Hit Parade

### DISCOPHILE/NEW YORK

**CA PLANE POUR MOI**—Plastic Bertrand—Sire  
**SATISFACTION**—Devo—Booji Boy  
**THE DAY THE WORLD TURNED DAY-GLO**  
 —X-Ray Spex—EMI (import)  
**BECAUSE THE NIGHT**—Patti Smith Group—Arista  
**I AM THE FLY**—Wire—Harvest (import)  
**NEWS OF THE WORLD**—The Jam—Polydor (import ep)  
**THE KIDS ARE BACK**—Criminals—Sing Sing  
**LIFE ON THE LINE**—The Rods—Island (import)  
**COME ON**—Ian Gomm—Albion (import)  
**MONGOLOID**—Devo—Booji Boy

### RECORD RENDEZVOUS/ CLEVELAND

**BECAUSE THE NIGHT**—Patti Smith Group—Arista  
**CA PLANE POUR MOI**—Plastic Bertrand—Sire  
**COLD LOVE**—The Motors—Virgin  
**I AM THE FLY**—Wire—Harvest (import)  
**WAKE UP & MAKE LOVE**—Ian Dury—Arista/Stiff  
**DATAPANIK IN THE YEAR ZERO**—Pere Ubu—Radar (12" import ep)  
**I LOVE THE SOUND OF BREAKING GLASS**—Nick Lowe—Radar (import)  
**SATISFACTION**—Devo—Stiff (import)  
**SATISFACTION**—The Residents—Ralph  
**SURFIN' BIRD/THE WAY I WALK**—The Cramps—Vengeance

### MUSHROOM/NEW ORLEANS

**CA PLANE POUR MOI**—Plastic Bertrand—Sire  
**SATISFACTION**—Devo—Stiff (import)  
**SATISFACTION**—The Residents—Ralph  
**NEWS OF THE WORLD**—The Jam—Polydor (import ep)  
**NICE 'N' SLEAZY**—The Stranglers—UA (import)  
**RETRO**—Ultravox!—Island (import ep)  
**FROM A RABBIT**—Radio Stars—Chiswick (import)  
**SEX CELLS**—The Table—Chiswick (import)  
**AUTOMATIC LOVER**—The Vibrators—Epic (import)  
**PAINT IT BLACK**—Flamin' Groovies—Sire (import ep)

### BOMP/HOLLYWOOD

**LITTLE HITLER**—Nick Lowe—Radar (import)  
**PUMP IT UP**—Elvis Costello—Radar (import)  
**THE KIDS ARE BACK**—Criminals—Sing Sing  
**DO YOU WANNA DANCE**—Ramones—Sire (import ep)  
**TELE-TELE-TELEPHONE**—Wazmo Nariz—Fiction  
**IT'S LIKE LOVE**—The Fast—Ram  
**TOUCH & GO**—Magazine—Virgin (import)  
**MAU MAU**—Earle Mankey—Bomp/Exhibit "J"  
**BORED**—Destroy All Monsters—JDBI  
**LEXICON DEVIL**—The Germs—Slash

## MCA Ups Green

■ LOS ANGELES—Bill Green has been promoted to regional sales manager/midwest district for MCA Records, according to Jeff Scheible, vice president/sales for the label.

## Climax Tour Set

■ LOS ANGELES—Sire Records group Climax Blues Band is set for a major tour of the United States to begin June 3 in St. Louis and continue through the summer. Climax's current album for the label is "Shine On."

## LP Chart Analysis

(Continued from page 10)

**Trees** (Elektra) at #22 bullet continues its climb with racks coming through as well as a continued good retail response and a single at #12 bullet. Bulleting behind Simon are the soundtracks to "Grease" (RSO) and "Thank God It's Friday" (Casablanca) at #28 and #31 respectively. "Grease" is now into its second hit single with the Frankie Valli title tune, this week's Chartmaker at #60.

Behind them is Foghat (Bearsville) at #33 bullet with solid pop activity, Kiss' "Double Platinum" (Casablanca) at #35 bullet with good rack strength, Eddie Money (Columbia) at #39 bullet, The Band's "Last Waltz" (Warner Bros.) at #40 bullet, the Marshall Tucker Band (Capricorn) at #43 bullet and Patti Smith (Arista) at #45 bullet.

The Chartmaker Of the Week is Joe Walsh's "But Seriously, Folks . . ." (Asylum) at #51 bullet. The album contains Walsh's "FM" track, "Life's Been Good," and has been met with an immediate response. Also new on the top 100 this week is the Kinks' "Misfits" (Arista) at #72 bullet, Bonnie Tyler's "It's A Heartache" (RCA) at #74 bullet, Cheap Trick's "Heaven Tonight" (Epic) at #95 bullet, The Dramatics' "Do What You Wanna Do" (ABC) at #96 bullet, the British Lions (RSO) at #97 Norman Connors' "This Is Your Life" (Arista) at #98 bullet and Rainbow's "Long Live Rock and Roll" at #99.

Other bulleted albums include George Duke's "Don't Let Go" (Epic) at #53, Reo Speedwagon's "You Can Tune a Piano But You Can't Tuna Fish" (Epic) at #55, Willie Nelson's "Stardust" (Columbia) at #68, Al DiMeola's "Casino" (Columbia) at #70, Todd Rundgren's "Hermit Of Mink Hollow" (Bearsville) at #76, Daryl Hall & John Oates' "Live-time" (RCA) at #78, Aretha Franklin's "Almighty Fire" (Atlantic) at #85, "UK" (Polydor) at #87, Alvin Lee's "Rocket Fuel" (RSO) at #89 and Airwaves' "New Day" (A&M) at #91.

# Spotlight on Latin California

## ALARM: Latin Record Association

■ Con una mentalidad de unión y cooperación en la industria discográfica, los ejecutivos disqueros se han re-organizado en la casi agonizante asociación **Alarm** (Association of Latin American Record Manufacturers).

Hasta el momento las reuniones se han llevado a cabo con regularidad y son varios los planes que **Alarm** está llevando a cabo, lo que quiere decir, que las cosas van en serio. La mesa directiva de la Asociación está formada de la siguiente manera: presidente, **Edmundo Pedroza** de discos Gas; vice presidente, **Erasmo Domínguez** de Musi Mex; secretario, **Guillermo Santiso** de Microfón y tesorero, **Valentiin Velazco** de Musical Records. La secretaria de **Alarm** es la simpática joven **Lourdes J. Fierro**. El señor **Edmundo Pedroza** nos concedió una entrevista:

**Record World:** Cuáles son los planes de ALARM en cuanto a la lucha contra la piratería?

**Edmundo Pedroza:** "Primero que nada, hemos contratado un detective privado y un abogado para que recopilen información sobre los manufactureros y vendedores de productos ilícitos. Hemos decidido mandar a imprimir el precio en los cartuchos de 8TK para así facilitar el reconocimiento del producto pirateado. También hemos planeado producir un lp de éxitos combinando los "hits" de las diferentes etiquetas y lanzarlo a la venta para recaudar fondos para los gastos de la Organización contra la piratería. Además se ha planeado llevar a cabo un festival con la misma intención."

**RW:** Sabemos que el problema de la piratería es serio y difícil,

qué están haciendo los dirigentes de ALARM para combatir "la plaga" de cintas pirateadas en los SwapMeets?

**EP:** "Nosotros salimos periódicamente en busca de información, la que suministramos al FBI para que ellos se encarguen de los procesos legales."

**RW:** Las pérdidas en general, en cuanto a producto pirateado, son incalculables, ¿a cuánto ascienden las de la compañía Gas y cuáles son los sellos más afectados?

**EP:** "Nosotros hemos tenido una baja en las ventas de 8TK de un 80%, una proporción similar son las pérdidas de la compañía Fama, también Caytronics, Musart, Orfeón, Latin, Raff e inclusive hasta sellos pequeños. El interés del Manufacturero ilícito es el de producir material vendible, no importa el sello, por consiguiente nos acarrean no solamente pérdidas a la compañía, sino también a los artistas y a la economía del país."

**Edmundo Pedroza**, president of ALARM (Association of Latin Record Manufacturers of California), announces in this exclusive interview the tight policy they are following against piracy and bootlegging. Some of the measures taken by the association are the hiring of a private detective, appointment of a specialized lawyer in order to fight this sickness and full and complete cooperation with the FBI in order to cooperate in the apprehension of the ones involved in illegal duplication of Latin record product. Sales have been declining  
(Continued on page 76)

## Record World en Los Angeles

By EUNICE VALLE



■ Nuevas etiquetas se están abriendo camino en el mercado discográfico de Los Angeles: una de ellas es Fiesta Records dirigida por **Ricardo Robinson** y el antiguo promotor de Latin International, **Fernando González**. La política de la firma, según González, es la de impulsar talento local. El primer LP fue grabado por el galán **Valente del Campo** en su estilo del bolero ranchero. Otra adquisición de la compañía es la pequeña revelación **Byanka Cázares**, niña de 8 años que ha impactado al público Angelino y cuya popularidad se ha extendido en presentaciones en Washington, Colorado, Idaho, Arizona, Texas y las dos Californias. La pequeña artista se ha presentado con gran éxito en el Teatro Million Dollar, en Magic Mountain, en la Arena Deportiva y en diferentes parques a través del Sur-Oeste. Byanka roba el corazón de quien la vea actuar por su seguridad, simpatía y bien timbrada voz. Según nos informa Fernando, la Unión de Periodistas de la Ciudad de México le entregará un trofeo como la "Revolución Infantil" para el mes de Julio, tiempo que aprovecharán para presentarla en el popular programa de "Siempre en Domingo." Su éxito actual "La Huerfanita," se está vendiendo en forma extraordinaria... Otra etiqueta es la de **Jerry Tarnopol**, presidente de Carnaval Productions y el primer lanzamiento de la compañía es un LP con el grupo **The Blue Angeles**... Discos Velvet ha abierto sus oficinas en Los Angeles bajo un contrato con Philips/Polydor y está lanzando sus primeros éxitos bajo el nuevo sello Atlas. El señor **Luis Alberto Mármol** se encuentra a cargo de estas oficinas y en promociones el señor **Tony Fernández**... Fania también ha abierto sus oficinas en Los Angeles, la dirección es 6253 Hollywood Blvd., Suite 817, Hollywood, Ca. 90028, aunque el conocido productor y hombre de discos **Fabián Ross** está a cargo de la empresa, posiblemente se susciten cambios en pocos días, los cuales reportaremos a su tiempo... La Agencia de Promoción **Rodríguez-Rossi** está planeando otro de sus exitosos conciertos, esta vez con el gran compositor e intérprete **Alberto Cortés**. El evento será el 19 de Mayo en el Shrine Auditorium y han rentado solamente la planta baja del teatro con capacidad para tres mil personas, pues según **Lupí Rodríguez**, además de ser ésta la primera presentación de Alberto en Los Angeles, su público es muy selecto. De su reciente LP radio KWKW está tocando su éxito "Compañera Mía" con muy buenas probabilidades... Según nos informa Latin International, el joven compositor e intérprete **Miguel Gallardo** dará próximamente un concierto en Miami. Ojalá que también pueda presentarse aquí en Los Angeles, pues no debería de estar tan alejado de un público que por varios meses consecutivos ha estado comprando sus más recientes éxitos, especialmente el titulado "Otro Ocupa Mi Lugar," el que se ha mantenido en las listas de éxitos de las discotecas... Promocionando su éxito "Cisne Cuello Negro," **Basilio** visitó nuestra metrópoli. El caso de **Basilio** es singular, ya que es el primer negro latino (Panameño) que triunfa en la Península Ibérica. Según nos indicó, tendrá en breve su propio programa de Televisión en Costa Rica, felicitaciones!... Otro caso muy especial de revelaciones en el mundo musical es el de **Salvador's**, artista exclusivo de Arriba Records, quien en corta trayectoria se ha colocado en los primeros lugares del gusto popular con su interpretación de "Derrumbes"... Con mucho éxito se presentó el doble de "Salsa" en el Palladium con **El Gran**  
(Continued on page 74)



Byanka Cazares



Alberto Cortes



Miguel Gallardo



Basilio

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AL  
**"Flaco" Freddy Morales**  
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TEDDY FREGOSO • JOSE MOLINA

# Selección de Valores Record World California 1978

Cantante Masculino del Año Allhambra	<b>Julio Iglesias</b> (España)	Canción Ranchera del Año	<b>"Mejor Me Voy" (Musart)</b>
Cantante Femenina del Año Caytronics	<b>Lolita</b> (España)	Bolerista Ranchera del Año Gas	<b>Amalia Mendoza</b> (Mexico)
Revelación del Año (Mas.) Mericana/Melody	<b>Pablo Abraira</b> (España)	Bolerista Ranchero del Año Gas	<b>Alberto Vazquez</b> (Mexico)
Revelación del Año (Fem.) Cara	<b>Irene Rivas</b> (Mexico)	Bolerista Ranchero-Norteno Caytronics	<b>Gerardo Reyes</b> (Mexico)
Duo del Año Coco/Gala	<b>Eydie Gorme/Danny Rivera</b> (U.S.A.)	Intérprete Folklórico del Año Caytronics	<b>Felipe Arriaga</b> (Mexico)
Canción Impacto del Año Single	<b>"Pajarillo" (Raff)</b> Interprete: NAPOLEON	Intérprete Folklórica del Año Musart	<b>Lucha Villa</b> (Mexico)
Canción del Año Single & LP	<b>"Siempre En Mi Mente" (Arcano)</b> Interprete: JUAN GABRIEL	Cantante Ranchera Popular Cronos	<b>Chayito Valdez</b> (Mexico)
Cantante Impacto del Año (Mas.) Microfon	<b>Aldo Monges</b> (Argentina)	Cantante Ranchera Revelacion Arriba	<b>San Juana, La Reina de los Palenques</b> (U.S.A.)
Cantante Impacto del Año (Fem.) Pronto	<b>Rocio Durcal con Mariachi</b> (España)	Interprete Folklórica de Mayor Impacto Gas	<b>Lola Beltran</b> (Mexico)
Baladista del Año (Mas.) Ariola	<b>Jose-Jose</b> (Mexico)	Interprete Genérico del Año Gas	<b>Manolo Munoz</b> (Mexico)
Baladista del Año (Fem.) Arcano	<b>Estelita Nunez</b> (Mexico)	Revelación Baladista Juvenil Arriba	<b>Salvador's</b> (Mexico)
Conjunto Revelacion del Año Mericana/Melody	<b>Los Bukis</b> (Mexico)	Revelación Infantil del Año Volcán/Fiesta	<b>Byanka Cazares</b> (U.S.A.)
Grupo Musica Popular Mexicana Fama	<b>Los Humildes</b> (Mexico)	Figura Internacional (Autor Intérprete)	<b>Camilo Sesto-Pronto</b> (España)
Grupo Musical del Año Musart	<b>Los Felinos</b> (Mexico)	Mariachi del Año Latin International	<b>Pedro Rey Y Los Galleros</b> (U.S.A.)
Grupo Local de Mayor Consistencia Latin International	<b>Los Diablos</b> (U.S.A.)	Intérprete Salsa del Año (Mas.) Top Hits	<b>Oscar De Leon</b> (Venezuela)
Grupo Moderno de Mayor Impacto Microfon	<b>Los Pasteles Verdes</b> (Peru)	Interprete Salsa del Año (Fem.) Fania	<b>Celia Cruz</b> (U.S.A.)
Grupo Moderno de Mayor Proyeccion Satari/Acción	<b>Grupo Miramar</b> (Mexico)	Intérprete Tropical del Año (Mas.) Top Hits	<b>Emir Boscan</b> (Venezuela)
Grupo Local de Mayor Impacto Epsilon	<b>Alpha</b> (U.S.A.)	Intérprete Tropical del Año (Fem.) Top Hits	<b>Tania</b> (Venezuela)
Grupo Popular de Mayores Exitos Radiales Peerless	<b>Los Freddys</b> (Mexico)	Pianista Salsa del Año Coco Records	<b>Eddie Palmieri</b> (U.S.A.)
Grupo Juvenil Onda-Chicana Peerless	<b>Los Potros</b> (Mexico)	Mejor Producción Salsa del Año Vaya	<b>"Only They Could Have Made This Album"-Celia Cruz/ Willie Colon</b>
Grupo Popular de Mayor Consistencia Peerless	<b>Los Babys</b> (Mexico)	Compositor del Año Arcano	<b>Juan Gabriel-"Siempre en mi Mente"</b> (Mexico)
Grupo Tropical del Año Fama	<b>Costa Chica</b> (Mexico)	Autor/Intérprete de Mayor Impacto Raff	<b>Napoleon</b> (Mexico)
Grupo "Salsa" del Año Top Hits	<b>La Dimension Latina</b> (Venezuela)	Intérprete Musica Infantil del Año Orfeon	<b>Cepillin</b> (Mexico)
Grupo Norteno del Año Fama	<b>Los Tigres Del Norte</b> (U.S.A.)	Agencia de Promoción de Mayor Impacto	<b>L.J.R. Productions</b>
Grupo Revelacion Norteno Cronos	<b>El Jefe Y Su Grupo</b> (Mexicali)	Radio Programador del Año Radio XPRS	<b>"Flaco" Freddy Morales</b> (Hollywood)
Cantante Ranchero del Año Caytronics	<b>Vicente Fernandez</b> (Mexico)	Programa de T.V. del Año Conductor: Raul Velazco	<b>"Siempre En Domingo"</b> (Mexico)
Cantante Ranchero del Año Musart	<b>Chelo</b> (Mexico)	Mejor Intérprete Latin Jazz	<b>Mongo Santamaria</b>
Dueto Romantico Musart	<b>Carmela Y Rafael</b> (Mexico)	Mejor Grupo Baladista del Año	<b>Los Angeles Negros</b>

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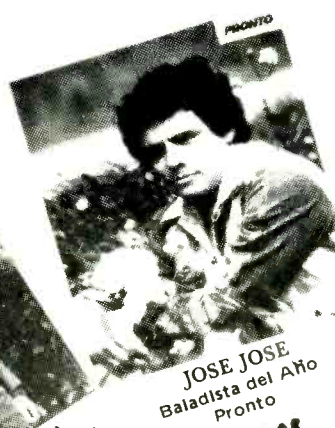
**VICENTE FERNANDEZ**  
Cantante Ranchero del Año  
Caytronics



**JUAN GABRIEL**  
Compositor del Año  
Arcano



**FELIPE ARLIAGA**  
Interprete Folklorico del  
Año Masculino  
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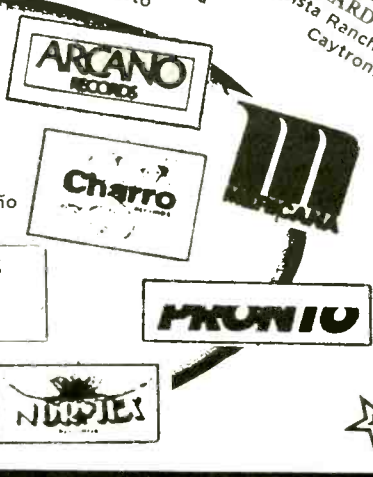
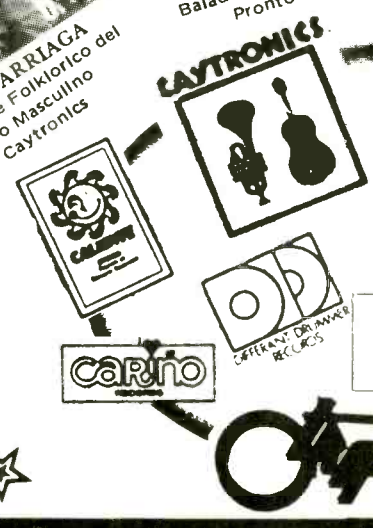


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**SIEMPRE EN MI MENTE**  
Cancion del Año  
Juan Gabriel  
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# Un Campeon Que Gusta De Los Pasteles Verdes

■ El boxeador argentino, **Carlos Monzón**, gusta tanto de **Los Pasteles Verdes**, que los ha invitado para filmar una película juntos antes de fin de año. El triunfo de **Aldo Guibovich** y **Los Pasteles Verdes** ha sido rotundo en su primera visita a la Argentina, así es que no solamente el famoso ex-campeón mundial es admirador de este grupo, sino también la juventud argentina, a la que en varias oportunidades se necesitó calmar durante las presenta-

ciones en el Hermitage de Mar del Plata, donde consiguieron el primer gran triunfo de su cadena de éxitos en el sur del continente americano. La popularidad de **Aldo y Los Pasteles Verdes** en Argentina ha logrado más de tres primeros lugares en menos de un año, y fueron contratados para 26 shows, realizando el record de 43 shows en 60 días. Los Pasteles se encuentran grabando ahora su sexto lp y por las canciones seleccionadas y por los

ensayos de aldo, se cree que va a ser todo un 'monstruo musical.' Según nos informa **Alberto Maraví**, representante de **Los Pasteles Verdes**, éstos se presentarán para finales de Mayo en el Programa "300 Millones" que se efectúa en España. Buena suerte y adelanto a los triunfadores de América!

Argentinean boxing champ **Carlos Monzon** has asked the group **Los Pasteles Verdes** to star with him in a film some time later this year. But the famous ex-champ is not their only fan.

On their first visit to Argentina, the crowds had to be calmed down in Mar del Plata. In less than a year, **Aldo and Los Pasteles Verdes** have scored three first places in the Argentinean charts, and have done 43 shows in less than 60 days. **Los Pasteles** are currently in the studio recording their sixth lp, which is expected to be another winner. **Alberto Maraví**, their manager, informs us that they will be in Spain at the end of May doing the popular TV show "300 Millones." We wish them good luck and continued success!



Monzón y Los Pasteles Verdes

## Perla Visita Por Primera Vez L.A.

■ Perla, la famosa cantante paraguaya, visitó la metrópoli Angelina en una gira promocional, después de haber recorrido las principales ciudades de América del Sur y México. Acompañada de su esposo y consejero **Reynaldo Rodríguez** y del gerente repertórico internacional de la RCA en Brasil, **Henrique Gastaldello**, Perla visitó las estaciones de Radio, la Televisión y la Prensa, dejando un grato recuerdo en todos por su gran simpatía. La visita de Perla a Los Angeles coincide con su éxito actual "Sueños" de su más reciente lp.

bajo el sello de Eudio-Latino.

Famous Paraguayan singer **Perla**, exclusive recording artist of RCA, Brazil, visited Los Angeles on a promotional tour through most of the main cities in South America, Mexico and the States. Henrique Gastaldello from RCA, Brazil accompanied the artist on this tour. Perla visited radio stations, TV stations and Latin newspapers and left a superb image in the community. Perla flew from Los Angeles to New York and Miami, from where she went back to Brazil.

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# La Confiscación Mas Grande En La Historia

By EUNICE VALLE

■ Una confiscación de más de un cuarto de millón de dólares se llevó a cabo por agentes federales el 28 de Abril en el área Sur-este de Los Angeles. Las redadas efectuadas en las ciudades de South Gate y Huntington Park, después de tres meses de investigaciones, resultaron en la decomización de grandes cantidades de cintas de 8 TKs manufacturadas ilegalmente, de una maquinaria de imprenta de alrededor de unos 20 mil dólares y aproximadamente 525 separaciones de colores de cintas de 8 carriles. De acuerdo al agente secreto del F.B.I., **Ted Gunderson**, y según los archivos en uno de estos lugares, se fabricaban alrededor de unas 2,000 cintas ilícitas por semana. 'Estas cintas se venden desde \$2.50 hasta \$7.95 en los Swapmeets, en las esquinas de las calles, en lotes vacantes y hasta en los mismos camiones 'vans' ambulantes,' reportó Gunderson. Todo el material confiscado será presentado ante el Gran Jurado Federal para su debido procesamiento. Según **Edmundo Pedroza**, presidente de la Asociación ALARM, la mayoría del producto decomizado era latino. De acuerdo a Pedroza, "des-



Edmundo Pedroza

pues de que las autoridades den con el culpable o los culpables y según las indicaciones legales, cada uno de los sellos integrantes de la Asociación presentarán demandas para castigar a los responsables de este fraude que está minando con el trabajo y la economía de la industria disquera en general"... Estas redadas han sido un paso muy importante a favor de la ardua y difícil lucha en contra de la manufactura ilícita de cintas de 8 carriles.

A raid of more than a quarter million dollars worth of material has been effected by Federal agents on April 28 in the south-

east area of L.A. The raids were effected in the cities of South Gate and Huntington Park, after a three month investigation period which ended in the confiscation of a great amount of 8 track tapes illegally manufactured, a pressing machine valued around \$20,000 and about 525 color separations. According to Ted Gunderson, FBI agent, they were processing around 2,000 illegal tapes weekly. These tapes were sold from \$2.50 to

\$7.95 in the swapmeets, in the streets and even in vans. All the confiscated material will be presented before the Federal Grand Jury for its process. According to **Edmundo Pedroza**, president of ALARM, most of this illegal product was Latin. Once the authorities find those responsible for these actions, all the labels who represent ALARM will bring suit according to the law. This has been an important step against piracy in the record industry.

## Willie Marin y Fatima Lopez

■ Una forma poco usual, pero muy convincente, para promover un disco fue usada por **Willie Marin**, el versátil promotor de la compañía Coco Records, quien para promover el disco de **José Fajardo**, que por casualidad se titula "Ritmo de Pollo," y el cual no había sido considerado por el programador, Willie optó por usar un pollo y así captar la atención, no sólo del programador, sino también hasta de la jefe del personal de la estación de Radio KALI, **Fátima López**.

A very unusual but effective way of promoting a record was used by Coco's promotion man, Willie Marin. In order to promote



Marin & Fátima

José Fajardo's latest release, "Ritmo de Pollo" (Chicken Rhythm), Willie used a toy chicken together with the single. It even caught the attention of Fatima Lopez, Radio KALI's personnel manager.



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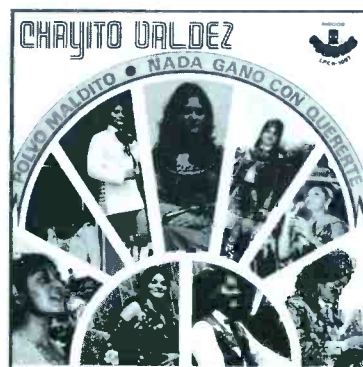
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# Alza de Precios

■ Por primera vez en el mercado discográfico Californiano y a mediados del año pasado, la Compañía Coco Records aumentó el precio del lp para el mercado a \$6.98. Esta fué la primera serie de música romántica a tal precio, que no fuera salsa. El lp fué el de **Eydie Gormé y Danny Rivera**, titulado "Muy Amigos." Según **Wilie Marín**, promotor de la compañía, "Hubo un poco de resistencia por parte de los distribuidores cuando se les presentó el disco a ese precio (\$6.98), pero aquella resistencia desapareció cuando el disco empezó a venderse "como pan caliente"... De ahí se sucedieron otros lps como el de **Trini López, Yolanda Monge** y otros más"... Y nos continúa diciendo Willie: "Si uno tiene un buen producto, hay que darle esa calidad, vendiendo el disco a un precio razonable y nosotros consideramos que \$6.98 es un buen precio"... Actualmente los fabricantes de discos están planeando aumentar el precio de venta del lp, considerando, por supuesto, la calidad del producto y también como parte de una campaña en contra de las irregularidades en precios que existen en el mercado Californiano. Una de estas firmas es Microfón, la que ha establecido

una estructura de precios para las nuevas series que están lanzando. Según **Guillermo Santiso**, gerente de la compañía en la costa Oeste, "esta decisión la tomó la compañía, no para perjudicar a nadie, ni para crear rencillas, sino más bien con la idea de que en este negocio todos ganen y nadie salga perjudicado." De acuerdo a **Santiso**, "Es indispensable que todos lleguemos a un precio fijo y tratar de eliminar las irregularidades que existen. Nosotros informaremos a nuestros clientes sobre la estructura de precios en las series nuevas y les haremos saber que no habrá cambios ni descuentos sin control, pero mantendremos nuestros precios regulares en las otras series. Y agregé... "Considero que si tomamos decisiones drásticas, pero favorables, terminaremos con tantas irregularidades que nos perjudican a todos."

Coco Records went to \$6.98 on albums several months ago with the release of an album by Eydie Gorme and Danny Rivera. Although some resistance to the new price structure was present at the time, a few weeks later

*(Continued on page 76)*

## Demanda de Un Cuarto De Million De Dalardes Contra J. Angel Rota

■ Una demanda por \$250,000 por daños y perjuicios fué entablada en contra del vice presidente y gerente de Discos Orfeón, el señor **José Angel Rota** por el señor **Cruz Guerrero**, gerente de Discos Raff. La demanda fué a raíz de las declaraciones hechas por Rota a la revista Mexicana **FonoTip** (No. 34 Dic. '77). Estas fueron sus declaraciones: "Hace mucho daño que empresas que tienen el hit, como en el caso de Raff Records, que tienen a **Napoleón** en primerísimo lugar, arriesguen su mercado poniendo a la venta sus discos a precios de hot-dog (\$1.50)". Estas declaraciones, según el señor Guerrero, han afectado muchísimo al sello, tanto aquí con sus clientes como en México. De acuerdo al señor Guerrero, "las ventas disminuyeron considerablemente después de estas declaraciones y he tenido problemas con mis clientes, quienes han creído que yo estaba discriminándolos, ya que el precio que yo les doy es de \$2.10. En total, las declaraciones hechas a la prensa por el señor Rota han afectado en forma muy seria a Raff. Yo esperaba que este señor se retractara públicamente de lo declarado a **Fono-**

**Tip**, pero hasta el momento nada de esto ha sucedido." Los trámites de la demanda están en manos de los abogados y les tendremos al tanto del desenlace.

A suit of \$250,000 has been processed against **José Angel Rota**, vice president and manager of Orfeon Records, by **Cruz Guerrero**, manager of Raff Records. The suit has been established because of declarations made by Rota to the Mexican magazine **FonoTip** (Dec. 77-No. 34) which read: "It hurts the market a lot that labels who have No. 1 hits like Raff Records with **Napoleon**, have priced their lps like hot dogs, at the price of \$1.50. According to Guerrero this has affected the label a lot, in L.A. as well as in México. The sales have decreased considerably and I have been having problems with my customers who have believed it was discriminatory due to the fact that the price I was giving them was \$2.10. I hope Mr. Rota will publicly retract but as far as I'm concerned he hasn't." The suit is already in legal hands and we'll be anxious to know about the results.

## Pedro Vargas Honored



Durante la presentación del importante evento El Globo de Oro el pasado cinco de Marzo en la Arena Deportiva de Los Angeles, en donde se le rindió homenaje al gran Pedro Vargas por sus 50 años de ininterrumpida carrera artística, nuestro fotógrafo logró captar al gran tenor Mexicano junto con Teddy Fregoso, que dicho sea de paso hizo una magnífica labor como Maestro de Cerimonias del evento, y al "Travador Romántico de América," Aldo Monges, quien recibió el Globo de Oro como "Revelación del Año."

Pedro Vargas was recently honored in L.A. during the celebration of the "Golden Balloon Awards," on his "50th Anniversary" as a professional. Teddy Fregoso was MC for the occasion, also shown with Aldo Monges, from Argentina, awarded this year with the "Globo de Oro."

## Los Humildes: Siempre Triunfadores

■ **Los Humildes** han sabido interpretar las preferencias de los jóvenes hispanoamericanos que radican en Los Estados Unidos y por ende, su popularidad en California marcha a la cabeza de los grupos modernos de ascendencia Mexicana. Pero estos triunfos no han hecho cambiar la actitud modesta y afable de **Los Humildes**, quienes le hacen honor a su nombre y por lo tanto se han ganado muchos amigos y admiradores en todas partes... A pesar de que el grupo es joven, llegan grabados cinco lps, el más reciente (**Fama-560**) incluye el gran éxito "Besitos." **Los Humildes** es además un grupo con trayectoria artística, ya que han hecho varias intervenciones filmicas, como "El amor tiene esas Cosas," estelarizada por **King Clave** y en la que **Los Humildes** interpretaron algunos números fuertes. También trabajaron en "La Hija de Nadie," en la que compartieron créditos con **Yolanda del Río, Federico Villa** y **Jaime Moreno**. Felicitamos a **Los Humildes**, un grupo joven, pero con un gran futuro!



Los Humildes



Perla

## Record World en Los Angeles

*(Continued from page 65)*

**Combo y Celia Cruz**. El espectáculo atrajo a gran cantidad de seguidores de este alegre ritmo y ambos, **Celia** y el **Gran Combo** hicieron una dinámica y excepcional presentación... Otra de las canciones que está ocupando los primeros lugares en ventas es la de **Los Angeles Negros** (International) "Serenata Sin Luna," también entre las canciones de más venta se encuentra la de **Enrique Guzman** (Gas) "Porqué, Porqué?" con un supr-arreglo y un mensaje que hace brotar lágrimas... Y ahora hasta la próxima!

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**Juvenil"**



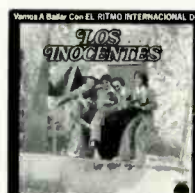
LP-ARS-3003



LP-ARS-1035



LP-ARS-2001



LP-ARS-1020



**I BALY RECORDS & TAPE DISTRIBUTORS**

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LP-ARS-2006

# LATIN AMERICAN ALBUM PICKS

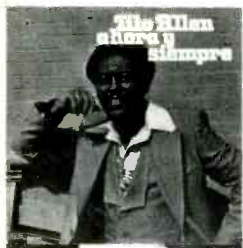


## ENTRE AMIGOS

CAMILO SESTO—Pronto PTS 1034

Con arreglos de Monroy, Calderón, Pérez Botija y Galvao, una gran orquestación respalda a Camilo Sesto interpretando "Vistete de Blanco" (J. C. Calderón), "Celos" (J. C. Calderón), "Y . . . no" (H. Herrero-L. G. Escolar-J. Seijas) y "Entre amigos" (C. Blanes).

■ With arrangements by Monroy, Calderon, Perez Botija and Galvao, impressive orchestrations back Camilo Sesto. "Vistete de Blanco," "Perdona, Perdona" (J. C. Calderón), "Miénteme" (H. Herrero-L. G. Escolar-J. Seijas) and "Porque te quiero" (O. Gomez-A. Hammond).



## AHORA Y SIEMPRE

TITO ALLEN—Alegro JMAS 6012

Con arreglos de Louie Ramirez, Marty Sheller y Louie Ortiz, el gran salsero Tito Allen interpreta aquí temas de impactoailable y romántico. "Ya tú no eres" (A. Fuentes), "Cachón" (M. Florez), "Contento" (R. Romero) y "Olvida y Vive," entre otros.

■ With arrangements by Louie Ramirez, Marty Sheller and Louie Ortiz, the "salsoso" Tito Allen offers a very danceable and romantic package. "Tú significas" (P. Lozano Díaz), "Llegarás" (R. Romero), "Olvida y Vive" and "Ya tú no eres."



## ACUARIO

Arcano DKL1 3404

El grupo Acuario de España se caracteriza por sus melódicas, contagiosas y modernas interpretaciones. Excelente respaldo musical. "Rema, Rema, marinero" (R. Pérez Botija), "Flor de viento" (Pérez Botija), "Besame Mucho" (C. Velazquez) y "Mimame, amame" (L. Fierro).

■ Acuario from Spain is moving well with this package containing catchy modern tunes. Outstanding musical backing! "Nada más de amor" (de la Calva-Arcusa), "O me quieres o no me quieres" (Arcusadela Calva), "Rema, rema, Marinero" and "Fuego" (Perez Botija).



## SOPHY EN CONCIERTO

Velvet PRS 8007

Grabación en vivo del Concierto Teatro Tapia, Puerto Rico en Febrero pasado. Orquesta bajo la dirección de Pedro Rivera Toledo. Gran poder de ventas en Puerto Rico, Nueva York, Chicago y Miami. "Lo siento mucho" (Calderón), "Historia de un amor" (C. Almarán), "Que hay que hacer para olvidar" (Cabuche), "Tristeza" (Nictino) y "En mi jardín" (P. Fernández).

■ Recorded live at Teatro Tapia, Puerto Rico last February. Great package containing most of Sophy's top sellers. Superb achievement! "Bello Amanecer" (T. Enriquez), "Cuando llora mi guitarra" (P. Campos), "Dejenme irme Pa'l Bohio" (J. Marti-O. Gómez) and "De repente" (A. Romero).

## En Brasil

(Continued from page 76)

mientras su tema "Zodiac" se mantiene en los "charts" . . . Nuevas noticias de que ahora sí viene **Sinatra**. Dicen que las negociaciones serán hechas por medio de un grupo de industriales de Sao Paulo . . . Regresa **Moacyr Franco** (Continental) a la televisión. Ya se encuentra completamente recuperado de salud.

**Silvio Brito**, ahora con la Polydor prepara un nuevo disco bajo la competente producción de **Marcos Maynard Araujo** . . . **Cae-**

**tano Veloso y Gal Costa** (Phonogram) presentándose en París . . . La transmisión de shows de televisión a color entre países latinoamericanos está cada día más lejos. Chile acaba de decidirse por el sistema NTSC (norteamericano), Venezuela interrumpió sus transmisiones a color por decisión del gobierno, Argentina está haciendo todo lo posible por tener color antes del mundial de football y Brasil tiene el moderno sis-

## Record World in Mallorca

By JOSE CLIMENT

■ Congratulations to the management of Musical Mallorca '78 for the great organization and realization of the event. The International Federation of Festivals Organizations (FIDOF), for the second time, has considered Festival Mallorca as the best in the world.

Unfortunately, not all the songs selected for the competitive part of the contest were in the categories they should, and we can see how Mexico's entry, "Senor Amor," written by Armando Manzanero got all its awards for the interpreter, Dulce.

The second award was given to England's entry, "All My Love Is Loving You." The interpreter was Jackie Beason. The third one was given to Japan's "Loven Mellow," sung by Yukari Itoh. This singer got the elegance award. Italy got the fourth prize for "Piccolissima," sung and written by Dario Baldan. And the fifth and last award went to Spain for "Haz El Amor" performed by El Trio Acuario with music by Ernesto Tecglen and words by Ramon Arcusa and Manuel de la Calva. The friendliness award was given to United States singer Sherwing.

Canada won the award for best arrangement with F. Laugelli and R. Ferrari's "Stay and Play."

As everybody knows, Festival Mallorca has two parts, the competitive one and the very important second one called La Mostra, where you can see the very best in music like Julio Iglesias straight from the United States or Jorge Ben and his group from Brazil. But we must recognize Felipe Campuzano, who surprised everybody and got all the applause. Congratulations. A smash hit. Luis Vidal, Hispavox director-manager, offered a gold record to Manhattan Transfer who also performed. Other performers the first two nights were Umberto Tozzi, Massiel, Tavares, who did two splendid shows each night, Raffaella Carra, Julio Iglesias Mucedades J. C. Calderon conducting the orchestra, Demis

Roussos, and Jorge Ben.

Our congratulations to Sonoland's Alberdy and J.M. Vinader for the wonderful sound.

The third night was called "The Conductors Night," during which Armando Manzanero, Stelvio Cilriani, Paul Williams, Alberto Semprini, Elmer Bernstein, and Augusto Alguero, performed their works.

Congratulations to all those people who made possible this new edition of Musical Mallorca: Antonio Garau, president of the development tourism office for Mallorca; Jaime Ensenat, president of the organizing committee; Pedro Vidal, general manager; Jose Luis Uribarri, annexed general manager and soul of the festival; and Augusto Alguero Sr., musical general manager.

## CBS International

### Taps Greg. McBowman

■ NEW YORK — Jay Edelman, controller, CBS Records International, has announced the appointment of Gregory McBowman to the post of senior director of royalties, CBS Records International.

#### Duties

McBowman will be responsible for all aspects of artist royalty accounting and administration for CBS Records International.

McBowman originally came to CBS from the public accounting firm of Price Waterhouse and Company. He joins CBS Records International after having most recently served as director of auditing-eastern operations in the corporate finance department.

## Almo Releases Jazz Songbooks

■ LOS ANGELES — Almo Publications has announced the release of two new jazz folios, "Herb Alpert/Hugh Masakela" and "George Duke."

The Herb Alpert/Hugh Masakela folio features transcriptions for flugelhorn, trumpet and small ensemble.

The Duke folio is a compilation of keyboard and vocal arrangements of tunes from several albums.

## Petty Tour Set

■ LOS ANGELES — ABC/Shelter recording artists Tom Petty and the Heartbreakers have set a major national tour in conjunction with the release of their second album, "You're Gonna Get It."

The tour begins with a two-week swing through the west.

## BTO in 'Action'



Mercury Records artists B.T.O. recently appeared in Chicago and were greeted by the hometown execs for Phonogram, Inc./Mercury Records. Seen backstage following the show (from left) are: (standing) Robin McBride, international and midwest a&r director for Phonogram/Mercury; Robbie Bachman of B.T.O.; Charles Fach, executive vice president/general manager of Phonogram/Mercury; Blair Thornton and Fred Turner of B.T.O.; and Jim Sotet, national album promotion for Phonogram/Mercury; (kneeling) John McNamara, local promotion manager for Phonogram/Mercury; Jim Clench of B.T.O.; and Fred Jacobson of the Polygram Distribution, Inc., Chicago branch. The group played several selections from their latest album, "Street Action."

## RCA Names Felder To Red Seal Post

■ NEW YORK—The appointment of Joan Felder as administrator, Red Seal national promotion, has been announced by Irwin Katz, director, Red Seal merchandising, RCA Records.

In this position, Ms. Felder will coordinate RCA's liaison with the nation's classical radio stations pertaining to RCA's classical product.

Before joining RCA Records, Ms. Felder was associated with WNYC-FM in New York as assistant music director and programmer. While associated with that

## Hirschberg to Amerama

■ NEW YORK—Maury Benkoil, president of Amerama Records, has announced the appointment of Liz Hirschberg to director, national promotion.

## CAM's 'Saturday Night'



Pictured above is the team of CAM Productions, Polydor, Inc. and Orchestra 88 at the recent signing of the CAM recording of the theme from "Saturday Night Fever" to the Polydor label. The CAM record, performed by Orchestra 88, is the first single version to be released of the theme from the movie. Pictured from left are Rick Stevens, VP of a&r at Polydor; Victor Benedetto, VP and general manager of CAM Productions, and executive producer of the disc; Fred Haayen, president of Polydor; and Ettore Stratta, co-producer of Orchestra 88 with Harold Wheeler, who also arranged the music.

## Intersong Taps Rick Riccobono

■ NEW YORK—Rick Riccobono has been named creative manager, west coast for Intersong Music. The announcement was made by Don Oriolo, vice president and general manager of Intersong Music-U.S.A.

Riccobono, who is based in Los Angeles, comes to Intersong from BMI where he held the position of director of performing rights. Prior to that he was general manager of Mike Post Productions.

## ABC Signs Green

■ LOS ANGELES—Mark Meyerson, vice president of a&r, ABC Records, has announced the signing of Danny Green to a recording contract. The Memphis-based artist's debut album, "Night Dog," was produced by Don Nix and is slated for a June release.

## New York, N. Y. (Continued from page 21)

ing at three consecutive called strikes. And lest we forget, Jon "Toilet-mouth" Skiba contributed some heads-up baserunning to the RW effort when he stretched a double into a triple, and the triple into a four-bagger. Only problem was he passed one of his own baserunners rounding third, thereby snuffing out a rally and insuring Queens Litho's 6-5 win. But who cares? It was only an exhibition game.

JOCKEY SHORTS: Elvin Bishop became the first Capricorn artist to appear in concert in Alaska, with dates in Fairbanks and Anchorage last week. That's a long way from Tulsa, boy . . . Brand X is recording its first studio album in two years at Trident, with Robin Lumley producing. Peter Robinson, formerly with Stanley Clarke, has replaced Lumley in Brand X; drummer Chuck Burghi, formerly with Al DiMeola, has joined the group. Lumley left Brand X two months ago and will hereafter, we hear, concentrate on producing . . . Livingston Taylor to Epic? . . . "Hotels, Motels and Road Shows" is the working title for a double live album set for release on Capricorn in July. A collection of previously released and never-before-released live cuts, the album features the Allman Brothers Band, the Marshall Tucker Band, Elvin Bishop, Sea Level, Dixie Dregs and Stillwater . . . also on Capricorn, for August release: "The South's Greatest Hits, Vol. II" . . . the members of Kansas have been named lifetime deputy ambassadors of goodwill for UNICEF. 1979 has been proclaimed the International Year of the Child and Kansas, as a group and as individuals, will be recording public service radio spots for UNICEF, as well as doing benefits. It is reported that part of the proceeds from the group's upcoming sold-out date at Madison Square Garden will go to UNICEF . . . Syl Sylvain is definitely on as a member of David Johansen's group for a tour of the west coast in support of Tom Petty. He'll be playing keyboard and guitar.

## New Wave News (Continued from page 64)

RAMONES: The Ramones, who have toured incessantly to support their three lp releases, are paying the price of the road. Drummer and producer Tommy Ramone has left the band to escape the touring grind and to devote himself to independent production. Replacement Marc Ramone, formerly Marc Bell of Richard Hell & the Void-Oids, is being worked in now and tours of Europe and England in September and Japan and Australia in October are planned. Tommy is now busy at New York's Mediasound mixing the group's double live album for a mid-August release only in those countries covered by the band's fall tour. Bootlegs are reportedly already being hustled in various N.Y. locations.

YO, RALPH!!: San Francisco's Ralph Records has signed the former co-leader of Britain's Chilli Willi & the Red Hot Peppers, guitarist



Snakefinger shown with Ralph Records' Jay Clem after signing his soul over to the company store.

Snakefinger. Through a series of odd circumstances involving Greenland, Bavaria and a boneless finger, Snakefinger has appeared on earlier Ralph discs by The Residents including "Finger-prince," "Duck Stab" and "Satisfaction." His first release, co-written and produced by longtime buddies, The Residents, will be the single "The Spot" b/w "Smelly Tongues" set for later this month on colored vinyl . . . More label news has Slash magazine, a premier L.A. punk mag, forming its own label called Slash, of course. They are already getting some local chart action with The Germs single, "Lexicon Devil."

SINGLE OF THE WEEK is the Pezband's "On and On"/"I'm Leavin'" (Radar-import). We chose the Chicago group's import single not only for its attractive four color picture sleeve but because we prefer Radar's choice over their domestic release. Additionally, these tracks have been re-mixed to give the guitars the prominence lacking on their album released through Passport . . . There is a two-way tie for runner-up between The Only Ones' "Another Girl, Another Planet" (CBS-import) and Ian Gomm's "Come On" (Albion-import). The Only Ones made their small label debut with "Lovers Of Today," a single with a haunting quality which was directly related to singer/songwriter Peter Perrett's eccentricity. Here, with their first CBS single, he takes it one step further in achieving a unique and appealing record. Gomm, a former member of Brinsley Schwarz has decided to do a Nick Lowe with this Chuck Berry song produced by Martin Rushent. One of the best singles we've heard this year but it can hardly be considered new wave.



# RECORD WORLD INTERNATIONAL

## GERMANY

By JIM SAMPSON

■ COLOGNE/HAMBURG—After nearly two months of legal discussion following the death of **Dr. Hans Gerig**, a reorganization of the large, independent Gerig publishing house has been completed. **Guenther Ilgner**, former EMI pop music chief who joined Gerig just days before Dr. Gerig's death, is now co-owner of the company with **Erwin Boche**. Ilgner will run the repertoire/music production side of the house while Boche continues to handle administration, sheet music production and promotion. Ilgner and Boche say they have succeeded in "holding the house that Dr. Gerig built together" as a working unit, and will now work toward strengthening their operations, especially with new partners in France, Spain and Italy. According to Ilgner, most of the big U.S. and U.K. catalogues are already placed or are overpriced, which makes him look closer to home. French, Spanish and Italian material also has greater potential for cover production; English songs are hard to cover because most Germans understand the original. Ilgner sees an important role for independent publishers in the promotion area, especially in reaching bands and printing sheet music, a still lucrative business where Gerig is a leader.

The soundtrack scene grips Germany as never before, with the **Bee Gees'** "Fever" dominating the album and singles charts. Following talks in London with **Mike Hudson**, DGG/Polydor's **Rainer Schmidt-Walk** reports tremendous improvement in RSO international coordination. DGG will probably get a 14 day head start in release of the new Bee Gee studio set in July. Release of the "Sgt. Pepper" film and album might be pushed back into January to give the studio album time to build. Heavy promotion now scheduled for the **Eric**  
*(Continued on page 81)*

## CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—WE GET THE STRANGEST CALLS DEPT.: After reading our recent plea for someone/anyone to release **Delbert McClinton** product in Canada, we received a call from **Major Bill Smith** (if you don't know him, do yer homework), who stated that he's ready to roll with a Delbert album on his own LeCam label any day. The Major's also got a new protege, an almost Canadian named **Jimmy Luke**, whose next single will be a Presley-inspired "My Darlin' Ginger," which is cleverly sung over the top of "Since I Met You Baby." Because Jimmy Luke lived and performed in Canada (with **Ronnie Hawkins & Levon Helm**) for many years, The Major played it for us over the phone from Fort Worth. It was the next best thing to being there. The Major also spun us a disco version of "The Stripper" which he's got ready to go.

**HOT FUN IN THE SUMMERTIME:** Two different factions in Vancouver are working on projects which will give that town a wide variety of music over the summer. North Pacific Presentations will be staging a series of shows on Gross Mountain's Paradise Bowl (a winter ski area) including food, crafts and hang gliding exhibitions, plus a Lighter Than Air Fair revolving around balloons and the like. Plans call for the concerts to be filmed by the CBG-TV affiliates which will then be broadcast over the network. At the same time, the staffers of the once-under-ground weekly Georgia Straight are planning to celebrate the summer by presenting a battle-of-the-bands competition at  
*(Continued on page 81)*

## JAPAN

# コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ On April 25, Nippon Columbia began releasing its "Denon Jazz PCM in New York" series. The entire series, planned by Nippon Columbia's jazz director, **Tsutomu Ueno**, was recorded in New York last November and December. All recordings were produced by **Yoshio Ozawa** of the Columbia production staff. The PCM Digital Recorder was built for Denon, Nippon Columbia's hardware arm, at a reported cost of approximately \$400 thousand, but the machine is considered priceless in terms of the value to Denon and Columbia as the first of its kind in Japan. Initial releases in the jazz series were **Tommy Flanagan's** "Around Too Long," **Billy Harper's** "Loverhood" and **Frank Foster and the Loud Minority's** debut album, "Manhattan Fever." **Archie Shepp's** "Green Dolphin Street" will be released on May 25. The remainder of the series and the scheduled release dates are as follows: **Kazumi Watanabe's** "Lonesome Cat" and the **Bridgewater Brothers'** "Lightning and Thunder" on June 25; **Joe Jones'** "Our Man, Papa Joe" and **Walter Davis'** "Abide With Me" on July 25; a still untitled **Reggie Workman** lp on August 25; and **Sonny Stitt's** "Moonlight In Vermont" on September 25. All of the lps in the series will retail for Y2,500 (\$11.00). In addition, a special anthology, aimed especially at audio enthusiasts and consisting of cuts from several of the albums in the "Jazz PCM in New York" series, will be released on June 25 at a price of Y1,500 (\$6.65).

These lps will be exported to the United States and distributed by Discwasher, Inc., which also holds exclusive rights for Denon hardware products. Distribution in other parts of the world will be handled by Tri-Tel in Canada, AWA in Australia, Hong Kong King Yoko (Hong Kong), Harmonique Diffusion and Jid Dinelec (France), Bolex GmbH (Germany), Penhold (Netherlands), France Crippa (Italy), Audio Compo (Switzerland), So Hoyem A/S (Denmark) and Studio-1 (Greece). For further information on these recordings, inquiries should be directed to **Tsutomu Ueno** at Nippon Columbia Records.

In addition to the above jazz PCM series, Nippon Columbia also has an extensive classical PCM catalogue of European recordings. A rumor, which a spokesman would neither confirm nor deny, is circulating here that A&M Records has made an offer to Columbia for worldwide rights to the PCM Classical Series.

### In The South . . .

### Pop/Rock begins in Berry Hill, USA

#### Congratulations To:

**Michael Johnson**, "Bluer Than Blue"  
**Gene Cotton**, "Before My Heart Finds Out"  
**Hotel**, "We'll Love Again"

### Thanks for cutting your hit singles at Creative Workshop Inc.

Berry Hill, Tennessee  
615-385-0670  
Chief Engineer: Brent Maher



# ENGLAND

By PHILIP PALMER

■ LONDON—EXECUTIVES ON THE MOVE: Following the departure of **Chris Harding** to Warwick, **Alan Sizer** has joined Polydor's a&r division as division general manager, reporting to a&r director **Jim Cook**. During his time with RCA, Sizer was responsible for signing a number of acts including **Bonnie Tyler**, **Al Stewart** and others . . . Ariola's director of marketing **Andrew Pryor** has named **Diana Warren** as promotion manager. In addition, three new staffers have joined the regional promotion team; they are **Ian Kingsley** (Polydor), **Mike Perry** (Polydor) and **Richard Moore** (CBS) . . . Formerly EMI's contracts manager, **Chris John** has been upped to licensee coordinator Eastern Europe. The territories involved are Albania, Poland, East Germany, Yugoslavia, Rumania, Hungary, Russia, Bulgaria and Czechoslovakia . . . **Les Cocks**, executive assistant to **Louis Benjamin** at Pye, is to move over to **Mickie Most's** Rak label as general manager starting next month. In this surprise move, Cocks who has been with the company since 1956 becomes responsible for the day-to-day running of one of the most successful U.K. independent labels. In 1970 Cocks joined ATV as producer of the "New Faces" talent show, then returning to Pye in 1975 . . . One of ITV's top TV producers, **Mike Mansfield**, is to go to America soon and he has already been contracted to produce a five times a week pop show for the CBS network beginning January. Mansfield has been responsible for producing a number of successful pop shows for ITV including "Supersonic" and more recently "The **Russell Harty** Chat Show." Mansfield's farewell to the U.K. will be a live rock concert at Christmas relayed on both ITV and Capital Radio and starring **Rod Stewart**. Mansfield's decision to quit comes at a time when ATV has just showcased its new "Revolver" pop show produced by Mickie Most.

VISITS: MCA international manager **John Wilkes** is currently on an overseas trip to Japan to discuss marketing campaigns and promotion for the "FM" soundtrack album and the hit album "Variations." After spending a week in Tokyo, Wilkes will go to Australia and New Zealand returning to London via Los Angeles where he will meet up with MCA executives . . . EMI Music managing director **Ron White** is currently on a two-week visit to America accompanied by **Peter Oliver** from the international division and **John Gordon**, in charge of artists liaison and promotional services. The trio is visiting the Tree and Combine Music Publishing companies in Nashville and White and Oliver will then go to New York and Los Angeles. Gordon will remain in Nashville then depart for L.A.

EXPANSION: April Music has now moved out of the CBS Building in Soho Square to its own separate premises at 54 Greek Street, and the publishing company is now billed as April Music—A CBS Music Publishing Company. Under the managing directorship of **Len Beadle**, **Paul Bessell**, professional manager will now control the day-to-day running of the professional and creative staffs along with the exploiting of new talent and professional duties. **Colin Giffin** becomes head of creative development and will be responsible for the finding and developing of new talent. **Jill Stean** remains head of special projects responsible for press and advertising, reporting to Beadle. Joining

(Continued on page 83)

## Germany (Continued from page 80)

**Clapton** album in late August, and for a German Clapton tour one month later. Meanwhile, Metronome is gearing up for "FM," including test runs in Frankfurt in two months followed by a media blitz surrounding the premiere one month later.

**Gibo Kemp**, current Phonogram international pop manager, named WEA house producer by **Killy Kumberger** . . . One month after Eurovision, the peoples' choice in Germany seems to be **Baccara**, whose "Parlez-Vous Francais" is the best selling Eurovision song by a good margin; the RCA/Magazine Music group just completed a tour of Israel with **Boney M** . . . **Peter Ende** of Intersong has signed new contracts with **Michael Levy's** Magnet pubbery (**Darts**), with Sewer-Fire-Hit's **Clive Calder** (**Boomtown Rats**) and with **Fred Moultrie** for **Raydio** copyrights. Francis, Day & Hunter meanwhile has placed several of **Edo Zanki's** songs with international artists, including **Tina Turner** . . . RCA's **Hans-Georg Baum** bringing **Helen Schneider** to Hamburg this week for shows at Onkel Po which he hopes will go a long way toward breaking the artist throughout the continent . . . CBS marketing chief **Gerhard Maurer** reveals that his company's first ever TV marketing campaign will be in September for a new **Ricky King** guitar album . . . **Rudolf Gassner** reports a 42 percent jump in Metronome sales for 1977.

**Dieter Dierks**, just back from a boffo **Scorpion** tour of Japan, now working on live tapes he recorded there for a new live double set "Tokyo Tapes" due soon from RCA.

## Wings Gold Awards



Hans Kusters of the Belgian music publishing company Hans Kusters Music was in London recently to pick up an award for the gold disc sales in his territory of Paul McCartney and Wings' "Mull of Kintyre." Also pictured from left are Carl Bolger of Nada Music, Hans Kusters Music songwriter Theun Der Winter, Barbara Zamoyska of the ATV Music international division and international manager Tim Davies.

## Canada (Continued from page 80)

The Body Shop. Aspirants should include locals such as **D.O.A.** (featuring **Joey Shithead**), **Carmel**, **Tim Ray & AV**, **Wimpy & The Bloated Cows**, **Fiver**, **Doug & The Slugs**, **No Fun** and **Arrival**. A good time is guaranteed for all.

FAST FINGERS: We have received reports that the legendary **Lenny Breau** has undergone a detox program and is finally back in action. We understand that he's just recorded a double album of jazz material to be issued on an independent label soon. Informed sources also report that Lenny recently appeared in New York to an audience which included **Al DiMeola**, **Larry Coryell**, **Chet Atkins**, **John McLaughlin** and several other noted axehandlers. At his prime, Lenny is one of the world's greatest all-around guitarists and his return is good news to pickers across the planet.

CH-CH-CHANGES: **Howard Froese** has left **Chilliwack** to be replaced by **Jamie Bowers**. **Moxy** guitarist **Earl Johnson** has left that band to take the summer off for recording and has been replaced by **Woody West**.

# ENGLAND'S TOP 25

## Singles

- 1 RIVERS OF BABYLON BONEY M/Atlantic/Hansa
- 2 NIGHT FEVER BEE GEES/RSO
- 3 THE BOY FROM NEW YORK CITY DARTS/Magnet
- 4 BECAUSE THE NIGHT PATTI SMITH/Arista
- 5 IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO
- 6 TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS & DENIECE WILLIAMS/CBS
- 7 MORE THAN A WOMAN TAVARES/Capitol
- 8 I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR BLONDIE/Chrysalis
- 9 AUTOMATIC LOVER DEE D JACKSON/Mercury
- 10 NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum
- 11 LOVE IS IN THE AIR JOHN PAUL YOUNG/Ariola
- 12 WHAT A WASTE IAN DURY/Stiff
- 13 SHE'S SO MODERN BOOMTOWN RATS/Ensign
- 14 HI-TENSION HI-TENSION/Island
- 15 JACK & JILL RAYDIO/Arista
- 16 LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock
- 17 DO IT AGAIN RAFFAELLA CARRA/Epic
- 18 A-BA-NI-BI ISHAR COHEN & THE ALPHA-BETA/Polydor
- 19 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS BRIAN & MICHAEL/Pye
- 20 UP AGAINST THE WALL TOM ROBINSON BAND/EMI
- 21 EVERYBODY DANCE CHIC/Atlantic
- 22 CA PLANE POUR MOI PLASTIC BERTRAND/Sire
- 23 THE DAY THE WORLD TURNED DAY-GLO X-RAY SPEX/EMI Intl.
- 24 PUMP IT UP ELVIS COSTELLO/Radar
- 25 NICE 'N SLEAZY STRANGLERS/United Artists

(Courtesy: Record Business)

# Dialogue (Continued from page 35)

those groups will be required to write a song. I don't really care whether the song is any good or the idea is good. We have professional songwriters go around to each one of the groups and give them a little help here and there, as far as ideas and so forth. But that same group towards the end of the semester has to present that song to the other groups with those groups assuming roles as publishers. Prior to writing the songs the groups decide what the percentage splits will be. They actually get their copyright and they make a demo of their songs and present those any way they want to the rest of the publishing groups. Then the publishing groups make judgements on those songs as to why they don't like it, why they do like it, and so forth. The two best songs are picked and they are actually demoed in the studio and we give them a list of producers, artists, anything they want that we have access to, to pitch those songs and see how tough it is to get recorded. The students own the copyright. The practical result is that the first thing they feel is how songwriters who write together react. Where one guy always seems to feel that he's carrying the load. The ego interaction. Then they feel the rejection of the other publishing groups. It's always tough for the last guy to go because by that time there's a lot of resentment built up between the groups like "Look what you did to my song, I'll fix you on yours out there." And then they feel what it's like to go in and demo the songs. They see how a demo can really make a difference in presenting the song. And then after they do a professional demo they feel the rejection of the producers and artists and so forth. This can go on even after the semester is over. The first time we taught music publishing it got so bad that one guy was so sold that it was a hit song, he tried to buy the other students out. He offered them as much as \$1,500 for their interest in the song. And two of the students believed just as strongly and would not sell. Between you and me, I thought the song was really awful, but it was great to see all these things going on and see how much they believed in what they did.

**RW:** All the aspects incorporated into your four-year program seem to be somewhat reflective of many parts of your Wishbone firm in Muscle Shoals. What, if any, is the connection?

**Woodford:** I think the only real connection is that with every employee that we've ever hired, we've had to teach in the same way because we hired young people in Muscle Shoals. It's really tough to hire somebody in New York City who is knowledgeable about the record industry and say, "Hey, come on down to Muscle Shoals." It's just as tough to get someone from Los Angeles. We've only been successful in the last year or so in hiring anybody from Nashville. To get them here, you have to pay more and yet the cost of living here is 60 percent of what it is in Nashville or Los Angeles. So we had to train people in music publishing, engineering and whatever for our own use. So that's as far as we go with training and giving them the Wishbone concept. We keep the curriculum wider than just our own functions—with things like a lot of guest lecturers. We've had Jerry Wexler, Ruth Buzzi, English publishers, BMI does a presentation as does ASCAP. I try to get as many viewpoints as possible with regional promotion men coming in and national promotion men also. And we're fortunate because we have a lot of big artists that come too. We have an artist come over and get his viewpoint of the record industry. So it's not just the way I do things.

**RW:** Could you explain the structure of Wishbone Incorporated and what has come to be called the "Wishbone Concept"?

**Woodford:** Well, we have an independent production company, two publishing companies and we have a recording studio. Our recording studio was designed for our method of producing. It wasn't built originally as a rental studio. But it's now gotten to the point where we can't get into our own studios. So we have to build another one. When we started our production company in March, 1972, the idea was that we always wanted to be independent so that we could work with separate labels. A couple of years after that, we went exclusive with Motown producing only for them. And even though we were somewhat frustrated there, my partner Clayton Ivey and I found we learned a lot of things. Particularly that an independent producer, to be successful can't just be a producer. He's got to keep on top of things. He's got to know whether his record is being promoted. He's got to know whether he's really getting a fair shake and realize when he doesn't have a hit. So that he's not bugging the record company constantly about riding a dead horse. If an artist signs with a production company and is leased through a master purchase to a record company, the production company is actually competing with the record company's other product. A production company is going to have to offer a little more than a record company does in order to keep signing artists that way. And so our concept boils down to trying to offer a little more. We have our own press people. We have our

own outside press agent, Dick Gersh. We also try to line up our artists with managers and with music attorneys. We go a little bit further inasmuch as we have our own promotion people that promote primarily in the southeast on radio stations. And we try to offer a few more services in addition to what the record company does.

Also, as an independent producer we are caught in a priority war. You want your record promoted and yet economically it isn't practical for a record company to spend a whole lot of money and put a whole lot of their forces behind a new artist. There are three ways that it is done. It's either done politically, where the president of the label has an interest in a particular artist and is willing to gamble and spend a lot of money, or it's done by getting the record label to commit financially so much to it. The other way is to create a demand for our product. We try to get our artists a lot of press coverage and a lot of airplay. Enough airplay to let a record company know whether they've got something worthwhile. And if we can help generate that excitement, then that's creating a demand. That's something that the record company can look at and say, "Hey, maybe we have something here." In other words, we don't rely very heavily in the early stages on the record company . . . We go out and do a big number on our own artists. And we'll come in with facts which they should be sensitive enough to pick up on. So really Wishbone wants to be able to fill the gaps. No matter what record company we're with, we want to know how they operate. We want to know their weaknesses, we want to know their strengths. And whatever those weaknesses are, we want to silently fill in and try to take care of the artist. That's really what Wishbone is all about.

**RW:** How did you get involved in the music business and assimilate the attitudes you are putting into practice at Wishbone?

**Woodford:** I put myself through college playing with a rock and roll group in the early '60s. I was on four or five different record labels. I was always onto something. In the meantime, I was writing songs and I got a cut here and there, r&b primarily. I was working for a huge textile company and I hated the corporate life. So I said I want to go into business for myself. My real love is the music business, but I never had the guts to go into it full time because I really didn't know anything, so I started with four of my high school buddies in Muscle Shoals. We started a studio and I started a publishing company with one thousand dollars. I used to sell tapes and reels and anything to keep money coming in and get writers. Then we were real lucky. After a couple of years we hit six chart records and then we built the publishing company. Later I went off with Clayton Ivey and started our production company.

**RW:** Among others you produce a wide range of artists including Smitty, John Kay, Mac McAnally, Hot, Brenda Lee, Hank Williams, Hoodoo Rhythm Devils and Garfield. What is your philosophy behind production, a philosophy which holds it all together?

**Woodford:** We prefer to work with solo artists or two or three people in a group rather than a self-contained group although not exclusively because we did Garfield, a Canadian totally self-contained group. First of all we feel that the song is the most important thing. And the artist's performance of that lyric is what sells. If it's an esoteric songwriter/singer like Mac McAnally or John Prine, then we're still trying to center that whole production around that vocal performance and the presentation of the lyric. Now there's a lot of ways to do that. If you've ever been to a foreign movie, the one thing that always jumps out is the background music soundtrack. It's because the American public has been geared to respond to certain musical sounds with a certain emotional reaction. Now if you happen to know what those relationships are and you know lyrically what emotion the artist is trying to get across, you can complement the artist with those musical sounds and stimulate the same emotion that the artist is trying to get across. That's helping the artist. We also believe in staying out of the vocal's way. We won't allow horn lines to cover a lyric. We try to keep everything out of the way of the vocalist. So its really built to support an artist rather than to overshadow or outshine. I don't really care if somebody says, "Boy, those guys are great producers. What a great arrangement." I would rather that they listened to what a great performer that artist is. I'm not trying to be a star. I'd feel uncomfortable. But I do like to be a star for the artist. I like them to appreciate what we're doing and then to love what they do. That's not to say that we're not proud of our productions or to say that we don't think we've got some great musicians working for us. I'm real proud of our engineering and technical sound. We try to make an artist feel comfortable and get the best out of them, to make them sell their song. That's what we try to do. ☺



## England (Continued from page 81)

April as head of promotion is **Neil Ferris**, previously with State Records and NEMS, while **Peter McGlinchey** has joined from ATV Music as head of administration. Reporting to him is **Beryl Kaye**, who remains international administrator and Jane Gibb, senior copyright assistant.

**STUDDING:** **The Real Thing** have filmed an eight minute slot to be used in all subsequent prints of the **Ron Kass** production of the **Jackie Collins** book "The Stud" which features his wife **Joan Collins**. The song used in the Biddu composition and production "Let's Go Disco" and the first airing of the film with the new insertion was shown this week at the Cannes Film Festival. The film will receive a premiere in America during September or October and the group will soon be negotiating a new record deal for the American market. Previously with UA, the Real Thing have had a number of hits in the UK on the Pye logo.

**ON TOUR:** **The Kinks** are currently on a five-week tour of America built around the release of latest album "Misfits" . . . In honor of their 25th year, the **Drifters** recently played a major concert in London . . . **Rainbow** is currently on an extended tour of America.

**SIGNINGS AND ACQUISITIONS:** Having re-signed with Warners, **Liverpool Express** released their first 1978 single "Don't Stop The Music" penned by group member **Bill Kinsley** . . . signed by managing director **Charles Levison** to Arista is new wave band **The Zones** . . . WEA has concluded a four-year licensing deal with PVK to cover the world outside America. First releases are by **Freddie Starr**, **White Plains** and **Peter Green**, one of the founders of **Fleetwood Mac**. Other acts include singer/songwriter **Sam Lemo**, **Hamburger Express** and **Herb Reed**, a one-time member of the **Platters** . . . After a spell of relative inactivity in the U.K. and international markets in recent months, Anchor has started a build-up of its roster. First signings are **Rush Hour** and **Alan Grooner** . . . First release from the recent CBS signing **The Pasadena Roof Orchestra** is a version of the **Johnston/Burke** composition "Pennies From Heaven" which was heavily featured in the recent BBC series of the same name . . . New singer/writer **Lindsey Moore** has been pacted by Logo Music on a worldwide basis.

## Variety for Summer (Continued from page 37)

Russian language and feeling for the expression of each song is natural. As usual she communicates a fascinating undercurrent of connotative meaning beneath each phrase, and her voice sounds fresher than on the second volume. Ashkenazy plays sensitively, with feeling, and the whole is a wonderful addition to anyone's library. It is to be hoped that more volumes will follow, until the Russian master's songs are complete.

On the pianist front RCA has issued a fine contribution from one of its bright new American stars, Ted Joselson. The young man's second volume of Prokofiev contains the seventh and ninth sonatas (the first in B-flat, the second in C). Both are given good clear readings. Joselson is not an overwhelmingly lyrical pianist, but this music does not require that. It demands technique, expression and the capacity to play loudly without forcing and without making the left hand a mass of unfocussed sound. Joselson succeeds admirably, making the whole exciting as well.

The two works show great differences: the Seventh is brilliant, flashy and ultimately tragic, reflecting the tremendous demands on Prokofiev of the devastating war years; the Ninth is a valedictory, much more a look at the past though with some brightness

and jocularity. Joselson catches the sense of both and presents them as an individual statement.

From Deutsche Grammophon comes a record of some interest: Seiji Ozawa puts his stamp on Gustav Mahler for the first time, and at least from the standpoint of the Boston Symphony the contribution is immense. The orchestra sounds marvelous, and the DG engineers have captured its richness, its brilliance and ultimate weight. Ozawa offers a rather showy Mahler—best in the first two movements, quite spectacular in the closing pages. If there are other conductors who have given a more unified look at the composer's first effort and still others who have emphasized other sections of the work, this is an interesting Mahler debut, far more successful than most of the Mahler recordings now available. Mahler, in fact, may be one of the most popular composers—with public and the conductors—but the number of poor Mahler recordings rises as the popularity grows. He is not now and it appears will never be an easy nut to crack, and inevitably the simplicity he achieved in the sound of his work gets lost in the use of his big forces. Only the most experienced interpreters manage to catch and represent both sides of his character. Ozawa's effort is a serious contribution.

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ Catchin' up on the catchin' up of who's where: **Robert Knight** (the Big 'Un) moves into WMPs in Memphis as PD. Transfers from Plough's station in Boston . . . Vegas Country 14 is in need of a new person. Tapes and resumes to **Doug James**, Box 15223, Las Vegas, or call (702) 732-7753 . . . **Deano Day** departs WDEE, Detroit after a six year stint . . . The new line-up at WDEE is **Ken Morgan**, **Bob Burchette**, **Tom Allen** (PD), **Jimmy Baer** and **Rosalee** . . . Meanwhile, at **Ron Jones'** place, KLZ in Denver, it looks like this: **Joe Kelly**, **Ron Jones**, **Sandy Travis**, **Mike O'Conner**, **Perry Martin** and **Liz Darrig**.

**Ron Tater** has assumed interim PD duties in Miami at WWOK following the departure of **Tommy Charles** . . . **Jack Reno** coming along nicely in his battle with a form of cancer. He's working his shift at WLW, Cincy and undergoing chemotherapy treatments, which he says are less than fun . . . **Rick Hansen** has moved into the AM drive time slot at WYTL in Oshkosh, moving over from WMKC . . . **Mike Fee** has an opening at KIRL in St. Louis . . . **Larry Baunach**, formerly VP at ABC, has joined the Jim Halsey Company and will be based in L.A. He'll be working with **Johnny Randolph**, GM at KTOW, Tulsa in the search for additional radio properties for the company . . . **Susanne Benson** joins WMAQ, Chicago as MD . . . **Dan Dixon**, formerly at WDEE, is looking: (313) 285-7893.

**KINE** in Kingsville, Tex. drew 12,000 to its first free festival. The downtown area was closed to vehicular traffic, creating a good time open air mall . . . **Big Jon Anthony** at WLWI in Montgomery, Ala. gave away a \$12,000 customized van and is now offering a Nashville Weekend . . . **Greenpeace**, an environmental group working to save the whales and other endangered species, has named **Roy Wasson** on WAXU, Lexington, Ky. as the coordinator of public service campaigns. Knowing that much PSA stuff is deep sixed, Roy asks that you contact him by letter or telephone at (606) 254-6295 in order that he may supply you with quality material.

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

## Little River Band Sets World Tour

■ LOS ANGELES — The Harvest recording group Little River Band (distributed in North America by Capitol) has embarked on their third major-venue tour of the world in support of their third Harvest album, "Sleeper Catcher," which has just been released.

The tour includes dates in Europe, Japan and a month-long series of major North American dates with Boz Scaggs.

## Sakawye to Butterfly

■ LOS ANGELES—Judy Sakawye has been appointed international coordinator for Butterfly Records by A. J. Cervantes, president of the label.

Prior to joining Butterfly, Ms. Sakawye worked for Trudy Green management as the assistant manager and earlier as production assistant for Turman-Poster Film Productions.

## Yeskel to Ariola

■ LOS ANGELES — Bill Bartlett, director of Ariola album promotion, announced the appointment of Paul Yeskel to the position of east coast regional AOR promotion director, based out of New York City.

Yeskel most recently worked as an independent promotion man in Los Angeles for the Whittemore Corporation.

## Labels Seek Increased Country LP Sales Through In-Store Merchandising Techniques

By **WALTER CAMPBELL**

■ NASHVILLE — As country albums increase in sales volume and subsequent importance in the marketplace, increased efforts are being put into in-store merchandising techniques for summer releases. Studies conducted by several record labels indicate that while records in general are often impulse purchases, country consumers are particularly susceptible to point-of-sale persuasion.

### Posters, Etc.

A number of labels are therefore putting more importance on in-store posters, airplay, and artist appearances, especially with more mass appeal-oriented acts.

"Other than obtaining radio airplay, we feel in-store work is the most important function that be done," said United Artists Nashville head Lynn Shults, "because what we're into really is selling albums, and to really sell albums, you have to establish artist identity, and this is one of the best ways. With Crystal Gayle's upcoming album, we have two different posters, one three-by-three and the other two-by-two, which are two different shots. We will also have a standup, mobiles of the album cover and badges for the clerks to wear. So we're coming with the biggest merchandising and marketing campaign so far that we've done with the possible exception of Kenny Rogers' 'Ten Years Of Gold.'"

### Appearances

Warner Bros. is concentrating more on in-store appearances by the artists themselves, according to national country promotion and marketing director Stan Byrd. "The most effective thing we've found in country is the actual in-store appearance where possible. We've done this now in the neighborhood of about 10 times

in the last four months and each one has been very successful. As far as other specific in-store campaigns, we're still looking for more effective ways to hit the consumer. We tried calendars with Donna Fargo, and we did quite a few visual support campaigns really as experimentations, and we think we've about got it gelled.

"What we're trying to do with the summer releases is pinpoint at least eight markets where the artist has been successful in the past from singles history and put them in there on a live blitz campaign. We try to play the market at

*(Continued on page 86)*

## Nelson Reactivates Lone Star Label

■ NASHVILLE — Willie Nelson has re-established his Austin-based record label, Lone Star Records. The label is headed by Gary Massey and has already signed five acts including Steve Fromholz, Ray Wylie Hubbard, The Geezenslaw Brothers, Don Bowman and the Cooder Brown Band.

Though Nelson himself will continue to record with Columbia, he will also release several albums on Lone Star, all songs he has recorded some time ago but has never released.

The label will reportedly be distributed by Phonogram/Mercury, although company officials declined to comment on a distribution agreement.

## WIG Names Allen Natl. Promo Dir.

■ NASHVILLE — Gene Kennedy, president of World International Group (WIG), has announced the appointment of Dave Allen to the position of national promotion director.

### Background

Allen was formerly with WKDA Radio in Nashville and also worked with Independent Record Distributors of America.

Kennedy said the move is to strengthen WIG's promotion force. The company also recently added Ken Porter, a graduate of Belmont College's music business program, to the promotion staff. Allen will work directly under Kennedy's guidance, and Porter will report to Allen.

## NASHVILLE REPORT

By **RED O'DONNELL**



■ A touch of country on NBC's Tonight show during June, when "good ole boy" **Burt Reynolds** sub-hosts for Johnny Carson. Guests include **Roger Miller** (5th), **Don Williams** (8th), **Crystal Gayle** (9th) and **Mel Tillis** (12th). (Crystal also hosts next Saturday's "Midnight Special.") "Crystal-gazers" should enjoy her latest single, "Talkin' in Your Sleep," co-written by **Roger Cook** and **Bobby Woods**.

**Becky Anderson** is an avid baseball and softball fan. She's anticipating a blessed event (shades of late Walter Winchell) in about four weeks, but that doesn't stymie her attendance at games. Hubby **Whispering Bill** said the other day: "The baby probably will be born in a grandstand." Incidentally, that single of "I Wonder If God Likes Country Music" that Bill did with Opry godfather **Roy Acuff** is in Anderson's "Love and Other Sad Stories" album, scheduled for release June 5. (Hey! that's next Monday.) Anderson says: "It could be the 'duet-of-the-year.'"

**Johnny Paycheck, Johnny Bond, Carl Butler, Gordie Tapp & Bill Mack** are birthdaying this week—and don't you forget it; or them.

**Little David Wilkins** insists he is the owner of 352 "ivories." What he means is he owns four pianos, nary one of which has an installment overdue . . . The **Charley Pride** Golf Fiesta Friday, Saturday and Sunday in Albuquerque, New Mex., is gonna have a strong line-

*(Continued on page 85)*

## 'Greatest Country Show' Shifts Festival Site

■ NASHVILLE — Spokesmen for Nashville Music Festival Inc., the company formed to put on "The Greatest Country Music Show On Earth" July 2-4, have moved the site of the festival to Columbia, Tenn., after opposition from health authorities in neighboring Williamson County where the show was originally planned.

### New Locale

The new location of the festival is a 534-acre site about 40 miles south of Nashville. The festival, which promoter **Ralph Wright** said is expected to draw as many as 50,000 people, features 25 top-name acts including **Kenny Rogers**, **Merle Haggard**, **Tammy Wynette**, **Larry Gatlin** and **Eddie Rabbitt**.

Wright also indicated negotiations are underway for a possible film, radio syndication, national television broadcast or record album based on the festival.

## COUNTRY PICKS OF THE WEEK

**SINGLE** **EDDIE RABBITT**, "YOU DON'T LOVE ME ANYMORE" (prod.: David Malloy) (writers: A. Ray/J. Raymond) (Briarpatch / DebDave, BMI) (3:20). Rabbitt's second single from his latest album, "Variations," moves easy with a full, rich sound. With the help of producer David Malloy, the song starts out quietly, building into a soaring chorus well-suited to the lyrics and over-all feeling. Elektra 45488.



**SLEEPER** **BRENDA LEE**, "LEFT-OVER LOVE" (prod.: Clayton Ivey & Terry Woodford) (writers: B. Wyrick/T. Woodford) (Song Tailors, BMI) (I've Got The Music, ASCAP) (3:01). Brenda Lee sings a lonesome song with just the right amount of emotion on her first single from Elektra. A steel guitar sets a quiet mood to start off and then kicks off the chorus, which moves up and levels off easy for a successful sound. Elektra 45492.



**ALBUM** **LARRY GATLIN**, "OH/ BROTHER." Gatlin continues his success story with his sixth album, recorded in London, Los Angeles and Nashville, and held together with the help of producer Fred Foster, Steve and Rudy Gatlin, and Bill Justis. With characteristic perfectionist effort, Gatlin offers a collection of consistently strong cuts including "I've Done Enough Dying Today," "L.A. You're A Killer," "Cold Day In Hell" and "Everything I Know About Cheatin'." Monument MG7626.



# COUNTRY HOTLINE

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Eddie Rabbitt — "You Don't Love Me Anymore"

Cal Smith — "Bits and Pieces of Life"

Dottie West — "Come and See Me and Come Lonely"

Tanya Tucker — "Save Me"

Jerry Reed — "(I Love You) What Can I Say"



Don Gibson

With an unprecedented #39 debut on Record World's Country Singles Chart, Ronnie Milsap puts another record first in the books and another hit on the way to the top! "Only One Love In My Life" was added on 78 percent of RW reporting stations the first week, 18 percent of them with debuting numbers!!

Mary K. Miller sports an impressive list of first week adds on the Don Gibson classic "I Can't Stop Loving You." Reporters include WIRE, KJJJ, WIVK, KD JW, KWMT, WPIK, KFDI, KRMD, WSLC, KVOO, KYNN, WBAP, KKYX, WOKO, KWJJ, WJQS, WSDS, WVOJ, WWVA. Speaking of Don Gibson, he's also attacking the charts with the Sanford Clark oldie "The Fool."

It's new this week at KSOP, KRAK, WPLO, KKYX, KNIX, WTOD, WBAM, WSDS, KAYO, KJJJ, WPIK, WPNX, KFDI, WWVA.

Newcomer Terri Hollowell has good early action on her first Con Brio single, "Happy Go Lucky Morning." Initial adds at KXLR, WTOD, KSOP, WSDS, KFDI, WPAP, KJJJ. Brian Collins' RCA debut disc, "Old Flames (Can't Hold A Candle to You)," moving at KKYX, WHOO, KJJJ, WPNX, WTOD, KVOO.

Frenchie Burke's "Knock, Knock, Knock" beginning to happen in Texas markets. Tommy O'Day's "I Wrote This Song For You" starting in the upper midwest.

Super Strong: Kenny Rogers, Roy Clark, Linda Ronstadt.

Tanya Tucker joins the ranks of active environmentalists with her plea for baby seals. "Save Me" is airing at WBAM, KWJJ, WWOL, WPAP, KYNN, KSOP, WPIK, KCKC, KVOO. B. J. Thomas' patriotic "Sweet America" added in Salt Lake City and Louisville.

LP Interest: Don Drumm cuts are getting attention; "All of Us Got A Song" at WPNX, "Sad Songs" at KJJJ. Ditto for Jack Clements; it's "All I Want to Do Is Love" at WMC, "You Asked Me To" at KJJJ. Moe Bandy's album cut "Making Love or Making Friends" is charted at #14 at WINN.

The Amazing Rhythm Aces lean heavily country with their version of the Johnny & Jack standard "Ashes of Love." It's spinning at KSON, KHEY, KKYX, WSDS, WPNX.

## SURE SHOTS

Eddie Rabbitt — "You Don't Love Me Anymore"

## LEFT FIELDERS

Jerry Reed — "(I Love You) What Can I Say?"

Brenda Lee — "Left Over Love"

Dottie West — "Come See Me and Come Lonely"

## AREA ACTION

Cowboy — "I Will Be There" (WWOK)

Larry Curtis — "It Feels Like Love For The First Time" (WSDS)

Billy Joe Royal — "Under The Boardwalk" (WPLO)

## CMI Inks Charly McClain



Epic recording artist Charly McClain was recently signed to an exclusive booking agreement by Celebrity Management Inc. in Nashville. Pictured following the signing are (from left): Bob Bray, president of CMI; Charly McClain; Rick Blackburn, vice president, marketing, CBS Records, Nashville; Roy Wunsch, director of promotion for Epic, Portrait and Associated Labels; and Jim Williams, director of CMI's country division.

## Nashville Report (Continued from page 84)

up of name brand pickers and singers slicing and hooking—a prevaricating about scores? It's for benefit of that city's St. Joseph Hospital. (Event raised \$45,000 last year for the hospital's cancer therapy unit.)

And don't forget the fifth annual Music City Tennis Invitational Tournament benefitting the Children's Hospital of Vanderbilt University, say Helen Farmer, Wesley Rose and Frances Preston. (That's June 13-15.)

Hear the latest about Dolly Parton? (No, this isn't a joke.) She and her agents reportedly are negotiating with 20th Century-Fox about motion picture deals. Meanwhile, Dolly P's booked solidly for concerts during the spring, summer, fall. (She appears at 16 different venues next month).

Ronnie Milsap's bright, young producer Tom Collins recalls his first meeting with the sightless recording star. "We were riding down the Interstate near Atlanta and I was lost and admitted it. Ronnie told me to exit at the next ramp, go over two streets and turn left. Then and there I knew he was a right guy!"

Lynn Anderson is among the performers who'll guest tonight (Monday) on NBC's salute to Bob Hope's 75th birthday!

Epic artist Jody Miller owns a 2-year-old, Song of My Heart, that has been entered in the upcoming prestigious Kansas Futurity, which is to quarter-horse owners-breeders what the Kentucky Derby is to the thoroughbred equine folks. Or in other words, one leg of the quarterhorse triple crown . . . Warner Bros.' Ray Stevens signed as

*(Continued on page 86)*

## Johnson, Russell Singles To Phonogram/Mercury

■ CHICAGO—Phonogram, Inc./Mercury Records has assumed distribution and promotion of two country singles by Lois Johnson and Johnny Russell which were formerly on Polydor Records, according to Frank Leffel, national promotion/country for Phonogram/Mercury. The singles have been assigned Mercury label stock numbers and are now available in their new form.

The label switch is the first move since Mercury Records acquired several artists from Polydor, Inc., when that label dissolved its country artist roster three weeks ago.

## Roster

Mercury is assuming a major portion of the Polydor country artist roster, Leffel said, but the complete list of artists has not been finalized.

## Johnson Taps Lawler

■ NASHVILLE—Jack D. Johnson, president of Jack D. Johnson Talent Inc., has announced the appointment of Alan Lawler to the position of vice president and general manager, Nashville operations.

Lawler was formerly with the Lavender-Blake Agency in Nashville. In conjunction with Lawler's appointment, Johnson said, plans are currently under way to open a Jack D. Johnson west coast office.

## Tessier Inks Wills

■ NASHVILLE — Tommy Wills, WWVA Jamboree saxman, has signed with Tessier Talent Inc., a new agency located in Madison, Tenn., to represent him as his Nashville agent. Wills will be featured on the WWVA Jamboree In The Hills July 15 and will be going into the studio the first week of August to record his next single.

# COUNTRY ALBUM PICKS



## BEAUTIFUL FRIENDS

BELLAMY BROTHERS—Warner Bros. BSK 3176

The Bellamy Brothers offer a variety of sounds, all with appeal for a contemporary country audience. Michael Lloyd's production keeps the sound crisp and tight without sacrificing feeling and balance. Standouts include "Slippin' Away," "It's Just The Gypsy In Your Soul" and "Morning Mockingbird."



## BILLY "CRASH" CRADDOCK SINGS HIS GREATEST HITS

ABC AY-1078

All the cuts are previously released songs which have proved themselves as hits and show Crash's prominence as an artist with a style all his own. Nearly all the material has gone high on the charts, from "Easy As Pie" to "Think I'll Go Somewhere (And Cry Myself To Sleep)."

## In-Store Merchandising (Continued from page 84)

least three times during the history of the album, gearing it up each time."

"We're doing a heavy in-store campaign with Ronnie Milsap right now with posters, mobiles and other things," said Joe Galante, director of marketing, RCA, Nashville. "We have a Dolly Parton album coming and we're planning to do the same type of thing, very heavy concentration on in-store. The way we view display material is we want it to be unique. We feel that we have an obligation to the stores not to put out the same old tired display material, and we would like it to be unique so that a consumer's eye is caught when he or she walks in to the store."

CBS Records is also putting more into its labels' in-store efforts. "We've put heavier and heavier emphasis on the in-store availability of point-of-purchase material," said Roy Wunsch, director of promotion for Epic and Associated Labels. "It seems more and more consumers are impulse-oriented. They walk into a record department, and you never know what's going to spur them into buying an album."

### Limitations

In-store displays do have limits of effectiveness however, the label experts caution. "A lot of country acts were under the assumption that if they put a poster out they could sell at least 50,000 albums," said Elektra's Nashville general manager Bill Williams. "If that were the case we would put posters out on everybody. It's really the other way around. It's mainly just a tool for hit acts to make everybody aware that the

album is available. We're doing posters on everybody, but it doesn't mean much until you have an act that's selling records."

### Competition

The competition for that poster or mobile space is fierce for every kind of album, but the competition, and effectiveness, is even greater for in-store airplay. All agree the record playing in a record store is one of the best tools to get customers to buy that record. Getting that play is the hard part.

"You must promote a retail record shop in the same manner that you promote a radio station. They're going to play the hits because they're in there to sell records," Shults said. "But if you can get them turned onto a new artist, they can be of tremendous help to you and vice versa."

## Music City Honors Marie Ratliff



Marie Ratliff celebrated her eight anniversary with Record World's Nashville office May 22, and a number of industry executives joined RW staffers at a party in her honor. Shown at the gathering are (left photo, from left) Rick Blackburn, CBS Records' Nashville marketing VP; Mike Sigman, RW VP and managing editor; Marie Ratliff; Stan Byrd, Warner Bros./Nashville national country promotion and sales director; and Tom Rodden, RW VP and southeastern manager; (right photo) Carl Magnone, RCA Records, New York, and Joe Galante, director of marketing, RCA Nashville.

## Nashville Report (Continued from page 85)

broadcast spokesman for Flav-O-Rich, a "dairy farm family" organization, based in Louisville, Ky., with reps, etc. throughout south and southeast.

Jerry Clower always flaunts his loyalty for Mississippi State U. (where he was taught a course in joke-telling by Dr. Marcel Ledbetter?) So when he recently bought a Coup De Ville, Clower insisted that it be maroon and white—which are MSU's colors.

One of the most ingenious, hardest-working promoters in Nashville is Charlie Lamb—and what he's done for Bobby Hood's Plantation singles of "Got You On My Mind" and "Come On In" warrants at very least a "Promoter of Year" vote.

Elektra artist Brenda Lee has been set to tape the "Sha-Na-Na" TV show (along with group of the same name) June 21.

Mercury artist Jacky Ward appeared before 15,000 fans at KHEY Radio's first annual Appreciation Show. The show was put together by music director Ray Potter and PD Charley Russell's band provided music and Jacky's back-up.

When Vern Gosdin encoored on the Grand Ole Opry recently, he was joined by brother Rex, marking the first time the two had performed together in five years; it also marked Rex's Opry debut.

Mickey Gilley and the Red Rose Express opened the 1978 Sidewalk Symphony series in Houston.

Freddy Fender and company have been busy on the tube. In the past two months, Freddy has done guest shots on the Tonight Show, the Merv Griffin Show, Dinah, 50 Years Of Country Music, the Academy of Country Music Award Show, the Rock and Roll Sports Classic, the CBS Special Festival and the Jim Nabors Show.

## Porter Bows Firm

■ NASHVILLE — Robert Porter, personal manager of Jerry Lee Lewis, has announced the formation of a new booking/management company. The new company, Talent House, pursues involvement broader than and separate from Jerry Lee Lewis and Company, which is involved exclusively with Lewis' career.

### Headquarters

Porter said he has had inquiries for booking and management from several acts and is forming the new company in order to be able to respond to them. The new company is located in the Jerry Lee Lewis and Company Suite at 1719 West End Ave., Nashville, but operates with separate telephones and personnel.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**DOTTIE WEST**—United Artists X1209Y

**COME SEE ME AND COME LONELY** (prod.: Larry Butler) (writer: R. Lane) (Tree, BMI) (2:08)

This lively summertime single is a clever song, produced with strength and balance, with Dottie West's fine vocals icing the cake. The undercurrent created by the banjo is especially nice in maintaining the momentum.

**TOMMY OVERSTREET**—ABC AB-12367

**BETTER ME** (prod.: Ron Chancey) (writer: S. Whipple) (Tree, BMI) (3:11)

The strong combination of song and singer creates a sure winner for this one. Production accents Overstreet's solid vocal performance, lending emphasis to Sterling Whipple's nicely woven story.

**JERRY REED**—RCA PB-11281

**(I LOVE YOU) WHAT CAN I SAY** (prod.: Jerry Reed & Chip Young) (writer: D. Feller) (Vector, BMI) (3:53)

The song, written by Dick Feller, effectively expresses love's communication problems as Reed, departing from his style in the past, renders a sensitive and moving performance.

**SHEILA RHEA**—Warner Bros. 8586

**BABY, TAKE YOUR COAT OFF** (prod.: Norro Wilson) (writer: M. Clark) (Beechwood/Window, BMI) (2:52)

Sheila Rhea's recording debut is a strong one with an upbeat tune. Included are some fine guitar work, vocals and the unmistakable bass background of Hurshiel Wiginton on the chorus.

**RONNIE SESSIONS**—MCA 40917

**I NEVER GO AROUND MIRRORS** (prod.: Chip Young) (writers: S.D. Shafer/L. Frizzell) (Acuff-Rose, BMI) (3:18)

A mournful ballad is the vehicle for Sessions this time out, and he tones down his singing style to accommodate. A nice change that should please his fans and add some more.

**FREDDY FENDER**—ABC AB-12370

**TALK TO ME** (prod.: Huey P. Meaux) (writer: J. Seneca) (Jay & Cee, BMI) (2:50)

Fender's unique vocals fit in quite well with this ballad with its '50s style tempo. A good single candidate to send Fender back to the top of the charts.

**JACK CLEMENT**—Elektra 45474

**WHEN I DREAM** (prod.: Jack Clement & Jim Malloy) (writer: S.M. Theoret) (Jando, ASCAP) (4:48)

The somber tone of this song is deceptive, as Clement is actually singing of the joy and power of dreaming. The pace is slow and deliberate with production touches adding emphasis to key phrases. The "B" side, "We Must Believe in Magic," is also strong.

**MARTY MITCHELL**—MC 5011F

**ALL ALONE IN AUSTIN** (prod.: Jerry Styner) (writer: L. L. Hargrove) (Beechwood/Window, ASCAP) (2:28)

Mitchell keeps the sound soft and easy for this mournful ballad of lost love. Vocals, production and song selection all work together for what should be a success.

**THE LeGARDES**—Raindrop USD 012

**TRUE LOVE** (prod.: Gary S. Paxton) (writer: C. Porter) (Buxton Hill, ASCAP) (2:26)

Tom and Ted LeGarde render this Cole Porter standard with smoothness and finesse to appeal to a wide audience with plenty of strings and a soft piano.

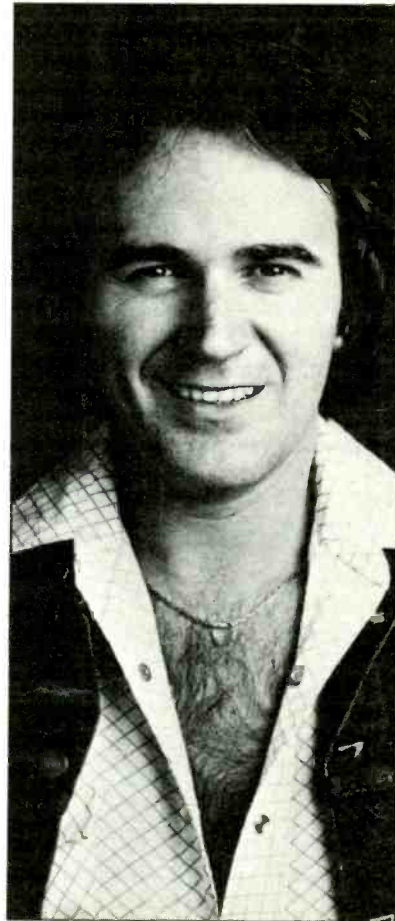
**DANNY DAVIS AND THE NASHVILLE BRASS**—RCA PB-11278

**OLD FASHIONED LOVE SONG** (prod.: Bob Ferguson) (writer: P. Williams) (Almo, ASCAP) (2:27)

This nostalgic song is not exactly country, but should appeal to country listeners as well as MOR audiences. Davis treats the song with his usual precision and skill.

# T.G.

## Delivers



His Next smash  
**"When Can  
We Do This Again"**  
(WBS 8593)

Produced by  
**T.G. Sheppard  
& Jack Gilmer**  
for Warner/Curb  
Records



Management and Booking: Jack D. Johnson Talent Inc.  
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# RECORD WORLD COUNTRY SINGLES CHART


TITLE, ARTIST, Label, Number

JUNE 3  
MAY 27

WKS. ON  
CHART

1	2	<b>GEORGIA ON MY MIND</b> WILLIE NELSON Columbia 3 10704		11
2	1	<b>DO YOU KNOW YOU ARE MY SUNSHINE</b> STATLER BROS./Mercury 55022		12
3	9	<b>NIGHT TIME MAGIC</b> LARRY GATLIN/Monument 45249		8
4	5	<b>RED WINE AND BLUE MEMORIES</b> JOE STAMPLEY/Epic 8 50517		12
5	6	<b>IF YOU CAN TOUCH HER AT ALL</b> WILLIE NELSON/RCA PB 11235		12
6	7	<b>PUTTIN IN OVERTIME AT HOME</b> CHARLIE RICH/United Artists X 1193Y		9
7	8	<b>NO, NO, NO (I'D RATHER BE FREE)</b> REX ALLEN, JR./Warner Bros. WBS 8541		11
8	10	<b>GOTTA QUIT LOOKIN' AT YOU BABY</b> DAVE & SUGAR/RCA PB 11251		9
9	12	<b>TWO MORE BOTTLES OF WINE</b> EMMYLOU HARRIS/Warner Bros. WBS 8553		8
10	16	<b>I'LL BE TRUE TO YOU</b> OAK BRIDGE BOYS/ABC AB 12350		8
11	13	<b>COWBOYS DON'T GET LUCKY ALL THE TIME</b> GENE WATSON/Capitol 4556		9
12	3	<b>I'M ALWAYS ON A MOUNTAIN WHEN I FALL</b> MERLE HAGGARD/MCA 40869		12
13	15	<b>I'M GONNA LOVE YOU ANYWAY</b> CRISTY LANE/LS GRT 156		10
14	17	<b>IT ONLY HURTS FOR A LITTLE WHILE</b> MARGO SMITH/Warner Bros. WBS 8555		6
15	4	<b>SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)</b> JOHNNY DUNCAN/Columbia 3 10694		13
16	20	<b>I CAN'T WAIT ANY LONGER</b> BILL ANDERSON/MCA 40893		6
17	18	<b>I WISH I LOVED SOMEBODY ELSE</b> TOM T. HALL/RCA PB 11253		9
18	24	<b>I BELIEVE IN YOU</b> MEL TILLIS/MCA 30900		4
19	23	<b>SLOW AND EASY</b> RANDY BARLOW/Republic 017		10
20	21	<b>I'VE GOT TO GO</b> BILLIE JO SPEARS/United Artists X1190 Y		8
21	25	<b>LET ME BE YOUR BABY</b> CHARLY McCLAIN/Epic 8 50525		9
22	22	<b>NOW YOU SEE 'EM, NOW YOU DON'T</b> ROY HEAD/ABC AB 12346		10
23	31	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA PB 11249		8
24	29	<b>SHADY REST</b> MEL STREET/Polydor PD 14468		7
25	30	<b>I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL)</b> TAMMY WYNETTE/Epic 8 50538		7
26	27	<b>DIRTY WORK</b> STERLING WHIPPLE/Warner Bros. WBS 8852		8
27	11	<b>IT'S ALL WRONG, BUT IT'S ALL RIGHT</b> DOLLY PARTON/RCA AFL1 2544		12
28	34	<b>HERE COMES THE REASON I LIVE</b> RONNIE McDOWELL/Scorpion GRT 159		6
29	40	<b>I NEVER WILL MARRY</b> LINDA RONSTADT/Asylum 45479		4
30	33	<b>TOO MANY NIGHTS ALONE</b> BOBBY BARE/Columbia 3 10690		8
31	38	<b>COUNTRY LOVIN'</b> EDDY ARNOLD/RCA PB 11257		7
32	37	<b>BABY I'M YOURS</b> DEBBY BOONE/Warner Bros. WBS 8554		6
33	39	<b>WEEKEND FRIEND</b> CON HUNLEY/Warner Bros. WBS 8572		4
34	35	<b>ONLY YOU</b> FREDDIE HART/Capitol 4561		6
35	46	<b>THERE AIN'T NO GOOD CHAIN GANGS</b> JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742		3
36	41	<b>SLIPPIN' AWAY</b> BELLAMY BROTHERS/Warner Bros. WBS 8558		6
37	48	<b>TONIGHT</b> BARBARA MANDRELL/ABC AB 12362		3
38	44	<b>THE LOSER</b> KENNY DALE/Capitol 4570		5

**CHARTMAKER OF THE WEEK**

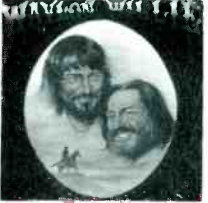
39	—	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP RCA PB 11270		1
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40	42	<b>THINK I'LL GO SOMEWHERE (AND CRY MYSELF TO SLEEP)</b> BILLY "CRASH" CRADDOCK/ABC AB 12357		5
41	49	<b>NEVER MY LOVE</b> VERN GOSDIN/Elektra 45483		4
42	26	<b>I LIKE LADIES IN LONG BLACK DRESSES</b> BOBBY BORCHERS/Playboy ZS8 5827		9
43	43	<b>RISING ABOVE IT ALL</b> LYNN ANDERSON/Columbia 3 10721		7
44	47	<b>I CAN'T GET UP BY MYSELF</b> BRENDA KAYE PERRY/MRC MR 1013		7

45	52	<b>YOU NEEDED ME</b> ANNE MURRAY/Capitol 4574		4
46	54	<b>YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)</b> JOHNNY RUSSELL/Polydor PD 14475		4
47	—	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/United Artists X 1210Y		1
48	59	<b>WHEN CAN WE DO THIS AGAIN</b> T. G. SHEPPARD/Warner Bros. 8593		2
49	56	<b>I'VE BEEN TOO LONG LONELY</b> BABY BILLY "CRASH" CRADDOCK/Capitol 4575		3
50	57	<b>DON'T MAKE NO PROMISES (YOU CAN'T KEEP)</b> DON KING/Con Brio 133		4
51	53	<b>IT JUST WON'T FEEL LIKE CHEATING (WITH YOU)</b> SAMMI SMITH/Elektra 45476		6
52	19	<b>GEORGIA IN A JUG/ME AND THE</b> I.R.S. JOHNNY PAYCHECK/Epic 8 50539		8
53	60	<b>RAGAMUFFIN MAN</b> DONNA FARGO/Warner Bros. 8578		2
54	61	<b>THAT'S WHAT MAKES THE JUKEBOX PLAY</b> MOE BANDY/Columbia 3 10735		3
55	62	<b>SPRING FEVER</b> LORETTA LYNN/MCA 40910		2
56	14	<b>SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY</b> ELVIS PRESLEY RCA PB 11212		11
57	69	<b>PITTSBURGH STEALERS</b> THE KENDALLS/Ovation 1109		2
58	65	<b>THREE SHEETS IN THE WIND</b> JACKY WARD & REBA McENTIRE/Mercury 55026		4
59	28	<b>THE POWER OF POSITIVE DRINKIN'</b> MICKEY GILLEY/Playboy ZS8 5826		12
60	73	<b>PLEASE HELP ME, I'M FALLING</b> JANIE FRICKE/Columbia 3 10743		2
61	32	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists XW 1137		16
62	67	<b>THE GAMBLER</b> DON SCHLITZ/Capitol 5676		5
63	68	<b>BROTHER</b> DEWAYNE ORENDER/NuTrayl WIG NO 920		5
64	36	<b>THIS IS MY LOVE</b> SONNY JAMES/Columbia 3 10703		12
65	55	<b>I'M ALREADY TAKEN</b> STEVE WARINER/RCA PB 11173		7
66	45	<b>I'LL NEVER BE FREE</b> JIM ED BROWN & HELEN CORNELIUS/RCA PB 11220		13
67	71	<b>I WANT A LITTLE COWBOY</b> JERRY ABBOTT/Churchill 7712		4
68	76	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/ABC 12356		2
69	77	<b>JUST ANOTHER RHINESTONE</b> DON DRUMM/Churchill 7710		2
70	50	<b>MAYBE BABY</b> SUSIE ALLANSON/Warner/Curb 8534		14
71	51	<b>BORN TO BE WITH YOU</b> SANDY POSEY/Warner Bros. 8540		12
72	64	<b>(THE TRUTH IS) WE'RE LIVING A LIE</b> R. C. BANNON/Columbia 3 10714		7
73	79	<b>WHEN I NEED YOU</b> LOIS JOHNSON/Polydor 14476		3
74	78	<b>THE OTHER SIDE OF THE MORNING</b> BARBARA FAIRCHILD/Columbia 3 10607		3
75	—	<b>I CAN'T STOP LOVING YOU</b> MARY K. MILLER/Inergi I-307		1
76	82	<b>THE FARM</b> MEL McDANIEL/Capitol 4569		4
77	—	<b>WHERE HAVE YOU BEEN ALL MY LIFE</b> ROY CLARK/ABC AB 12365		1
78	86	<b>HELLO, THIS IS JOANNIE</b> PAUL EVANS/Spring 183		2
79	87	<b>WHEN THE FIRE GETS HOT</b> ZELLA LEHR/RCA PB 11265		2
80	84	<b>WE DON'T LIVE HERE, WE JUST LOVE HERE</b> BIG BEN ATKINS/GRT 161		3
81	91	<b>WHEN I GET YOU ALONE</b> MUNDO EARWOOD/MPB 102		4
82	88	<b>YOU LOVE THE THUNDER</b> HANK WILLIAMS, JR./Warner Bros. 8564		2
83	90	<b>LET'S TRY TO REMEMBER</b> DAVID ROGERS/Republic 020		2
84	83	<b>MAN MADE OF GLASS</b> ED BRUCE/Epic 8 50544		5
85	93	<b>THERE'LL NEVER BE ANOTHER FOR ME</b> CONNIE SMITH/Monument 45252		2
86	92	<b>THE DAYS OF ME AND YOU</b> RED SOVINE/Gusto SD 188		3
87	—	<b>MY LAST SAD SONG</b> JERRY WALLACE/BMW (WIG) 8 008		1
88	—	<b>THE FOOL</b> DON GIBSON/ABC/Hickory AH 54029		1
89	89	<b>RAG MOP DRIFTING</b> COWBOYS/Epic 8 50543		3
90	95	<b>I WILL ALWAYS LOVE YOU</b> JIMMIE PETERS/Mercury 55025		2
91	—	<b>THE WEEDS OUTLIVED THE ROSES</b> DARRELL McCALL/Columbia 3 10723		1
92	80	<b>WAYS OF A WOMAN IN LOVE</b> TOM BRESH/ABC 12352		6
93	94	<b>WHEN MY ANGEL TURNS INTO A DEVIL</b> DEL REEVES/United Artists X 1191 Y		2
94	70	<b>DON'T YOU THINK IT'S TIME</b> TOMMY JENNINGS/Monument 45 248		7
95	58	<b>FOUR LITTLE LETTERS</b> STELLA PARTON/Elektra 45468		11
96	—	<b>#1 WITH A HEARTACHE</b> LaCOSTA/Capitol 4577		1
97	74	<b>EASY</b> JOHN WESLEY RYLES/ABC AB 12348		8
98	—	<b>I SEE LOVE IN YOUR EYES</b> LARRY BOOTH/Cream 7823		1
99	63	<b>HEARTS ON FIRE</b> EDDIE RABBITT/Elektra 45461		16
100	66	<b>COME ON IN</b> JERRY LEE LEWIS/Mercury 55021		13

# RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)  
 JUNE 3 MAY 27

				WKS. ON CHART
1	1	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON RCA AFL1 2686 (17th Week)		18
2	3	<b>STARDUST</b> WILLIE NELSON/Columbia JC 35305		4
3	2	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA APL1 2544		32
4	4	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/ United Artists LA 835 H		20
5	6	<b>ENTERTAINERS . . . ON AND OFF THE RECORD</b> STATLER BROTHERS/Mercury SRM 1 5007		9
6	5	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H		8
7	11	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037		119
8	7	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 104		38
9	8	<b>SON OF A SON OF A SAILOR</b> JIMMY BUFFETT/ABC AA 1046		9
10	9	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127		9
11	10	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/ ABC DO 2993		34
12	15	<b>TAKE THIS JOB AND SHOVE IT</b> JOHNNY PAYCHECK/ Epic KE 35045		28
13	19	<b>BILLY CRASH CRADDOCK</b> /Capitol ST 11758		9
14	13	<b>HE WALKS BESIDE ME</b> ELVIS PRESLEY/RCA AFL1 2772		11
15	21	<b>SOMEONE LOVES YOU HONEY</b> CHARLEY PRIDE/ RCA APL1 2478		14
16	16	<b>FAMILY ALBUM</b> DAVID ALLAN COE/Columbia KC 35306		4
17	14	<b>QUARTER MOON IN A TEN CENT TOWN</b> EMMYLOU HARRIS/Warner Bros. BSK 3141		18
18	18	<b>LOVE IS JUST A GAME</b> LARRY GATLIN/ Monument MG 7616		39
19	23	<b>THE BEST OF THE OAK RIDGE BOYS</b> /Columbia KC 35302		8
20	26	<b>THE OUTLAWS</b> WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312		128
21	49	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743		16
22	22	<b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE/ United Artists LA 771 G		46
23	12	<b>OLD FASHIONED LOVE</b> THE KENDALLS/Ovation OV 1733		7
24	24	<b>LABOR OF LOVE</b> ROY CLARK/ABC AB 1053		3
25	32	<b>IT WAS ALMOST LIKE A SONG</b> RONNIE MILSAP/ RCA APL1 2439		39
26	17	<b>OL' WAYLON</b> WAYLON JENNINGS/RCA APL1 2317		55
27	27	<b>YOU LIGHT UP MY LIFE</b> DEBBIE BOONE/Warner/Curb BS 3118		30
28	28	<b>RED HOT MEMORY</b> KENNY DALE/Capitol ST 17762		5
29	29	<b>BOLD &amp; NEW</b> EARL SCRUGGS REVUE/Columbia JC 35319		3
30	62	<b>SWAMP GOLD</b> FREDDY FENDER/ABC AA 1062		6
31	40	<b>I STILL BELIEVE IN LOVE</b> CHARLIE RICH/United Artists LA 876 H		5
32	51	<b>THE VERY BEST OF CONWAY TWITTY</b> /MCA 3043		2
33	35	<b>I WOULD LIKE TO SEE YOU AGAIN</b> JOHNNY CASH/ Columbia KC 35313		6
34	36	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G		46
35	25	<b>EASTER ISLAND</b> KRIS KRISTOFFERSON/Columbia JZ 35310		10
36	39	<b>I WANT TO LIVE</b> JOHN DENVER/RCA AFL1 2521		27
37	37	<b>EASTBOUND AND DOWN</b> JERRY REED/RCA APL1 2516		39

38	38	<b>THAT'S THE WAY LOVE SHOULD BE</b> DAVE & SUGAR/ RCA APL1 2477		39
39	41	<b>I'LL NEVER BE FREE</b> JIM ED BROWN & HELEN CORNELIUS/RCA APL1 2781		4
40	42	<b>BARE</b> BOBBY BARE/Columbia KC 35314		5
41	50	<b>ENDLESS WIRE</b> GORDON LIGHTFOOT/Warner Bros. BSK 3149		15
42	46	<b>NEVER MY LOVE</b> VERN GOSDIN/Elektra 6E 124		4
43	34	<b>OLIVIA'S GREATEST HITS</b> OLIVIA NEWTON-JOHN/MCA 3028		30
44	44	<b>KENNY ROGERS</b> /United Artists LA 689 G		82

## CHARTMAKER OF THE WEEK

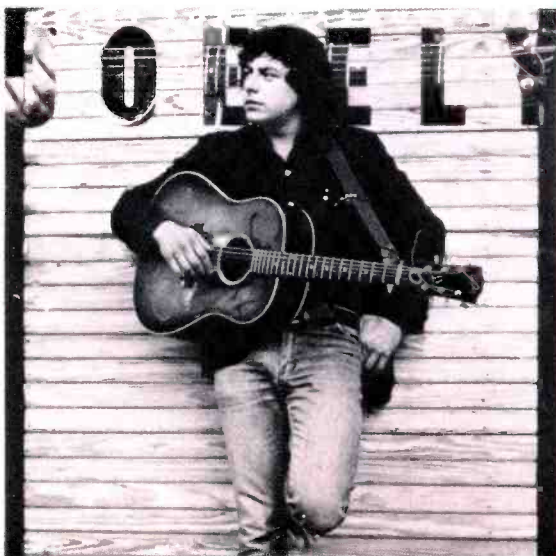
45 — **SWEET LOVE FEELINGS**

JERRY REED

RCA APL1 2764



46	20	<b>TANYA TUCKER'S GREATEST HITS</b> /MCA 3032		9
47	33	<b>BURNIN' THE BALLROOM DOWN</b> AMAZING RHYTHM ACES/ABC AA 1063		8
48	55	<b>ELVIS IN CONCERT</b> ELVIS PRESLEY/RCA APL2 2587		32
49	57	<b>I'VE CRIED THE BLUE RIGHT OUT OF MY EYES</b> CRYSTAL GAYLE/MCA 2334		12
50	31	<b>FLYING HIGH</b> MICKEY GILLEY/Playboy KZ 35099		5
51	43	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1719		39
52	56	<b>RONNIE MILSAP LIVE</b> /RCA APL1 2043		77
53	58	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117		105
54	54	<b>TONIGHT'S THE NIGHT</b> ROY HEAD/ABC AB 1054		2
55	—	<b>HONKY TONK MASQUERADE</b> JOE ELY/MCA 2333		1
56	53	<b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482		140
57	—	<b>DON'T BREAK THE HEART THAT LOVES YOU</b> MARGO SMITH/Warner Bros. BSK 3173		1
58	30	<b>SOFT LIGHTS AND HARD COUNTRY MUSIC</b> MOE BANDY/ Columbia KC 35288		10
59	45	<b>SINGER OF SONGS</b> JANIE FRICKE/Columbia KC 35315		6
60	68	<b>OUT OF MY HEAD AND BACK IN MY BED</b> LORETTA LYNN/MCA 2330		13
61	59	<b>THE COUNTRY AMERICA LOVES</b> STATLER BROTHERS/ Mercury SRM 1 1125		61
62	71	<b>FREE SAILIN'</b> HOYT AXTON/MCA 2319		18
63	67	<b>SHORT STORIES</b> STATLER BROTHERS/Mercury SRM 1 5001		41
64	60	<b>GREATEST HITS</b> LINDA RONSTADT/Asylum 6E 106		75
65	73	<b>COUNTRY SOUL</b> MEL STREET/Polydor PD 1 6144		4
66	75	<b>GEORGIA KEEPS PULLING ON MY RING</b> CONWAY TWITTY/MCA 2328		18
67	47	<b>ELEVEN WINNERS</b> MERLE HAGGARD/Capitol ST 11745		15
68	64	<b>LOUISIANA MAN</b> DOUG KERSHAW/Warner Bros. BSK 3166		3
69	69	<b>STELLA</b> PARTON/Elektra 6E 126		8
70	48	<b>LIVE AT THE ROYAL FESTIVAL HALL</b> GLEN CAMPBELL/ Capitol SWBC 11707		26
71	52	<b>MY FAREWELL TO ELVIS</b> MERLE HAGGARD/MCA 2314		30
72	61	<b>I'M OK, YOU'RE OK</b> BILLY SWAN/A&M SP 4686		6
73	63	<b>LOVES TROUBLED WATERS</b> MEL TILLIS/MCA 2288		32
74	65	<b>GEORGE &amp; TAMMY'S GREATEST HITS</b> GEORGE JONES & TAMMY WYNETTE/Epic PE 34716		27
75	66	<b>ROSES FOR MAMA</b> C. W. McCALL/Polydor PD 1 6125		20



A new single (MCA-40906) from the great album:  
**HONKY TONK MASQUERADE**  
 The talk of the Nation, the sensational  
**JOE ELY**  
 Produced by Chip Young  
 MCA RECORDS

# 1978 German Record Academy Awards.

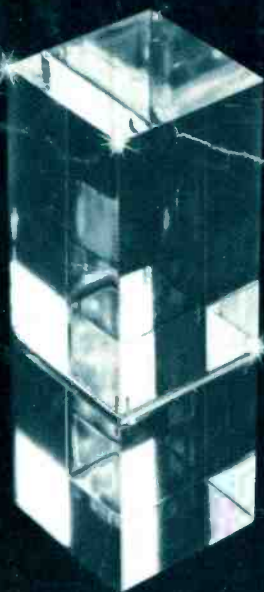
WEA Germany takes particular pride in saluting our winners from this year's German Record Academy Awards celebration.

In the category of 'Artist of the Year,' we accepted, on behalf of our artists, four of the ten prizes given in the popular music division:

Best Group International: Fleetwood Mac  
Best New Group International: Foreigner  
Best Jazz Group International: Larry Coryell/Philip Catherine  
Best New Artist: Carole Bayer-Sager

In the category "Best International Songs of the Year," WEA Germany accepted the awards for:  
Hotel California/The Eagles  
You're In My Heart/Rod Stewart

Congratulations to the artists, their producers, managers and the respective record companies.



Best Group International:  
Fleetwood Mac



Best New Group International:  
Foreigner



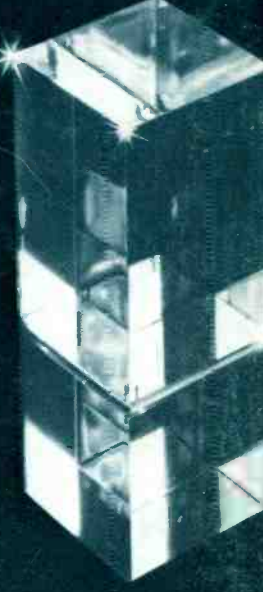
Best Jazz Group International:  
Larry Coryell/Philip Catherine



Best New Artist:  
Carole Bayer-Sager



Best International Song of the Year:  
Hotel California/The Eagles



Best International Song of the Year:  
You're In My Heart/Rod Stewart

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International Inc.