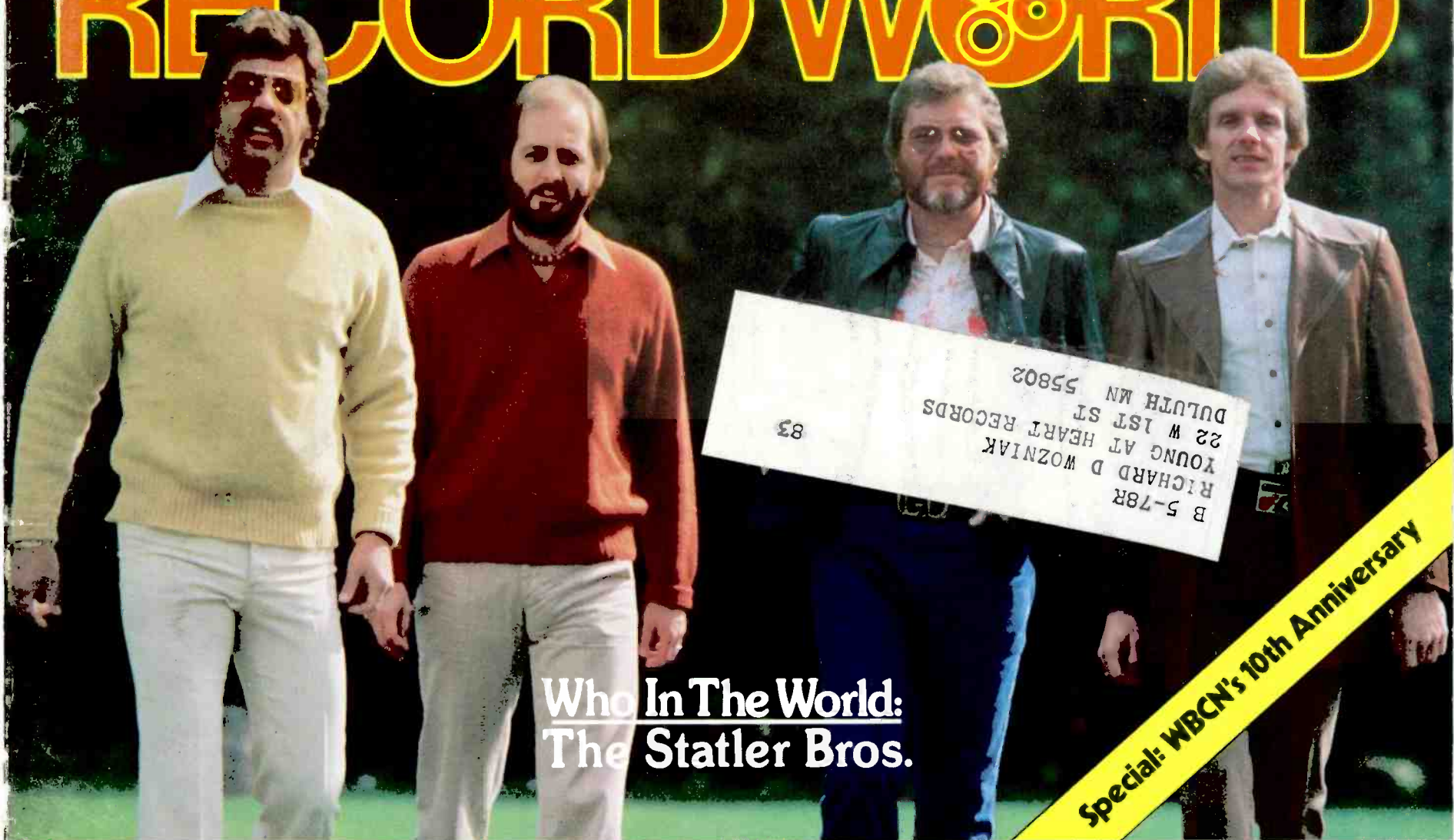


# RECORD WORLD



## Who In The World: The Statler Bros.

### HITS OF THE WEEK

#### SINGLES

**BRUCE SPRINGSTEEN, "PROVE IT ALL NIGHT"** (prod. by Jon Landau & Bruce Springsteen) (writer: Springsteen) (Bruce Springsteen, ASCAP) (3:54). The first single from the long-awaited "Darkness At The Edge of Town" lp is an instantly-memorable Springsteen rocker, dominated by keyboards and sax, that seems a chart natural. Columbia 3-10763.

**BARBRA STREISAND, "SONGBIRD"** (prod. by Gary Klein) (writers: Wolfert-Nelson) (Songs of Manhattan Island/Diana, BMI/Intersong USA, ASCAP) (3:43). The title tune from Streisand's new album is one of the best vehicles for the artist's excellent voice. A quiet ballad, it makes its point without theatrics, but with style. Columbia 3-10756.

**JOE WALSH, "LIFE'S BEEN GOOD"** (prod. by Bill Szymczyk) (writer: Walsh) (Wow & Flutter, ASCAP) (4:35). Already a favorite from the "FM" soundtrack, Walsh's first solo single in quite a while blends his signature guitar work with a touch of reggae. The lyrics touch on a number of topics, all treated with a light irony. Asylum 45493.

**ANDREW GOLD, "NEVER LET HER SLIP AWAY"** (prod. by Andrew Gold) (writer: Gold) (Lucky/Special, BMI) (3:25). Gold's follow-up to "Thank You For Being A Friend" is propelled by keyboards and muted handclaps, and is reminiscent in style of some of Neil Sedaka's hits. It should move speedily up the pop charts and add to Gold's success. Asylum 45489.

#### SLEEPERS

**TOM PETTY AND THE HEARTBREAKERS, "I NEED TO KNOW"** (prod. by Denny Cordell, Noah Shark & Tom Petty) (writer: Petty) (Skyhill, BMI) (2:23). Petty, one of the hottest artists on AOR radio these days, plays a tough brand of rock 'n' roll with a strong English influence. This single, an energetic rocker, should spread the word. Shelter 62010 (ABC).

**DERRINGER, "LAWYERS, GUNS AND MONEY"** (prod. by Mike Chapman) (writer: Zevon) (Zevon, BMI) (2:52). The confluence of Rick Derringer's fine rock sound, producer Chapman and a humorous, blood-and-guts Warren Zevon song should give Derringer his best shot at the pop charts in some time. The background vocals top it off. Blue Sky 8 2770 (CBS).

**TERI DE SARIO, "AIN'T NOTHING GONNA KEEP ME FROM YOU"** (prod. by Barry Gibb, Karl Richardson & Albhy Galuten) (writer: Gibb) (Stigwood, BMI) (3:35). De Sario, discovered at a Florida club by her producers, makes her debut with a light, upbeat disco number written by Barry Gibb. Her recording future seems a bright one. Casablanca 929.

**KERRY CHATER, "WELL ON MY WAY TO LOVING YOU"** (prod. by Steve Barri) (writers: Chater-Foxworthy) (Unichappell/Foxworthy, BMI) (3:18). Chater's pop vocals seem destined for a place on many radio playlists, and this happy, uptempo song with an insistent beat may be the record to do it for him. It rocks lightly. Warner Bros. 8591.

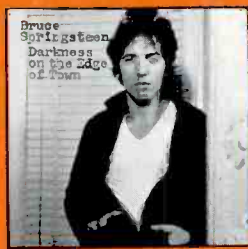
#### ALBUMS

**BRUCE SPRINGSTEEN, "DARKNESS ON THE EDGE OF TOWN."** Despite his two year absence, Springsteen remains the heartbeat of rock. Perhaps the single most important purveyor of what can only be called essential '70s rock, he has returned with an album of ten emotional songs that consistently reach a high intensity of performance. Columbia JC 35318 (7.98).

**RITA COOLIDGE, "LOVE ME AGAIN."** The songstress' excellent choice of material last time out resulted in a couple of cover versions that went on to become hits. Here the choices are impeccable again with songs by Tom Snow, Boz Scaggs ("Slow Dancer"), Johnny Rodriguez and Christine McVie ("Songbird") all given a warm, embracing treatment. A&M SP-4699 (7.98).

**TEDDY PENDERGRASS, "LIFE IS A SONG WORTH SINGING."** Pendergrass' second solo album is a Philadelphia family affair with seven producers and four arrangers contributing to the sound that has already struck platinum with his previous lp. His distinctive vocals and classy sound should now be bigger than ever. Philadelphia International JZ 35095 (CBS) (7.98).

**CHEAP TRICK, "HEAVEN TONIGHT."** With only their third album, Cheap Trick has begun to show a mastery in a style that crosses a straight to the gut rock beat with the guitar pyrotechnics of Rick Nielsen and lyrics that speak of familiar teenage traumas. "Surrender" is probably their best song yet and sets the tone for a fine lp. Epic JE 35312 (7.98).





The City Of  
**Gold.**



**Gerry Rafferty's**

"City To City" Featuring "Baker Street." A Gold Album  
On The New United Artists Records And Tapes.



# RECORD WORLD

## RW Names Two Senior Vice Presidents



Mike Sigman



Spence Berland

■ NEW YORK — *Record World* publisher Bob Austin and editor-in-chief Sid Parnes have announced that Mike Sigman and Spence Berland have been named senior vice presidents of the company. The appointments are the first senior vice presidential appointments in the magazine's history.

Sigman will continue as managing editor of the magazine, while Berland will continue to be *RW's* west coast manager.

"These promotions recognize the contributions Mike and Spence have made to *Record World's* enormous growth in the last few years," Austin and Parnes commented. "We look forward to continued success for *Record World* and for them in their new positions."

Spence Berland joined the magazine in 1969 as New York advertising representative. After a stint as executive assistant to the president of Polydor Records, he

returned to *RW* in 1972 as west coast manager. He was promoted to vice president/west coast manager in 1973, a post he held until the current promotion.

Mike Sigman first joined *Record World* in 1971 as assistant editor. In 1972 he was promoted to associate editor, then editor, and in 1974 he was named vice president and managing editor of *Record World*, a position he has held until the current promotion.

## Music Business Makes National Headlines As Magazines, Newspapers Cover Trends

By MARC KIRKEBY

■ NEW YORK—The music business — and not just the music itself—is making national headlines.

A recent flurry of articles in consumer magazines and newspapers suggests that the popular artists who have dominated press coverage of entertainment in the past two years may now have to share their notoriety with the executives who oversee the manufacturing and marketing of their records.

### Ertegun Profiled In New Yorker

In a two-week period last month that saw Loretta Lynn and Crystal Gayle on the cover of *People* and Cher and Gene Simmons adorning the front page of the *National Enquirer*, the public could also read a two-part profile of Ahmet Ertegun, chairman of Atlantic Records, in *The New Yorker*; a lengthy story

in the *Wall Street Journal* on the CBS Records marketing and promotion campaign for Meatloaf; and an analysis of the boom in "dead rock" stage shows and films, in the *Saturday Review*.

None of the latter three publications usually covers popular music. Their devoting so much space to executives, to the behind-the-scenes workings of the music business, puts those executives on a level of celebrity previously reserved for movie and television moguls.

### 'Star' Executives

In the first part of his profile on Ertegun (May 29 and June 5 issues), George W.S. Trow Jr. best expresses the phenomenon:

"In a business in which entrepreneurs and executives, however successful, were overshadowed, as they saw it, by

(Continued on page 89)

## Retailers Cautious on Video Software

By MIKE FALCON

■ LOS ANGELES — Although the nation's record retailers would welcome the additional sales volume from both blank and selected prerecorded videocassette tapes, some fairly large hurdles must be cleared before widespread acceptance of video product is likely to occur in retail ranks. Smaller stores, in particular, may have difficulties in

absorbing a representative sample of prerecorded video cassette tapes, due largely to cost limits in expanding their inventories.

Additionally, distribution systems need to be more clearly defined, and further price reductions in hardware would have to occur before retailers embrace videocassette retailing as an integral part of their profit picture. This acceptance could be accelerated, however, if major retail chains find videocassette marketing both profitable and a consumer "draw." In this case, smaller retailers might be forced to follow suit in spite of the cost

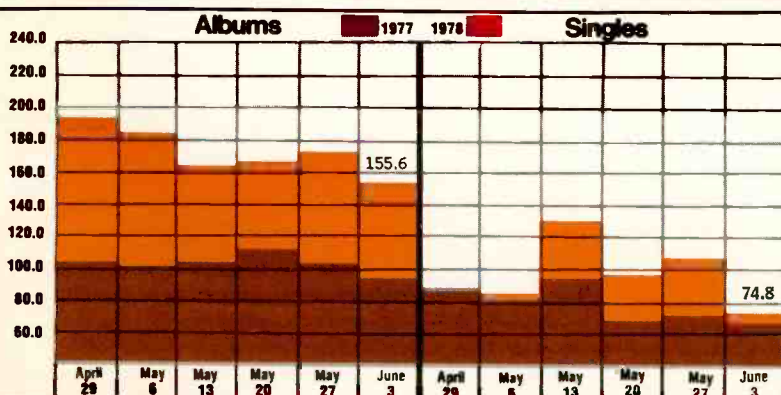
considerations, simply in the hope of retaining customers.

Some large retail chains are already involved in selling videocassettes, particularly in large metropolitan areas. Sam Goody in New York City has been stocking blank videocassettes for over a year, and the chain is now experimenting with the sale of prerecorded video material. Although Goody sells a large number of records, they also sell videocassette hardware.

This dual function Goody performs works to its benefit in that the hardware dealer for video-

(Continued on page 83)

## 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, 1978, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

## Compulsory Licensing Decision Imminent

By BILL HOLLAND

■ WASHINGTON — With only one more last-minute meeting to go before the Copyright Royalty Tribunal meets to announce its decision this week on the amount public broadcasters must pay ASCAP for the compulsory licensing of its music, there was a feeling of nervous and even giddy excitement in the Tribunal chambers from all the parties involved not unlike the playoff fever now sweeping through the hometown of the Washington Bullets.

As final points and positions

were being hammered out one by one, some easily, others with continuing difficulty by the same determined arguments between the two organizations that have made this Tribunal's progress slow though meticulous, it was apparent that the Tribunal's job was almost over, and that all parties agreed, "in principle," with the proposal put forth by one of the five Tribunal commissioners, Frances Garcia.

First of all, the Garcia proposal

(Continued on page 43)



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■ **Page 10.** Lennie Petze, vice president of artists & repertoire for Epic Records, has played a major part in Epic's growth into a large, successful label with a fondness for hard rock 'n' roll. Petze spoke to Record World in California recently about the process of looking for talent with a grassroots, regional following; about his search for new, progressive black talent; and about the recent reorganization of his department.



■ **Opposite Page 46.** For many listeners in Boston and around the country, the call letters WBCN-FM have been synonymous with progressive rock radio for a decade. As the station celebrates its 10th anniversary in the format, Record World takes a special look at the history of 'BCN and the Boston music scene, with particular attention to the present staff and their plans for the station's future.

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## Johnson, Takayoshi Label Thru Atlantic

By SAMUEL GRAHAM

■ **LOS ANGELES**—Hillery Johnson, vice president/special markets for Atlantic Records, has confirmed reports that he and former Playboy Records president Tom Takayoshi will form their own label, to be based on the west coast and distributed under the auspices of Atlantic. The new label will be called Hilltak. "I'm elated," Johnson told RW. "Having a label has been a dream of mine for a long time, and I'm

grateful to Atlantic for making it possible for me." Takayoshi agreed, adding that "Hillery and I have known each other for a long time, and I know that our relationship will be very fruitful and successful."

**Patti Hendrix**

Johnson also confirmed that Hilltak's first artist will be songwriter/singer Patti Hendrix. "We'll be keeping both the artist roster (Continued on page 102)

## Newton-John, MCA Suing Each Other

By SAM SUTHERLAND

■ **LOS ANGELES** — Olivia Newton-John and MCA Records each filed lawsuits last Wednesday (31), with Newton-John seeking a declaration of contractual freedom from her label, and MCA an injunction against signing with a new label. Preliminary complaints, filed in Superior Court, County of Los Angeles, reportedly both sought damages, with Newton-John's action alleging MCA's failure to provide adequate promotion and merchandising as factors pertinent to new contractual status.

With court records of the initial complaints unavailable at press time, and a preliminary injunctive hearing yet to be scheduled, official confirmation of the two actions was held to a terse statement from MCA.

However, RW learned that MCA's action — which alleges breach of contract and seeks both an injunction and damages of \$1,000,000—may have been triggered in part by a quote attributed to Newton-John in a film industry trade column. Neither that magazine nor the column's writer are believed named in the action, but the artist's comments are alluded to in an allegation of interference with advantageous business relationships.

Newton-John's suit, filed by attorneys John Mason and Donald Engel, reportedly seeks a court declaration of her contractual freedom, injunctive relief against MCA's efforts to enjoin her, and in excess of \$10,000,000 in damages.

According to Robert Dudnick (Continued on page 102)

## Buddah Moves In Knight Case

■ **NEW YORK**—Buddah Records has moved to dismiss Gladys Knight's case recently commenced against it. Buddah's representatives have stated that Gladys Knight has no standing whatsoever in court and that the case is wrongfully brought. Arista Records has also moved to dismiss the action on similar grounds.

In addition, both Buddah and Arista have announced that legal action has been commenced and will continue to be taken against those persons and entities who have interfered with the contractual and advantageous economic relationships that exist among Buddah, Arista and Gladys Knight. Arthur Kass, president of Buddah, stated that he will use every legal means at his disposal to protect his relationship with Gladys Knight and the Pips.

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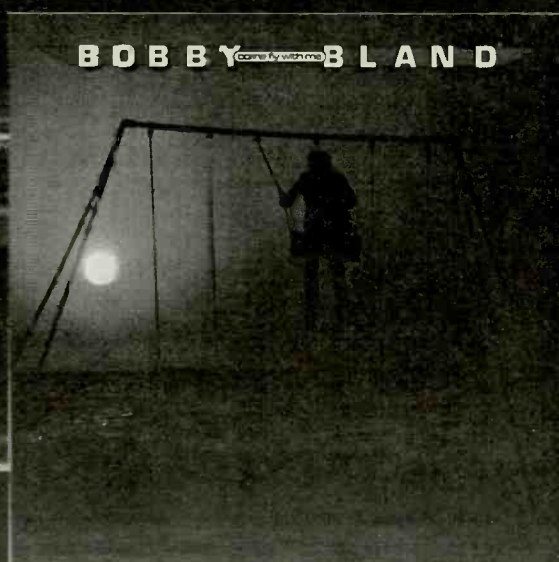
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# Come Fly With Me



*He'll take you places you wouldn't even dream of.*



**"Come Fly With Me"**

AA-1075

*Bobby Bland's new album. Produced by Al Bell and Monk Higgins.*



RECORDS  
ABC DELIVERS  
GRT TAPES



# CBS Records Names Three Vice Presidents

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the following appointments: Mike Martinovich to the position of vice president, merchandising, CBS Records; Ron McCarrell to the position of vice president, merchandising, Columbia Records; and Linda Barton to the position of vice president, advertising planning, CBS Records.

In his new position, Martinovich will be responsible for overseeing the merchandising activities of all product on the Columbia, Epic, Portrait and Associated Labels. He will coordinate the activities of the advertising planning, advertising creative services, and marketing services areas in order to insure complete merchandising support for product released by CBS Records, working closely with the merchandising heads of the Columbia and Epic/Portrait/Associated labels. Martinovich will also be responsible for the activities of the CBS Records college promotion department.

Martinovich joined CBS Records in 1969 as a sales representative in the St. Louis branch, prior to which he was a sales representative for IBM. In 1975 he was appointed local promotion manager for the Epic label in St. Louis, and a year later was named field sales manager at the Atlanta branch.

McCarrell will be responsible for planning all merchandising efforts in behalf of albums and singles on the Columbia label, and will direct the activities of the Columbia Records product management department. McCarrell will work closely with the advertising creative services and art packaging and design departments in the development of album cover design, advertising concepts, and merchandising materials.

McCarrell began his career with Columbia Records as a college rep at the Long Beach campus of California State University, where he received a B.A. degree in journalism. He joined the company upon graduation in 1972 as



From left: Mike Martinovich, Ron McCarrell, Linda Barton

a writer in the New York publicity office and was subsequently appointed manager, college promotion in July, 1972. In 1976 he was named director, east coast product management, and a year later he became national director of merchandising, the position he has held until his current promotion.

Barton will be responsible for media placement for all artists on the Columbia, Epic, Portrait and Associated Labels, as well as for supervising the placement of all radio, TV and print advertising for CBS Records product. She will

direct the activities of Gotham Advertising, CBS Records' in-house advertising agency. Ms. Barton will report directly to Mike Martinovich, vice president, merchandising, CBS Records.

Barton began her career in market research with a number of agencies on the west coast. She then joined Wunderman, Riccota and Kline in New York as account executive on the CBS Records account. Coinciding with the establishment of Gotham Advertising in 1972, Ms. Barton joined CBS Records as director, advertising planning, CBS Records.

## Big Ben, Music Plus Open New Outlets

■ LOS ANGELES — Two major retail chains have opened new, large locations in Southern California.

Big Ben, the superstore concept from Integrity Entertainment (parent company of The Wherehouse and Hits For All), opened its fourth store on May 19. The store is located in Torrance, an incorporated city that is, in effect a suburb of Los Angeles. The store has roughly 8000 square feet of selling space and is located at 17542 Hawthorne 9 (at Artesis). Telephone number is

(213) 371-3518.

Music Plus opened its 17th store in the San Gabriel valley, in the city of San Gabriel. The store will draw on adjacent small towns, which, like Torrance, comprise a series of small incorporated municipalities adjacent to Los Angeles. The store has approximately 5500 square feet of selling space and opened its doors officially on June 8. The store address is 517 East Valley Blvd., San Gabriel. Telephone number for the store is (213) 571-1450.

## RCA To Distribute Hologram



RCA Records has signed an exclusive agreement to manufacture and distribute Hologram Records worldwide. Hologram is a joint venture by the principals of International Talent Consultants and the Record Plant Studios, N.Y. The first release on the label will be an album by the rock group Axis. Shown here at the signing are, from left: Mel Ilberman, division vice president, business affairs and associated labels, RCA; Alan Arrow, attorney for Hologram; Shelly Yakus, Record Plant vice president; Al Schweitzman, executive V.P. Hologram; Roy Cicala, Record Plant president; Paul Sloman, Record Plant general manager; Kris DiLorenzo, Hologram director of publicity; Abe Silverstein, Hologram chairman of the board, and Warren Schatz, RCA division vice president, east coast a&r.

## Thiele Forms New Label

■ LOS ANGELES—Bob Thiele, a veteran of more than three decades as a record producer, has formed a new record firm: Signature Gramophone Ltd. In addition to the Signature label, the company also consists of particularized subsidiaries — Dracula, Frankenstein, and Doctor Jazz.

Signature will focus on popular music as well as on Thiele's own Mysterious Flying Orchestra. Teresa Brewer will appear on Signature as well as on the firm's other labels. Among the Teresa Brewer sets to be released is a live recording of her 1978 Carnegie Hall Concert which included a number of guest luminaries.

The Dracula label will consist of rock. On Frankenstein, there will be emphasis on contemporary fusion jazz as well as on new talent.

Dr. Jazz, another subsidiary, will be devoted to traditional sounds, swing, and the original Signature masters of classic jazz performances.

## Elroy Opens Two Record World Stores

■ NEW YORK — Elroy Enterprises, Inc., supplier of Record World Stores and T.S.S. Department Stores in the New York Metropolitan area, has announced the opening of two new Record World Stores—at the Mid-Island Fashion Plaza, Hicksville, Long Island; and the South Hills Mall, Poughkeepsie, New York.

Pre-grand opening festivities for the Hicksville store included a party for the trade, local media, plus personal appearances by RCA recording artist Helen Schneider, Passport's Good Rats, and the cast of Beatlemania.

Future expansion plans for Elroy include the opening of two additional Record World Stores during 1978.

## Manilow Hot On Singles Chart

■ NEW YORK — Barry Manilow's three current singles have all simultaneously landed in *Record World's* Top 100 Singles Chart.

The title track of Manilow's "Even Now" lp led the trio coming in at #24 bullet while "Can't Smile Without You," already on the chart for 19 weeks, is at #44. "Copacabana," the third single from "Even Now," was just released due to popular demand and is this week's Chartmaker, debuting at a bulleted #47. A Spanish version of the song is now being readied on a 12-inch disco disc.







There's a fresh breeze blowin' in BLACK OAK'S sails on their great new lp I.D. RATHER BE SAILING. Still powerful and rockin', Jim Dandy Mangrum and BLACK OAK have made a slight course shift towards a new, more mature melodic ease that will earn them the A.O.R. play they so richly deserve. I.D. RATHER BE SAILING is a fun, summertime record with a fidelity that surrounds you like a warm, sunny afternoon. Produced by Deke Richards On Capricorn Records & Tapes.



Management: Stone Enterprises, Inc.  
 Agency: **TDME**  
TELEVISION & ADVERTISING MANAGEMENT

**BLACK OAK ON TOUR:** \* Touring with Ted Nugent  
**MAY**  
 28 FARGO, N.D.—The Fairgrounds  
 29 CLINTON, IOWA—Oak Park  
**JUNE**  
 2 HASTINGS, NEB.—City Auditorium  
 3 OTTUMWA, IOWA—The Coliseum

8 MARQUETTE, MICH.—Lake View Arena\*  
 9 GREENBAY, WISC.—Brown County Arena\*  
 10 DULUTH, MINN.—The Arena\*  
 13 CHICAGO, ILL.—The Stadium\*  
 16 & 17 DETROIT, MICH.—Cobo Hall\*  
 18 CINCINNATI, OHIO—Old Coney  
 19 TORONTO, ONT.—Maple Leaf Gardens\*

24 PITTSBURGH, PA.—Civic Arena\*  
 25 CHARLESTON, W.VA.—Civic Center\*  
 28 ST. PAUL, MINN.—St. Paul Arena\*  
 30 MILWAUKEE, WISC.—(tentative)  
**JULY**  
 2 DALLAS, TEXAS—(tentative)  
 4 BATON ROUGE, LA.—Riverside Centreplex\*

6 MOBILE, ALA.—Municipal Auditorium\*  
 7 BIRMINGHAM, ALA.—Civic Arena\*  
 8 ATLANTA, GA.—The Omni\*  
 9 CHARLOTTE, N.C.—Memorial Stadium\*  
 15 BENTON, KY.—Ken-Tac Territory



# RECORD WORLD CHART ANALYSIS

## O'Jays, Commodores LPs Surge in Top 10; Streisand Chartmaker, 'Sat. Night Fever' #1

By BARRY TAYLOR

■ To no one's surprise, "Saturday Night Fever" (RSO) is still the best selling album in the country, notching up its 21st week on top of the charts. The two record set easily held off all competition again with another week of solid rack action and enough retail sales activity to maintain its reign on the RW charts.

Chuck Mangione's "Feels So Good" (A&M), last week's number two album, also managed to hold onto its placing with a strong week that saw it hold onto its #1 position on top of The Jazz Chart. Wings' "London Town" (Capitol) also held at #3 with continued heavy sales and good racks.

Two hot albums crossing over from The R&B Chart are bulleted

in the top 10 and have begun to shape up well with the racks generating some momentum. The O'Jays (Phila. Intl.) at #4 bullet has unseated the Isley Bros. (T-Neck) on top of The R&B Chart while the Commodores (Motown) continues to show a steady ascension at #6 bullet in only its third week of release. The Commodores have climbed to #2 r&b and appear to be well on their way to having the biggest lp of their careers. The only other bullet in the top ten belongs to the soundtrack of "FM" (MCA) at #9 with the title single from Steely Dan adding to the built in appeal of the record that features a stellar line-up of talent.

The top ten also includes Jackson Browne (Asylum) who continues to hang in at #5, Billy Joel (Columbia) who moves back up a notch to #7, the Isley Bros who drop to #8 and Barry Manilow (Arista) dipping to #10.

Action continues to mount out-

side of the top ten with four bulleted albums in the top 20 led by Bob Seger's "Stranger In Town" (Capitol) at #12 bullet and Heatwave's "Central Heating" (Epic) right behind it at #13. Gerry Rafferty (UA) at #16 bullet is shaping up as every bit the hit his "Baker Street" single has proven to be. With the racks coming around to boost his retail sales, Rafferty now appears poised to break into the top ten. Right behind him is Carly Simon (Elektra) at #17 bullet with her "Boys In the Trees" being helped along by her recent tour and the current hit single.

Outside of the top 20, the next two biggest albums are the soundtracks to "Grease" (RSO) and "Thank God It's Friday" (Casablanca). The former is at #25 bullet this week and the latter at #27 bullet. Behind it is Kiss' "Double Platinum" (Casablanca) at #28 bullet and Foghat's "Stone Blue" (Bearsville) at #30 bullet.

Joe Walsh, who has increased his visibility since his last solo album as he is now a member of the Eagles and is represented on

the "FM" soundtrack is at #32 bullet with "But Seriously, Folks" (Asylum) in its second week. The south's venerable Marshall Tucker Band (Capricorn) is still moving up at #34 bullet as is Patti Smith (Arista) enjoying her first taste of commercial success at #40 bullet.

Other bullets include George Duke (Epic) at #47, Reo Speedwagon (Epic) at #50, Bonnie Tyler (RCA) at #54, ABBA (Atlantic) at #59 (the group also saw its two previous albums re-enter the chart this week at #180 and #199), The Kinks (Arista) at #61, Willie Nelson (Columbia) at #62, Al DiMeola (Columbia) at #64, Todd Rundgren (Bearsville) at #68, Daryl Hall and John Oates (RCA) at #71, Aretha Franklin (Atlantic) at #77, U.K. (Polydor) at #79, Alvin Lee (RSO) at #81, Cheap Trick (Epic) at #82, Norman Connors (Arista) at #84 and the Dramatics (ABC) at #88.

The Chartmaker Of The Week is Barbra Streisand's "Songbird" (Columbia) which came on at #65. The songstress' follow-up to "A Star Is Born" and "Superman," (Continued on page 99)

## Top Four Singles, Led by Andy Gibb, Hold; Manilow Scores with Two Bulleted Singles

By PAT BAIRD

■ While the top four selling records held on to their positions on this week's RW Singles Chart, the upcoming summer season began to open up station playlists, causing a number of chart additions and an increase in bulleting records.

On the top of the chart are Andy Gibb (RSO), still at #1 and continuing to climb on the RW R&B Singles Chart; John Travolta and Olivia Newton-John (RSO) #2; Wings (Capitol) #3, and Johnny Mathis and Deniece Williams (Col) at #4. Bonnie Tyler (RCA), bulleting at #18 on the RW Country Singles Chart and with her album moving 20 points on the RW Album Chart, moved here to #5 bullet. The O'Jays (Phila. Intl.), still #1 r&b and #4 bullet on the album chart, moved three spots to #7 bullet. Gerry Rafferty (UA) at #8 bullet (his album is #16 bullet) and Carly Simon (Elektra) at #10 bullet (her album is #17 bullet) were the two additions to the Top 10.

Also on the top of the chart are Chuck Mangione (A&M), moving up to #6, and George Benson (WB) at #9.

The bottom half of the top 20 holds a number of bulleting records. Peter Brown (Drive) took major jumps this week for the #12 bullet spot, while Heatwave (Epic), whose album is #13 bullet, moved to #13 bullet on good jumps and some sales. Meatloaf (Epic/Cleve. Intl.) was added at WABC this week and held at #1 in Buffalo and Columbus for the #16 bullet position. Bob Seger & The Silver Bullet Band (Capitol) continued to fill in holes (his album is #12 bullet) for #18 bullet here, and Patti Smith (Arista), also with a bulleting album, continued good sales and airplay patterns for #19 bullet.

Still moving well are: Michael Johnson (EMI America), filling in stations for #21 bullet; Robert Palmer (Island) #22 bullet; Barry Manilow's "Even Now" (Arista), continuing to climb even after the release of another single, #24 bullet; Barry White (20th Cent.) #25 bullet; Heart (Mushroom) #27 bullet; Seals & Crofts (WB) #28 bullet, and The Rolling

Stones (Rolling Stones), supported by the anticipation of their new album to #30 bullet.

Donna Summer (Casablanca), #35 bullet r&b, picked up major adds and very good secondary and major jumps for #35 bullet,

and Billy Joel (Col), last week's Powerhouse Pick, continued good movement for #37 bullet. Other strong movers are Eruption (Ariola) #37 bullet; Celebration (MCA) #38 bullet; Eric Clapton (Continued on page 99)

## REGIONAL BREAKOUTS

### Singles

#### East:

Donna Summer (Casablanca)  
Billy Joel (Columbia)  
Foghat (Warner Bros.)  
Jefferson Starship (Grunt)  
Frankie Valli (RSO)  
Barry Manilow (Copa) (Arista)

#### South:

Billy Joel (Columbia)  
Foghat (Warner Bros.)  
Barry Manilow (Copa) (Arista)  
Steely Dan (FM) (MCA)  
Quincy Jones (A&M)

#### Midwest:

Billy Joel (Columbia)  
Frankie Valli (RSO)  
Steve Martin (Warner Bros.)  
Steely Dan (FM) (MCA)

#### West:

Frankie Valli (RSO)  
Steely Dan (FM) (MCA)

### Albums

#### East:

Barbra Streisand (Columbia)  
Cheap Trick (Epic)  
Dramatics (ABC)  
Tom Petty (Shelter)  
Whispers (Solar)  
Taste Of Honey (Capitol)

#### South:

Barbra Streisand (Columbia)  
Daryl Hall & John Oates (RCA)  
UK (Polydor)  
Cheap Trick (Epic)

#### Midwest:

Barbra Streisand (Columbia)  
Norman Connors (Arista)  
Tom Petty (Shelter)  
Taste Of Honey (Capitol)

#### West:

Barbra Streisand (Columbia)  
UK (Polydor)  
Cheap Trick (Epic)  
Tom Petty (Shelter)  
Whispers (Solar)



# The Memphis Horns Band II

**CONSISTENT  
BRILLIANCE  
FROM A  
BRILLIANTLY  
CONSISTENT  
BAND.**

The Memphis Horns strike a new chord in contemporary music with their soulful new album, "Band II."

Building on the success of their first smash hit, "For Your Love," this new album brims with the kind of punch, polish, and unrelenting musical precision that assures success again.

"Band II," the album that firmly establishes The Memphis Horns as second to none.

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# Lenny Petze Details Epics A&R Growth

By SAM SUTHERLAND

■ LOS ANGELES — A continued commitment to locating and developing new artists with "grass roots" regional bases, a renewed emphasis on progressive black music, and the completion of a protracted department realignment were among Epic Records' a&r priorities reviewed by vice president Lenny Petze, the label's a&r chief, during an exclusive interview with RW.

In Los Angeles following several days of department meetings in Palm Springs, Petze pointed to both current roster successes and recent signings as evidence of Epic's spread of musical styles—as well as clues to past attempts at characterizing the label's prevailing sound. Hard rock success for Boston, Ted Nugent, REO, Cheap Trick and other bands signed to the label have suggested one specialty, Petze concedes, but he views that area as "one pocket of success. It's really more varied. I think we're into just about every area there is at this point, except classical."

To consolidate that greater range of marketable artists, Petze notes recent acquisitions like television star Linda Carter, whose debut will provide a contemporary pop contrast to other new rock signings including the newly-pacted Brownsville Station and Champion, a new English band signed as the initial project in an exclusive production deal with producer Gary Lyon. With Petze also stressing the label's interest in competing for major established acts, and citing an overall staff shift toward greater direct involvement in the creative end of a&r development, he sees Epic's a&r policy as an open-ended one under which he and associates "aren't looking for another music type to add, or a quota to fill, but for what's great."

Don Dempsey, recently named as senior vice president and general manager of Epic/Portrait/Associated Labels at CBS, agrees. "Epic isn't in another business from Columbia Records," he comments. "They're entitled to negotiate for the same stars, or

superstars, whether they are in jazz, contemporary black music, country, or rock 'n' roll, where Epic has, of course, had considerable recent success. I have Lenny under no restrictions as far as how he wants the label to develop musically."

Dempsey also emphasizes the necessary creative autonomy between the three E/P/A sectors, noting that while key marketing, advertising and manufacturing functions are combined under that aegis, "those services aren't meant to restrict the label's ability to offer its own market identity."

## Rebuilding Epic's A&R Staff

For Petze, a veteran CBS promotion executive prior to assuming his post two years ago, building an a&r staff on both coasts has involved a protracted search for new members as well as a careful reassessment of the department's structure under past a&r chiefs. Central to his overall plan has been the elimination of the once traditional cleavage of a&r staffs into creative and administrative functions. Of appointments made since taking over the department, Petze says, "Everyone on the staff is a total music person. They're into music, and all kinds of music; they've got very diversified tastes."

Accordingly, one of the three

staff members remaining upon Petze's arrival held a post that has since been rendered redundant in the executive's view, due to the greater flexibility of the staff. "With the exception of those three people, the department is all new," he explains, adding that he had inherited an already understaffed a&r team. "Tom Werman, at that time, was director of talent acquisition. He's now a staff producer, which I felt he deserved." More to the point, he adds, while the overall department may be numerically larger, the talent acquisition designation has been eliminated because "all staff are constantly looking at talent; there isn't a sharp division between those who scout acts and those who work in the artist."

## West Coast Office

One focal point for gradual expansion has been Epic's west coast a&r staff. In addition to former a&r manager Becky Shargo, since promoted to associate director, west coast, and Mike Atkinson, a former Epic promotion rep since elevated to director, west coast a&r, Petze appointed Bobby Colomby vice president, west coast a&r, last fall. Colomby's own career as a musician again underscores the creative emphasis, Petze says,

(Continued on page 46)

# Senoff Bows Firm

■ LOS ANGELES — Pete Senoff Enterprises, a new company specializing in creative marketing and public relations, has been formed.

According to president Pete Senoff, the company will operate as an umbrella for a variety of continuous clients and special projects, both within and outside of the entertainment industry.

The company will offer full-line merchandising, advertising and public relations consultation and implementation services, in addition to engaging in spin-off ventures.

Senoff is a ten-year veteran of the entertainment business, most recently serving as vice president of marketing services for Levinson Associates Creative Communications. In addition, he has held the positions of executive vice president of International Home Entertainment, a video software corporation; national director of advertising and merchandising for both Motown and ABC Records; publicity and merchandising director for Atlantic and Blue Thumb Records; and as a writer and photographer for a variety of trade and consumer-oriented publications.

The company is headquartered at 808 Fourth Street, Suite 307, Santa Monica, California 90403. The phone number is (213) 393-0825.

# 'TGIF' Premieres



Casablanca/Motown's new feature film, "Thank God It's Friday," recently had a whirlwind of premieres in New York, Los Angeles and San Francisco all followed by lavish disco parties including one at L.A.'s Oskos from where these photos were shot. Pictured from left, clockwise, are: Neil Bogart, president of Casablanca Record and FilmWorks; Bruce Sudano of Millennium's Brooklyn Dreams, and Donna Summer; members of the Commodores, Mylan Williams, Walter Orange, William King, Ronald LaPread, Tommy McClary and Lionel Richie; members of the Sylvers, Edman, Foster, Richie, Angle, Pat and James; and Bogart, film star Paul Jabara and Casablanca media consultant Chuck Ashman.





4TH ANNUAL  
INTERNATIONAL  
RECORD & MUSIC  
INDUSTRY MARKET

# INTERNATIONAL MUSEXPO '78

NOVEMBER 4-8, 1978 • KONOVER (HYATT) HOTEL, MIAMI BEACH, FLA., USA

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Record and music industry executives and professionals from around the world including Major and Independent Record Companies • Music Publishers • Independent Record Producers • Radio & TV Programming Directors • Songwriters & Composers • Arrangers • Artists • Managers • Agents • Concert Promoters • Investment Bankers & Venture Capital Firms • Record & Music Industry Associations • Recording Studios • Attorneys • Music Trade Press • Rack Jobbers • Wholesalers • Record & Sheet Music Distributors • Retailers • Equipment Manufacturers • Record Promoters • Tape Manufacturers • Tape Accessories • Record & Music Magazines • Pressing Plants • Custom Services • Record Clubs • Marketing Services • Music Performance & Licensing Organizations • etc....

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VANGUARD • VICTOR • VOGUE P.I.P. • WATANABE • YAMAHA, etc..

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WEEK • ORIGINAL CONFIDENCE • PERFORMANCE • RECORD  
WORLD • SHEET • SHOW, etc....

### ASSOCIATIONS & LICENSING ORGANIZATIONS:

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## Why Participate

- To meet under one roof executives and professionals from around the world, especially those you are unable to meet or have no time to meet during the year.
- Acquire record catalogues and masters for your own territory.
- Make licensing deals for your catalogues and masters.
- Acquire new catalogues and copyrights.
- Make sub-publishing agreements worldwide.
- Meet Radio and TV programming directors to promote your artists and recordings.
- Keep abreast of radio programming, A&R, marketing and publishing in the U.S.A and internationally.
- Meet wholesalers and retailers, importers and exporters.
- Meet international attorneys.
- Promote your company, product, artists and catalogues to the U.S.A. and 44 countries at America's only world marketplace for music.
- Save time, effort and money — in one place, at one time, you establish personal contact so vital in the music business today.
- Initiate, or expand your activities, as well as increase your markets, sales and profits.
- Contact concert organizers and artist managers to line up future concert or gala appearances.
- Play your product to top a & r executives.
- Keep up to date with the latest equipment, hardware and software.
- Exhibit, sell, license, discover, buy, meet in the largest music market in the world, and in four days cover the whole world of music.
- Covering all categories of music, including pop, rock, R&B, disco, new wave, country, latin, classical, jazz, educational and easy listening, MUSEXPO '78 provides the ideal annual showcase for your company and product.
- Contact members of the general press, music and radio trade press and promote your activities, company or trade name worldwide.

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- To present your company, your activities, products and services in the U.S.A. and world market
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**BY RENTING YOUR OFFICE BOOTH:**  
YOU BENEFIT WITH:

- The FREE Registration of 5 of your permanent employees for the entire MUSEXPO
- The listing of your company in the Official Directory complete with address as well as the names and titles of the various members of your company attending MUSEXPO
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### OFFICE BOOTHS—FULLY FURNISHED AND EQUIPPED

The fully furnished office/booths are:

- Sound-proof
  - Air conditioned
  - Carpeted
  - Fully furnished with arm-chairs, chairs, desks, telephones for incoming and outgoing calls and equipped with professional record and/or tape playback equipment
  - Equipped with one or several company name signs
- Each office/booth measures approximately 13 ft. x 12 ft. (3m x 4m). It is possible to increase the size requirement by reserving two or more adjoining office booths. (See Participation Form)

### ATTENDING ONLY (WITHOUT AN OFFICE):

Participants wishing to attend only may do so by filling in Part B of the enclosed Participation Form. The Registration Fee per individual of \$250 (\$325 after May 30. Reduced Registration Fee for spouses

**IF YOU'RE ACTIVE IN THE MUSIC BUSINESS  
YOU CAN'T AFFORD NOT TO BE THERE!**

**NOTE: Register now before cost increase (May 30)**

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Executive responsible for Musexpo '78 \_\_\_\_\_

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We wish to participate in International Musexpo '78

### A. PARTICIPATING WITH OFFICE/BOOTH

Each office (stand) is fully furnished, carpeted and air conditioned and is equipped with record and/or tape playback equipment as well as telephone for incoming and outgoing calls. Office booth rental cost includes Registration Fee of \$250 per individual and permits FREE Registration for five (5) members of the company.

Please check the appropriate box:  
Number

- One Office/Booth ..... \$1,000  
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- Double adjoining Office/Booth ..... 2,000  
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- Triple adjoining Office/Booth ..... 3,000  
( 3,500 after May 30)
- Four adjoining Office/Booths ..... 4,000  
( 4,500 after May 30)
- Five Office/Booths ..... 5,000  
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TOTAL

### B. PARTICIPATING WITHOUT BOOTH

Number

- Registration Fee per Individual ..... \$ 250  
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TOTAL

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## Motown Productions Sets Restructuring Plan

■ LOS ANGELES—Motown Productions, the film and video production arm of Motown Industries, unveiled an internal restructuring capped by a \$25 million commitment toward forthcoming film properties last week. In announcing the acceleration in theatrical involvement, Motown vice chairman Michael Roshkind reported on directional assignments for founder / chairman Berry Gordy, as well as plans for Motown Productions exec VP Rob Cohen to embark on an independent production career later this summer.

According to Motown's official release, the \$23 million figure is "earmarked . . . toward producing, financing or co-financing film properties under its banner." Previous production collaborations have seen Motown work with Columbia and Universal Studios, as well as with Casablanca Record and FilmWorks.

Gordy is said to be personally supervising several projects that he will direct, among them a remake of "Nightmare Alley" featuring Billy Dee Williams in the role played by Tyrone Power in the original, and an original screenplay slated to begin production by early 1979.

Motown Productions features currently in release include "Thank God It's Friday," jointly produced with Casablanca for Columbia Pictures, and "Almost Summer," for Universal. In production and scheduled for release next fall is "The Wiz," also for Universal, directed by Sidney Lumet and featuring Diana Ross, Michael Jackson, Richard Pryor and Lena Horne.

Although Rob Cohen, whose involvement with current Motown properties includes production roles on several titles, is moving into independent production in August, Roshkind says, "We will maintain close ties with Cohen, who will continue working on three properties now in various stages of development."

No replacement has been named for Cohen, whose next projects with Motown are "A Small Circle of Friends," "Havana" and "Tough Customers."

Summarizing Motown's film ventures in the four years since its production arm was formed, Roshkind pointed to a past investment of over \$45 million in seven feature films, with financial participation in two of these, "Lady Sings The Blues" and "Mahogany," both box office successes. Roshkind also noted that of the total past ventures, several were strong moneymakers but "perhaps just as significantly, not a single one lost a penny."

Motown Productions is also scheduled to relocate from its current offices in Universal's Producers Building to Motown Industries headquarters in Hollywood.

## Deutch Named Sr. VP AVI Music Publishing

■ LOS ANGELES — Murray Deutch has joined American Variety International as senior vice president for the company's wholly-owned subsidiary, AVI Music Publishing Inc., it was announced by Ray Harris, president.

Deutch, former president of United Artists Music and of the New York Times publishing operations, will headquarter at AVI's New York offices, 515 Madison Avenue, and serve as direct liaison between the record company and its affiliated publishers, with administration and paper work continuing to be handled in the company's Hollywood office at 7060 Hollywood Blvd.

One of Deutch's major responsibilities, according to Harris, will be in the area of developing more music for TV and movie sound tracks, and Deutch is already in negotiation for a major scoring deal for Lewis and Rinder, AVI producers and also featured artists on the new "Seven Deadly Sins" album.

## Casablanca Bows Creative Services Dept.

■ LOS ANGELES — Larry Harris, senior vice president and managing director of Casablanca Record and FilmWorks, has announced the formation of a creative services department. The new department, which encompasses advertising, merchandising and editorial services, is also developing an in-house art staff to handle lp design for the label.

To fill the newly created post of vice president of creative services, Harris has appointed Christopher Whorf, who brings to Casablanca considerable experience in marketing and graphic design. Whorf comes to the company from the graphic design firm Gribbitt, where as vice president he supervised graphic design for a roster of clients that included Warner Brothers, Casablanca, Motown, A&M, ABC, CBS and Elektra/Asylum.

Whorf also served as art director for Warner Brothers Records and A&M Records, and as creative director for Paramount Records. He is also a past president of the creative marketing firm, See/Hear & How! and former vice president of the Rex Goode Organization for Design.

In addition to overseeing the



Christopher Whorf

graphic design for Casablanca's albums and merchandising material, Whorf will coordinate the functions of the company's advertising and editorial divisions, working closely with advertising and merchandising director Phyllis Chotin and director of editorial services Ellen Wolf. The creative services department also includes Fran Bradbury, assistant to the director of advertising and merchandising, Bob Carroll, graphic designer, Flo Gordon, merchandising coordinator, Dave Ferguson, staff writer, Joyce Edelstein, editorial assistant, Joan Marlow, assistant to the vice president and Linda Cowan, advertising coordinator.

## Chappell, Intersong To Host Natl. Music Meet in Nashville

■ NEW YORK — The Chappell and Intersong Music publishing companies will hold their first national music conference in Nashville on Tuesday, June 13 and Wednesday, June 14. The two-day meeting will mark the first of its kind to be held outside of corporate headquarters in New York. The announcement was made by Irwin Robinson, president of Chappell and Intersong Music.

The agenda for the full two-day sessions, which will be held

at Nashville's Holiday Inn Vanderbilt, will cover a full range of topics, including administration, copyright, finance, legal, public relations, publications, international area, commercials and synchronization rights and professional, including a product presentation.

Among the other activities scheduled are two special luncheons to be hosted by ASCAP and BMI and three company-wide dinners to be held at Mario's, the Sailmaker and the Cherokee Room at the Opryland Hotel.

The conference will be comprised of the Chappell and Intersong staffs from New York, Los Angeles, Nashville and Toronto. Also attending from abroad will be Heinz Voigt, president of the Polygram publishing division from Germany, and London-based Nick Firth, vice president of Chappell International.

## Steele To Host B'nai B'rith Dinner

■ NEW YORK — WNEW-FM's Nightbird, Alison Steele, will serve as hostess for the B'nai B'rith's 14th annual awards dinner dance honoring Johnny Cash and Barry Manilow on June 10, 1978 in the New York Hilton Grand Ballroom.

## Fischer Choir Performs for Pres. Carter



Gotthilf Fischer and his famed Fischer Choir recently performed a Peace Mass for President Jimmy Carter in Washington. Shown visiting at the Oval Office are, from left: Hans Betram, producer of the Fischer Choir; Berndt von Staden, the German Ambassador to the United States; President Carter; Dr. Ekke Schnabel, senior vice president, Polydor Incorporated.





**DERRINGER**  
IF I WEREN'T SO ROMANTIC

8

9

10

**The New Derringer.  
You'll Love It So Much  
It'll Hurt.**

*Derringer's album features new Rick Derringer collaborations with Alice Cooper, Bernie Taupin, Patti Smith, Derringer's new version of Warren Zevon's "Lawyers, Guns and Money," and new songs from the band.*

**"If I Weren't So Romantic,  
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*It's the best Derringer yet. On Blue Sky Records and Tapes.*

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# Muscle Shoals Music Assoc. Seminar Spotlights Independent Production

By MARGIE BARNETT

■ **MUSCLE SHOALS** — The Muscle Shoals Music Association presented the first annual Records & Producers Seminar May 25-27, focusing on the theme of "Independent Production: The Hit Factor."

Individual sessions dealt with "The Survival of the Fittest: What Makes Independent Production Work?" and "The Free Market: Buying & Selling Independent Product." Session panelists included Jud Phillips, Phonogram/Mercury; Ted Nussbaum and Mike Meyer of Meyer, Nussbaum & Katz; Terry Woodford, Wishbone; Rick Hall, Fame; Bill Lowery, Lowery Group; Dick Vanderbilt, Big Tree; Ron Haffkine, Grapefruit Prod.; Mitchell Schoenbaum, Capitol; Kenny Lehman, ARPA; and Brad Shapiro, Aaron Bradley Prod.

The advantages and disadvantages of independent production were discussed. While independent producers have the opportunity to control their product, have as much product as they want on the market and can view the operational techniques of different record companies; there are still several trends working against them.

Record companies are less apt to speculate on new artists, concentrating on long-range careers and album acts; consumers are more in-tune to quality sound; production costs are rising and dealings often involve attorney negotiations, songwriters' draws and independent promotion. A producer must take a long hard look at such expenses, but despite the drawbacks, Hall commented that "when you believe in a record, you have to put your money where your mouth is."

It was also stressed that a producer needs to generate self-awareness within the industry. His strength outside the studio is just as important in increasing the chances of a record company's willingness to deal. The problems inherent in foreign deals, importing and exporting were also discussed.

"Publishing & Copyright" was the topic of the last session, directed by Gitta and Walter Hofer of the Copyright Service Bureau. The Hofers discussed difficulties encountered with foreign copyrights and their role in meeting those situations.

ARPA, the American Record Producers Association, bowed at the seminar for the purpose of discussing and attacking the problems of independent production.

The seminar was conducted at the Joe Wheeler Lodge on the Tennessee River in Alabama.

## Magnet, Interworld Pact



Mike Stewart, president of Interworld Music, has finalized a sub-publishing deal with Magnet Music to represent their entire catalogue in the USA and Canada. The Magnet catalogue includes copyrights by Chris Rea, Darts, Hitchcock/Warren, among other material. Pictured from left are Stewart and Michael Levy.

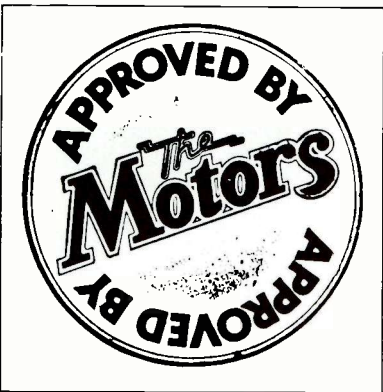
## Atlantic Ups Silva

■ **NEW YORK**—Raymond Silva has been named a&r staff producer for Atlantic Records, it has been announced by vice president of a&r Jim Delehant. Silva joined the label in 1975, after more than ten years in the radio, management, record retailing and concert promotion fields in his native Puerto Rico. In September, 1976, he was named jazz a&r/product manager, and he was promoted to his most recent position as east coast director of a&r in January, 1977.

## Belkin-Maduri Org. Sets Five Divisions

■ **CLEVELAND** — The top five divisions of Belkin Productions and Sweet City Productions have been realigned under the banner of the Belkin-Maduri Organization.

The five divisions are: Belkin/Maduri Management, which handles the Michael Stanley Band, Wild Cherry, and Breathless; Bema Music, the publishing arm; Sweet City Records, an Epic-distributed label; Midwest Records, a Mercury-distributed label; and Sweet City Promotion, the independent promotion division.



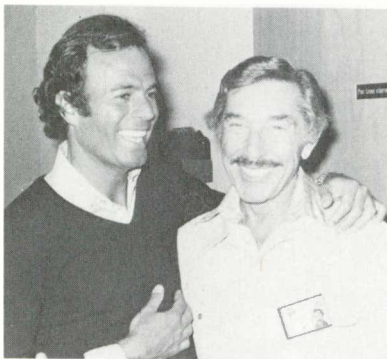
## L.A. NARAS Chapter Elects New Governors

■ **LOS ANGELES** — Governors for the two-year term, June, 1978 through May, 1980, have been elected by vote of the active membership of the Los Angeles chapter of the National Academy of Recording Arts and Sciences.

### Classifications

Representing the various classifications of membership within the Academy are: Bob Alcivar and Ian Freebairn-Smith (arrangers); Nancy Donald and Dean Torrence (art directors); Rik Pekkonen and Doug Sax (engineers); Earl Palmer and Patrick Williams (instrumentalists); Jimmie Haskell and Gerard Wilson (leaders); Al deLory and Eddie Lambert (producers); Jerry Fuller and Ron Kramer (songwriters); Ruth Buzzi and Arte Johnson (spoken word); Marilyn Jackson and Joanie Sommers (vocalists); Myron Sandler, DeLores Stevens and Tibor Zelig (classical). Kramer, Jackson, Sandler and Wilson were re-elected for second terms.

## Meeting In Mallorca



Pictured above are CBS artist Julio Iglesias (left) with RW publisher Bob Austin at the recent Mallorca Music Festival.

## Casablanca Pacts Sylvers



Casablanca Record and FilmWorks and Century Entertainment Corporation, an independent production and management concern, have announced a long-term, non-exclusive production agreement. The first product to be released under this agreement will be a new album by the Sylvers, entitled "Forever Young," set for June. The agreement was announced jointly by Al Ross, president of Century Entertainment Corporation, and Neil Bogart, president of Casablanca Record and FilmWorks. According to Ross, future solo albums by Foster Sylvers and Angie Sylvers will also be released by Casablanca. Shown above at the signing are (from left, top row): James, Edmund and Rikie Sylvers; (middle row) manager Al Ross, Pat, Angie and Shirley Sylvers, Foster Sylvers; (front row) Cecil Holmes, senior VP and assistant to the president, Casablanca Record and FilmWorks, and Bogart.

## WB Reveals Changes In Artist Devel. Dept.

■ **LOS ANGELES**—New appointments for Ted Cohen, Ellen Darst, George Calagna and Frank Turner with Warner Bros. artist development department have been announced by Carl Scott, director of artist development.

Ted Cohen, formerly east coast director of special projects for the artist development department and local promotion manager.

Ellen Darst has joined the department as northeastern artist development manager. She replaces Ted Cohen in covering department activities in the New England, Philadelphia, Baltimore/Washington areas. Prior to her appointment, Darst was music director for station WBCN before becoming WEA marketing coordinator for New England.

George Calagna's new appointment as national college artist development manager follows positions as both director of administrative services and most recently west coast merchandising field coordinator.

Frank Turner, recently named southern artist development manager, based in Atlanta, is overseeing department activities in the southern area. Turner formerly was a promotion man for ABC Dunhill before filling the same position at WEA for six years.

## Epic Ups Libecap

■ **LOS ANGELES** — Beverly Libecap has been appointed to the position of publicity coordinator for Epic/Portrait/Associated Labels, west coast, according to Pat Siciliano, west coast director of publicity, E/P/A.



# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ AN AVATAR OF '70s STYLE—Or at least that's how **George W.S. Trow** characterizes **Ahmet Ertegun** in the first installment of a two-part profile that began in last week's *New Yorker*.

Normally that venerable weekly keeps a sane, somewhat amused distance from the pop world, but Trow's assessment of the Ertegun style—described as "eclectic, reminiscent, amused, fickle, perverse" in the profile's title, also the basis for Trow's thumbnail of the '70s— involves glimpses not only of the Atlantic label chief but a cast of friends and associates that inevitably includes its share of celebs. **David Geffen, Waxie Maxie Silverman, Earl McGrath, Jerry Greenberg, Prince Rupert Lowenstein, Crosby, Stills and Nash**, most of the **Stones**, CI chairman **Steve Ross** and Atlantic veterans **Jerry Wexler** and **Nesuhi Ertegun** are among the featured players as Trow traces his contact with Ahmet Ertegun back to the early '70s and follows him through a series of episodes, ranging from Cannes to Martoni's, that capture the intricacies of dealing with both artists and businessmen.

Trow, who even has a nice word for *RW*, also gets a hindsight prophecy award on the strength of a journal entry, made the night of the Fillmore East closing, which correctly predicted that t-shirts would overwhelm the decade's rock chic.

BE A CLONE—Dumb jokes do have a way of coming back as realities, so we were delighted but not surprised to see a fetching personal ad in one of the film dailies hyping a new quartet (or perhaps "bevy" is the word here) of ladies dubbing themselves **The Clonettes**. Apart from some Gong Show appearances last week, which we were sadly unable to witness, these gals—**KC-1, KC-2, K1** and **K2**, respectively, the last of these apparently unrelated to the Himalayan peak, and the overall code indicating two sets of matched clones each—have reportedly cut a record said to be "a smash on the Planet Clone," whatever or wherever that means. And, no, it's not "Cathy's Clone," "Send In The Clones" or even that old **Smokey Robinson** fave, "Tears of a Clone," but the disappointingly mundane "Love Attack" . . . We're told **Gus Dudgeon** was expected to arrive here for huddles with **ATV Music** regarding an upcoming production assignment for one of ATV's artists. No word on the label involved, though.

ETCETERA: **Geils** reported near signing with EMI-America . . . **Badfinger**, perhaps the best of the bands that were written off in the late '60s as mere **Beatle** imitators, have signed with Elektra. No details yet about their plans, which certainly must include a replacement for the late **Pete Ham** . . . Recent western dates with **Roger McGuinn, Gene Clark** and **Chris Hillman** reunited onstage have triggered the expected curiosity about a **Byrds** reformation (actually, the second Byrds reformation). But with Hillman reportedly still tied to **Asylum** as a soloist and **David Crosby** clearly committed to his own trio, a formal regrouping is unlikely. However, do expect a McGuinn/Clark effort, and probably with a Capitol logo on the sleeve . . . Meanwhile, you can also look for one of **Charlie's Angels** to do something other than model swimwear and make wisecracks this summer, turning instead to some recording sessions . . . **John Belushi** apparently has his own special sources of inspiration. During a recent photo session featuring Belushi in his samurai garb, he told photographer **David Hamilton** that he couldn't possibly get into character without listening to **Delbert McClinton's** "Second Wind." It was provided, and Belushi proceeded to chop the studio apart (just kiddin').

TUT, TUT—Meanwhile, **Ray Manzarek**, now soloing again following the disbanding of **Nite City**, is finishing up the **Doors/Jim Morrison** poetry project for E/A (Ray's one of the co-producers) and trying to stir up some Tutmania at Mercury. Manzarek and **Danny Sugarman** are trying to revive interest in Manzarek's 1974 solo oeuvre, "The Golden Scarab (A Rhythm Myth)," which drew liberally from Egyptian sources for its conceptual underpinnings.

With a number of U.S. cities already razed by rampant spinoffs from the Treasures of Tutankhamon exhibition's tour, the duo figure a musical tie-in may prove a lot more soothing than another t-shirt or coffee table death mask.

MISCELLANY: The county of Los Angeles has been sponsoring free concerts at Hollywood's John Anson Ford Theater for the past month or so. The gigs, which so far have featured talent like **Nick Gilder, Walter Egan, Head East, the Wha-Koo, John Kay, Lee Ritenour**, and **Auracle** (whose *Roxy* show last week was very impressive indeed),

(Continued on page 89)

## WEA Expands Training & Devel. Program

■ LOS ANGELES — WEA Corp. has announced plans to expand its training and development program for branch personnel. The program was outlined by **Russ Bach**, WEA vice president/management development, at the corporation's recent spring marketing meetings in Palm Springs.

In his speech to some seventy WEA management staffers, **Bach** described the development of the branch operation, stating that business volume has increased 132 percent over the past five years, necessitating the creation of additional management positions and the use of a complex and sophisticated computer system. **Larry Weiss**, WEA director of planning and development, is currently designing a system that will increase the Los Angeles computer capacity from two million transactions to four million annually.

"The phenomenal growth and increasing complexity of our business forced us to add new positions, functions and responsibilities; and, concurrently, we have had to expand our middle and top management executive staff," **Bach** said.

"Several branches have had to deal with unions. All branches have had to deal with EEOC," he continued. "The management of personnel has grown more complex since our beginning back in

1970. It now calls for knowledge of labor relations, government relations . . . legal requirements, new or unfamiliar terminology and the administration, supervision and management of new positions, functions and responsibilities."

In order to aid those in management positions, WEA started "management sessions" this spring, bringing the branch managers, sales managers and operations/comptrollers from both the New York and Philadelphia branches to Burbank for a week of "indoctrination." The next group scheduled for "future management training" and "skill level development" will be WEA marketing coordinators, field sales managers, account executives and regional black merchandisers. According to **Bach**: "Our plans are to get this program really rolling in full steam in 1979."

During the first two branch management sessions WEA inaugurated the "Human Resources Development Program." According to **Bach**, the program "provides for setting aside the time" for private sessions between an individual manager and a counselor, an experienced professional management consultant. The program is designed to help managers further their personal development and professional careers."

## Screen Gems-EMI Gala

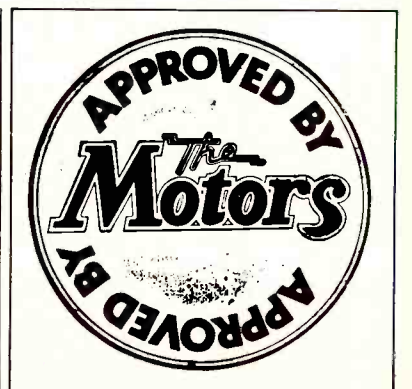


Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc. recently opened their new joint Hollywood offices and celebrated with a gala open house. Pictured from left: (standing) **Vince Perrone**, VP and general counsel; **Jack Rosner**, director of business affairs; **Paul Tannen**, vice president/Nashville; **Bhaskar Menon**, president and chief executive officer/Capitol Industries-EMI Inc.; **Ronnie Grakal**, talent acquisition rep; **Lester Sill**, president; and **Barry Kimmelman**, executive VP. (seated) **Kim Espy**, general professional manager/west coast; **Wayne Carson**, **Richard Supa** and **Mark James**, songwriters affiliated with the firm.

## Polygram Ups Jarman

■ NEW YORK — **Jack Kiernan**, vice president of sales for Polygram Distribution, Inc., has announced the promotion of **Ed Jarman** to eastern regional director.

As eastern regional director, Jarman will supervise all sales activity for Polygram Distribution branches located in New York, Philadelphia, Boston and Baltimore/Washington.





# PolyGram Tele

REF: R S O (A POLY

ON JUNE 4TH, IN NEW  
AILING WITH SATURDAY  
ONE AND ONLY MEDICAT

"GREASE".

THANK YOU, DOCTOR ST



# ogram No. 023

GRAM PARTNER)

YORK, A WORLD  
NIGHT FEVER GOT ITS  
ION:

IGWOOD.



# French Artists Scoring Big In U.K.

By PHILIP PALMER

■ LONDON — For quite some time now, the French record market has been several years behind the U.K. and its European counterparts, but in recent months a surprising number of French originated records have been breaking the U.K. charts beginning with "Black Is Black" by La Belle Epoque and more recently with "Singing In The Rain" by Sheila B. Devotion.

Now, the first French language disc for several years has smashed the U.K. lists and currently stands at number seven in the charts published in the music trade magazine *Record Business*. The song is "Ca Plane Pour Moi" by Plastic Bertrand, which has already been a major hit in several continental countries. The song is the first local language disc to reach the U.K. charts since Françoise Hardy back in the '60s with "Tous Les Garçons et Les Filles."

French rock music came to the fore via artists like Johnny Hallyday, Dick Rivers, Sylvie Vartan and Vince Taylor who all made versions of American and British rock tunes during the '60s. Also belonging to this era was a young French schoolgirl called Sheila who had a series of local hits, although it was not until she joined the Claude Carrere stable that she scored internationally with the disco version of "Singing In The Rain."

French record sales come sixth internationally, behind America, Japan, the Soviet Union, the U.K. and West Germany. It is estimated that in 1976 140 million recordings were sold on disc or cassette, five times as many as in 1960.

## Establishing U.K. Branch

Now one French company feels that the time is right to establish an office in London to handle promotion and to acquire local product for the French and international music markets. The company is Carrere Records, headed by Claude Carrere.

The U.K. operation is now in temporary premises within the Hansa Records offices in Bruton Street, and the first staff appointment is that of former ATV Music

promotion manager Oliver Smallman as director of promotion and artist development.

Carrere product is handled at present by EMI in the U.K. and current product includes a single by Clout called "Substitute" and a new Sheila B. Devotion disc.

Smallman told *Record World* that initially the operation would be kept fairly small, acting as a base for promotion of Carrere product issued in the U.K.

Carrere now joins the growing number of European record and music publishing firms like Ariola and Hansa which have seen fit to invade the British record industry.

## Entertainment Capital Names Emil Vice Pres.

■ NEW YORK — Jeff Tornberg, president of Entertainment Capital Corporation, has announced that the firm has appointed Jennie Emil vice president in charge of new projects. In that capacity, Emil will work on the coordination of all aspects of future activities for the record production, film production and music publishing company. Among her first undertakings are Jeff Fenholt (whose debut record, "I Need You," has just been released by Polydor) and the forthcoming film and novel, "Centerfold," slated for production at the end of 1978.

## Stones Concerts Set

■ NEW YORK — The Rolling Stones' Summer '78 concert tour, which includes seven major outdoor dates, will be followed by a quartet of concerts held at large indoor facilities in order to compensate for the large number of people who will want to see them. Included among these indoor facilities are: Florida's Civic Center Arena (June 10); Rupp Auditorium, Lexington, Kentucky (June 17); Civic Center, St. Paul, Minnesota (July 10); and the Sam Houston Auditorium, Houston, Texas (July 19).

The sites for this part of the tour were chosen in order to cover the broadest geographic curve possible in relation to the physical limits of the tour. A Stones' spokesman stated that the dates were meant to be as fair as possible to fans of the Stones.

Four of the Stones' outdoor dates were instant sellouts, including Philadelphia, Cleveland, Chicago and Anaheim, Calif. The remaining three are near sellout at this time, and are taking place at Rich Stadium, Buffalo (July 4); the Superdome, New Orleans (July 13); and Folsom Stadium, Boulder (July 16).

# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ SOMETHING SPECIAL: As incredible—nay, even mind-boggling—as it may seem, we're going to withhold comment on **Bruce Springsteen's** new album for a week and concentrate instead on a pair of important reissues that have come our way of late.

Following the death last month of **Bill Kenny**, we devoted the better part of a column to a recapitulation of his career and an assessment of the **Ink Spots'** (for whom Kenny sang lead) influence on popular music in general and on **Elvis Presley** in particular. The Ink Spots spawned a number of imitators, but their sound reigned until the **Ravens**, in the late '40s, used it as a launching pad for an equally distinctive style.

The emotional impact of much of the Ink Spots' material related directly to the pull of Kenny's plaintive falsetto tenor as it glided across the sensuous bass vocal stylings of **Orville "Hoppy" Jones**. The Ravens employed a similar combination of voices, but came from left field in using a bass vocalist, the awesomely talented **Jimmy Ricks**, in a lead role, with the falsetto tenor of **Maithe Marshall** supplying a sweet, light counterpoint. It was a devastating sound, as earthy as the Ink Spots' but far more swinging. In fact, as is proved by the earliest recordings of **Billy Ward and the Dominoes** and the **Drifters**, among others, the Ravens' music served as a springboard for the development of black r&b music in the '50s.

For years Ravens recordings have been virtually impossible to locate. Arista is to be given the tip of the hat for rectifying this sad situation by releasing, as Volume 3 in its Roots of Rock and Roll series on the Savoy label, "The Ravens: The Greatest Group Of Them All" (Savoy SJL 2227). The title is pretty much irrefutable. Although gems such as the gospel-like "A Simple Prayer" (in many respects the Ravens' finest moment) are conspicuous by their absence, 24 of this two-record set's 32 tracks were recorded originally for the National label, when the Ravens were at an artistic peak. Side four's eight songs are all previously unreleased ones that show the group in various stages of transition. Particularly noteworthy is the altogether stunning uptempo treatment of "Who's Sorry Now," which **Jack Sbarbari**, in his informative liner notes, quite correctly terms "a minor classic."

Classify "The Ravens: The Greatest Group Of Them All" under "I" for indispensable.

The second reissue that's impressed us is the Chiswick import "Link Wray" (CH 6), a collection of 14 tracks recorded by the original rock primitive for Swan Records in the late '50s and early '60s. Although there's nothing too startling here, even the most obscure numbers (e.g. "Cross Ties") have a certain animal charm, if you will, that is positively ingratiating, and which presages much of what has come down the pipe two decades later as punk rock. For that matter, Wray's early recordings prove him a father figure to many of the English guitarists who came of age in the '60s, not the least of them being **Pete Townshend** and **Jeff Beck**.

The song titles jump off the cover at you: "Ace of Spades," "Jack The Ripper," "I'm Branded," "The Shadow Knows," "Black Widow," "Scatter" and, of course, "Rumble." And what a caveman this guy is: the liner notes report that Wray recorded the original version of "Jack The Ripper" on a hotel staircase in order to get the right echo effect.

"Link Wray" then is both an invaluable historical document and good, clean fun. But where, we ask, did he get those tuning pegs?

KUDOS: If the New Yorker's recent profile of **Ahmet Ertegun** was also an impressive account of how the music industry has evolved from its crude beginnings into a \$3 billion a year industry, a piece by **John E. Cooney** in the Wall Street Journal of May 26 showed how sophisticated the industry has become in its marketing methods. Headlined "Success For Rock Band Is Hard-Driving Music, Theatrics—and Hype," the Cooney article examined the selling of Meat Loaf from the packaging of the act (appearance onstage, lighting, etc.) to CBS's multi-faceted marketing plan that has helped push sales above the 500,000 mark to the ongoing promotional effort that could boost the figure to 1.5 million.

Cooney's greatest feat, though, is in capturing the very human element involved here. While making clear how awesome the CBS machinery is when it's in high gear, Cooney stresses as well that aside from facts and figures—"market research"—the successful selling of Meat Loaf stemmed from (a) the very obvious appeal of the band's  
(Continued on page 43)









# **Bruce Springsteen.**

**“Prove It All Night”**  
3-10763

The single from the album  
**“Darkness on the Edge of Town.”**  
JC35318  
On Columbia Records and Tapes.  
Produced by Jon Landau and Bruce Springsteen.

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## **ATTENTION SEATTLE:**

### **THE RECORD WORLD RADIO/RETAIL SEMINAR SERIES IS COMING YOUR WAY JULY 8**

The Record World Radio/Retail Seminar Series, the most widely acclaimed and highly sought after forum of its kind, will be coming to your market soon. Don't miss the opportunity to be part of this innovative, informative and educational event.

For details, please contact Mike Vallone or Doree Berg at (212) 765-5020.



# THE RADIO MARKE

## Record World Suggested Mar

Based on airplay and sales in similar behavioral

### Stations:

#### RW I

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

#### RW II

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

#### RW III

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

### Tendency:

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

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

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

#### Last Week: This Week:

2	1	Andy Gibb
1	2	Wings
3	3	Mathis/Williams
6	4	Bonnie Tyler
9	5	Gerry Rafferty
8	6	Carly Simon
4	7	Chuck Mangione
5	8	John Travolta and Olivia Newton-John
7	9	Trammps
13	10	O'Jays
10	11	George Benson
11	12	Eddie Money
15	13	Meatloaf
17	14	Heatwave
16	15	Peter Brown
19	16	ABBA
18	17	Patti Smith
21	18	Bob Seger
20	19	Sweet
22	20	Michael Johnson
23	21	Barry Manilow (Even)
24	22	Billy Joel (Only The Good)
26	23	Seals & Crofts
LP	24	Barry Manilow (Copacabana)
27	25	Heart
28	26	Robert Palmer
Add	27	Rolling Stones
Add	28	Jefferson Starship
<b>Adds:</b> Donna Summer Bruce Springsteen Pablo Cruise		
<b>Extras:</b> Steve Martin Eruption Frankie Valli Eric Clapton		
<b>LPCuts:</b> Commodores (ThreeTimes The Lady)		
<b>Also Possible:</b> Steely Dan (FM) Genesis Walter Egan Barbra Streisand England Dan & John Ford Coley Cars Rod Stewart Celebration Chic		

#### Last Week: This Week:

1	1	Andy Gibb
5	2	Gerry Rafferty
2	3	John Travolta and Olivia Newton-John
4	4	Bonnie Tyler
9	5	O'Jays
8	6	Meatloaf
10	7	Carly Simon
3	8	Wings
6	9	Eddie Money
12	10	ABBA
13	11	Heatwave
17	12	Michael Johnson
24	13	Bob Seger
7	14	Mathis/Williams
15	15	Sweet
20	16	Barry Manilow (Even)
21	17	Seals & Crofts
19	18	Barry White
11	19	George Benson
22	20	Patti Smith
23	21	Paul Davis
16	22	Steely Dan
27	23	Donna Summer
25	24	Jimmy Buffett
28	25	Rod Stewart
29	26	Peter Brown
30	27	Eruption
31	28	Eric Clapton
Add	29	Rolling Stones
Add	30	Pablo Cruise
Ex	31	Walter Egan
<b>Adds:</b> Jefferson Starship Joe Walsh Billy Joel (Only)		
<b>Extras:</b> Atlanta Rhythm Section Barbra Streisand Genesis Dave Mason Frankie Valli Toby Beau		
<b>LPCuts:</b> None		
<b>Also Possible:</b> Rare Earth Dennis Roussos Billy Joe Royal Steely Dan (FM) Quincy Jones		

#### Last Week: This Week:

1	1	Andy Gibb
2	2	Wings
3	3	John Travolta and Olivia Newton-John
4	4	Bonnie Tyler
6	5	Eddie Money
7	6	Carly Simon
8	7	Gerry Rafferty
5	8	Chuck Mangione
9	9	Mathis/Williams
11	10	George Benson
12	11	Sweet
16	12	ABBA
17	13	Bob Seger
15	14	Steely Dan
19	15	Heatwave
18	16	Barry Manilow (Even)
14	17	Billy Joel (Movin')
21	18	Patti Smith
23	19	Meatloaf
Add	20	O'Jays
24	21	Peter Brown
25	22	Genesis
Add	23	Michael Johnson
20	24	Heart
<b>Adds:</b> Rolling Stones		
<b>Extras:</b> Steely Dan (FM) Seals & Crofts Jimmy Buffett Frankie Valli		
<b>LPCuts:</b> None		
<b>Also Possible:</b> Rod Stewart Celebration Linda Ronstadt Steve Martin Willie Nelson Journey Jackson Browne Barry Manilow (Copacabana)		

### Hottest:

#### Rock:

Barry Manilow (Copacabana)  
Joe Walsh

#### Adult:

Barbra Streisand

#### R&B Crossovers:

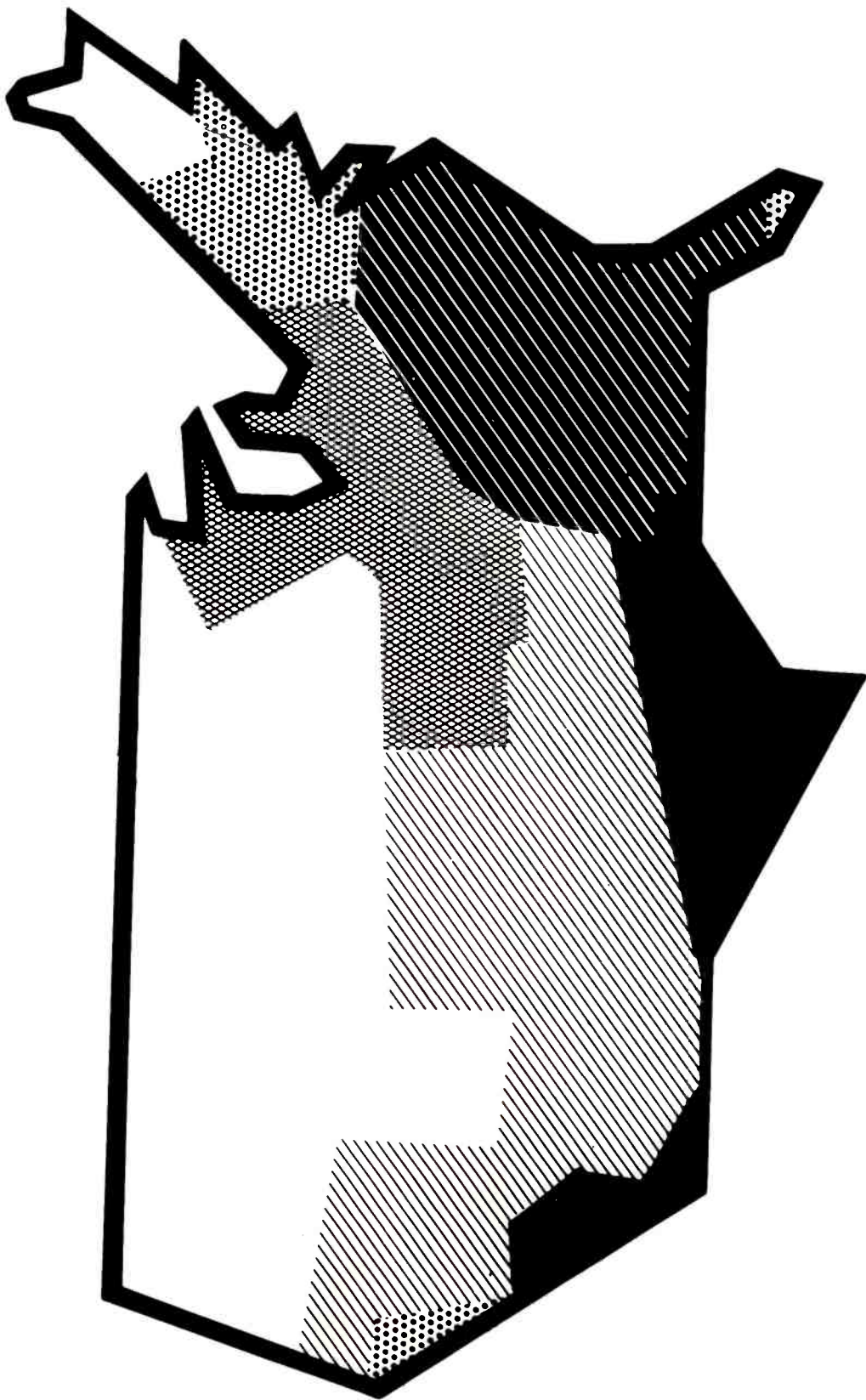
Quincy Jones



June 10, 1978  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists





# HOT ADDS

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

## Most Added Records at Major Markets:

Rolling Stones (Rolling Stones) .....	16
Bob Seger & The Silver Bullet Band (Capitol) .....	13
Michael Johnson (EMI-America) .....	11
ABBA (Atlantic) .....	10
Pablo Cruise (A&M) .....	10
Donna Summer (Casablanca) .....	9
Billy Joel (Only) (Columbia) .....	9

## Most Added Records at Secondary Markets:

Rolling Stones (Rolling Stones) .....	22
Jefferson Starship (Grunt) .....	14
Billy Joel (Only) (Columbia) .....	14
Pablo Cruise (A&M) .....	13
Walter Egan (Columbia) .....	11
Frankie Valli (RSO) .....	11
Rod Stewart (Warner Bros.) .....	10

## Most Added R&B:

Sylvia (Vibration) .....	8
Average White Band (Atlantic) .....	7
Ashford & Simpson (Warner Bros.) .....	5
Dramatics (ABC) .....	5
Teddy Pendergrass (Phila. Intl.) .....	5

## Most Added Country:

Ronnie Milsap (RCA) .....	69
Kenny Rogers (United Artists) .....	61
T. G. Sheppard (Warner Bros.) .....	33
Loretta Lynn (MCA) .....	26
Eddie Rabbitt (Elektra) .....	25
The Kendalls (Ovation) .....	23
Donna Fargo (Warner Bros.) .....	23
Janie Fricke (Columbia) .....	22
Mary K. Miller (Inergi) .....	22
Barbara Mandrell (ABC) .....	21

# AM ACTION

By CHRISTY WRIGHT

■ **Donna Summer** (Casablanca). Donna really came home this week with all sorts of radio station adds on the secondary and major levels. She also took large jumps on stations that were already playing the record. Adds this week were WQAM, WRKO, KFRC, WPGC, WHBQ, KSLQ, KRTH, 14ZYQ, WPRO-FM. Jumps were 18-10 Y100, HB-28 96X, HB-31 WPEZ, 29-22 WQXI, HB-40 WLAC, 31-23 WZZP, 21-19 WGCL, 33-26 WNOE, HB-25 KSTP, 28-23 WCAO, HB-20 WISE, 26-21 WBBQ, 27-23 WRFC, 31-22 WANS, HB-39 WBSR, HB-30 WGSV, 26-21 WAUG, 16-12 WAVZ, 34-29 WTIC-FM, 30-22 KNOE-FM, HB-29 KNDE.

**Rolling Stones** (Rolling Stones). One of the most added records in the past three weeks is taking

some nice jumps at stations and still filling in the holes with more adds this week. Looks very good. Adds are WZZP, WGCL, CKLW, WTIX, KLIF, WIFI, KFI, KAFY, KOFM, KNDE, WBSR, KCPX, KJRB, KFYZ, WSPT. Jumps are 14-12 99X, HB-25 13Q, HB-27 WPEZ, HB-28 WQXI, HB-29 Z93, 30-27 WMET, 29-27 WSAI, HB-36 WNOE, HB-28 KRBE, 24-19 94Q, HB-28 WBBQ, 35-33 WGLF, HB-30 WANS, HB-34 WFLB, 20-17 WAUG, HB-30 14ZYQ, 30-23 WPRO-FM, 26-24 WAVZ, 33-27 WTIC-FM, 38-36 K100, 22-17 KIIS-FM, HB-28 KLUE, 38-29 KTFX.

**Billy Joel** (Columbia). Joel's third single from a hit album is taking significant jumps wherever it is getting play. Adds this week are Z93, WLAC, WMAK, Q102, KLIF, KNUS, KAFY, KAAV, KOFM, WBBQ. Jumps are 5-3 99X, 16-8 13Q, 6-5 WZZP, 19-16 WIFI, HB-29 WCAO, 23-17 94Q, 40-33 KILT, 20-18 WZZD, 35-19 WPEZ, 16-14 WPGC, 31-28 WDRQ, 25-17 KSLQ, 24-17 KJR, 36-31 KRBE, 22-20 KRTH, 31-29 K100, 22-16 KTFX, 30-27 14ZYQ, HB-27 WISE, 23-20 WGLF, HB-29 WANS, 39-35 WBSR, HB-33

WGVS, 34-23 WFLB, HB-26 KKLS, 24-19 KCPX.

**Pablo Cruise** (A&M). This single started early in the secondary markets in the south and west and is now spreading over into the major markets. This is a hot contender for summer programming. Adds this week were 13Q, KFRC, WQXI, KSTP, KRBE, KLIF, KAFY, K100, KNOL-FM, KNDL, WGSV, KFYZ, KJRB, 14ZYQ. Moves are HB-40 KILT, 26-22 94Q, 40-32 KTFX, HB-32 WISE, HB-35 WGLF, HB-26 WHHY, 29-27 WAUG, 28-24 WSPT, HB-30 KCPX, and is on WMAK, WZUU, KING, KIIS-FM, KLUE, WBBQ, WRFC, WANS, WBSR, WFLB, KKLS, KKOAA.

**Barry Manilow** (Arista) "Copacabana." Before this single was released it broke out of the Miami market where it is already top 5 on the stations there. It was also added onto many stations before it came out. The excitement is very high on this record. The adds this week are 13Q, WRKO, WPGC, KSLQ, KXOK, KFI, KILT, WHHY. It is already on 96X, Y100, KFRC, KRTH, KNUS, WCOL, WEAQ, WGUY, BJ105, 14ZYQ, WPRO-FM, WAVZ, WSGN, WEFM, WBBF, KSPT.

**Joe Walsh** (Asylum) "Life's Been Good." You can find this song on two albums — one is the "FM" soundtrack and the other is "But Seriously Folks" by Walsh himself. This song debuted on the charts this week with many good adds all across the country. Adds are WGCL, WTIX, KRBE, KTLK, KING, KTFX, WHHY, WANS, WAUG, WBBQ, WFLB, and is already on WNBC, WZZP, WNOE, K100, KJRB, WGLF.



Pablo Cruise

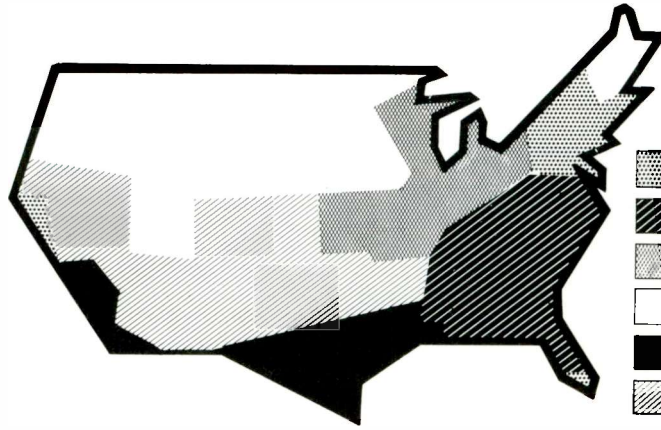


Joe Walsh



# 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 KFVR KGW KING KJR KJRB  
KKLS KKXL KKOA KLEO KSTP KTOQ  
KVOX

### RW V

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

### RW VI

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

## Tendency:

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

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

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

Last Week:	This Week:
1	1 Andy Gibb
4	2 Bonnie Tyler
5	3 Gerry Rafferty
2	4 Wings
3	5 John Travolta and Olivia Newton-John
6	6 Mathis/Williams
9	7 Carly Simon
8	8 Eddie Money
7	9 Billy Joel (Movin')
11	10 Michael Johnson
12	11 ABBA
15	12 Meatloaf
13	13 Steely Dan
14	14 Heart
16	15 Seals & Crofts
22	16 Bob Seger
18	17 Trammps
19	18 George Benson
21	19 Sweet
23	20 Patti Smith
24	21 Rod Stewart
Add	22 Billy Joel (Only)
Ex	23 Barry Manilow (Even)
Add	24 Frankie Valli
Ex	25 Jefferson Starship

**Adds:** Rolling Stones  
O'Jays  
Pablo Cruise

**Extras:** Jefferson Starship  
Barry Manilow (Copacabana)  
Steve Martin  
Steely Dan (FM)

**LPCuts:** None

**Also Possible:** Genesis  
Robert Palmer  
Eruption  
Joe Walsh

Last Week:	This Week:
1	1 Andy Gibb
2	2 Wings
4	3 Bonnie Tyler
5	4 Mathis/Williams
9	5 Gerry Rafferty
6	6 Eddie Money
3	7 John Travolta and Olivia Newton-John
7	8 Trammps
11	9 Carly Simon
12	10 Patti Smith
8	11 George Benson
13	12 Sweet
16	13 Peter Brown
14	14 Steely Dan
17	15 O'Jays
10	16 Chuck Mangione
19	17 ABBA
20	18 Bob Seger
21	19 Michael Johnson
22	20 Meatloaf
25	21 Heatwave
24	22 Genesis
Ex	23 Donna Summer
Ex	24 Billy Joel (Only)
AP	25 Jefferson Starship
Ex	26 Barry Manilow (Even)

**Adds:** Walter Egan  
Frankie Valli  
**Extras:** Seals & Crofts  
Bruce Springsteen  
Joe Walsh  
Steve Martin  
Kenny Rogers  
Eric Clapton  
Paul Davis

**LPCuts:** None

**Also Possible:** Rod Stewart  
Steely Dan (FM)  
Robert Palmer

Last Week:	This Week:
1	1 Andy Gibb
2	2 Wings
3	3 John Travolta and Olivia Newton-John
4	4 Eddie Money
5	5 Mathis/Williams
6	6 Bonnie Tyler
8	7 Gerry Rafferty
9	8 Carly Simon
13	9 ABBA
14	10 Michael Johnson
7	11 Atlanta Rhythm Section
16	12 Meatloaf
18	13 Bob Seger
15	14 Sweet
11	15 Player
12	16 George Benson
21	17 Patti Smith
19	18 Steely Dan
22	19 Seals & Crofts
23	20 Robert Palmer
24	21 Rod Stewart
25	22 O'Jays
10	23 Yvonne Elliman
26	24 Heart
Ex	25 Heatwave
Ex	26 Barry Manilow (Even)
Add	27 Rolling Stones

**Adds:** Billy Joel (Only)  
Atlanta Rhythm Section  
Frankie Valli

**Extras:** Genesis  
England Dan & John Ford Coley  
Toby Beau

**LPCuts:** None

**Also Possible:** Paul Davis  
KC & The Sunshine Band  
Steely Dan (FM)  
Walter Egan

## Hottest:

### Country Crossovers:

Kenny Rogers

### Teen:

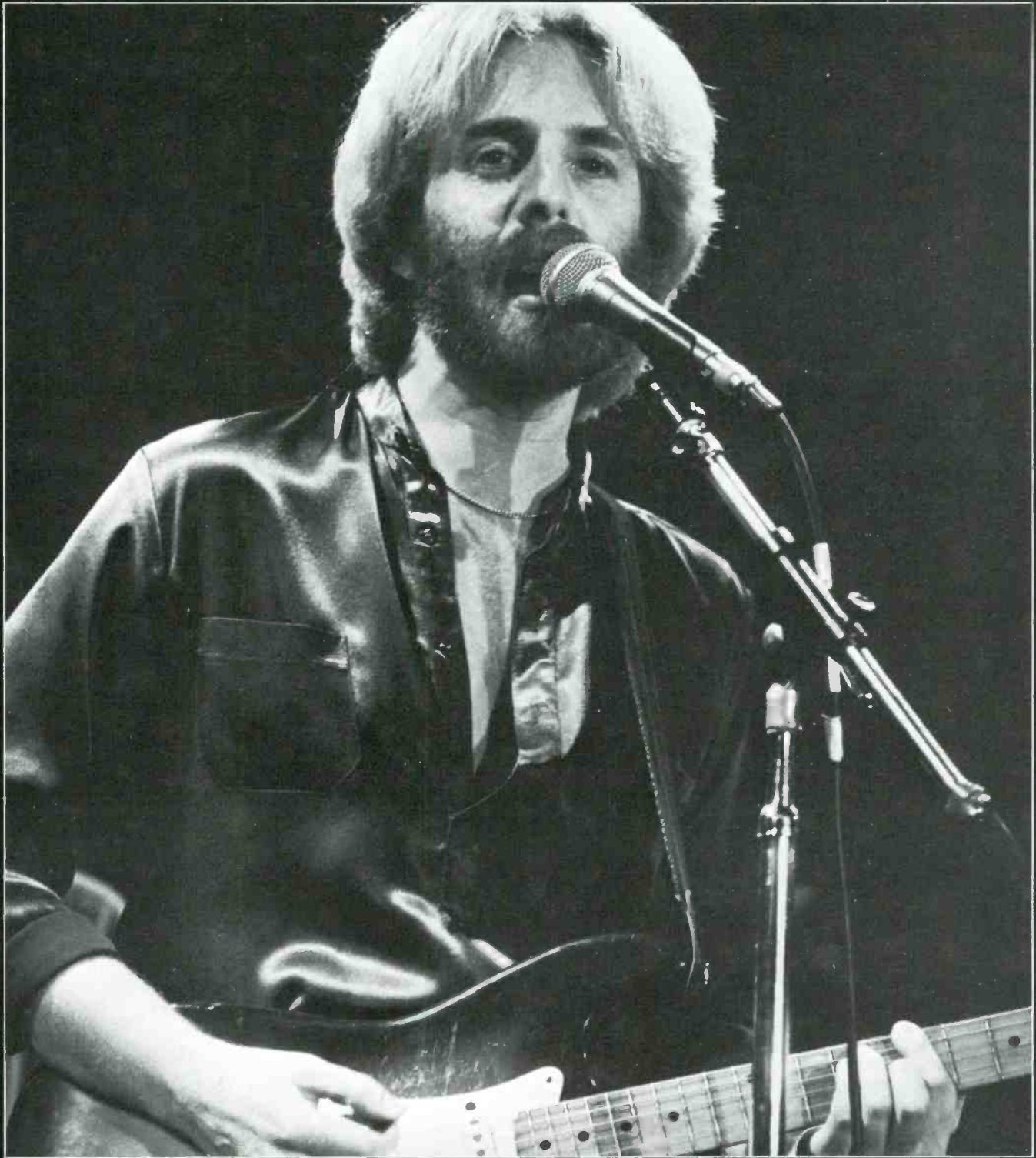
None

### LP Cuts:

Commodores (Three Times The Lady)



# ANDREW GOLD



HIS LATEST SINGLE, "NEVER LET HER SLIP AWAY" (E-45489)

WAS TOP 10 IN ENGLAND FOR 6 WEEKS  
AND IS FAST BECOMING A HIT HERE IN AMERICA  
FROM THE LP

ALL THIS AND HEAVEN TOO (6E-116)

PRODUCED BY ANDREW GOLD WITH BROCK WALSH  
ENGINEERED BY GREG LADANYI WITH DENNIS KIRK



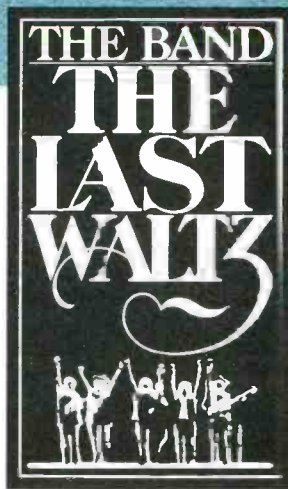
©1978 Elektra Asylum Records • A Warner Communications Co



Listen to

**The Band**

# “Out of the Blue”



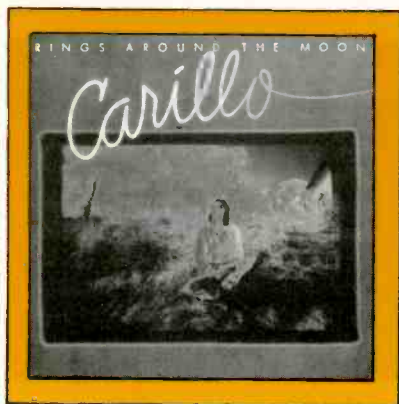
(WBS 8592)

*The Last Waltz's*  
first startling single.  
A brand new Band original.  
Written and produced  
by Robbie Robertson.  
Co-producers:  
Rob Fraboni and John Simon  
On Warner Bros. records





# RECORD WORLD ALBUM PICKS



**RINGS AROUND THE MOON**  
CARILLO—Atlantic SD 19176 (7.98)

The group is led by guitarist Frank Carillo who has played with Peter Frampton and fronted his own group, Doc Holliday. Carillo has an arresting, coarse vocal style which is applied to some exceptional tunes: "I Wanna Live Again," and "(Dallas) Queen Of the Paris Revue."



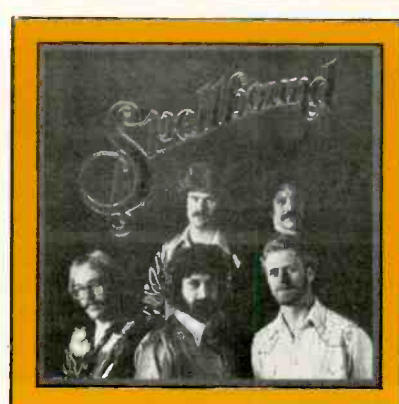
**ARABESQUE**  
JOHN KLEMMER—ABC 1068 (7.98)

Klemmer has been on the verge of massive crossover success much like Chuck Mangione is enjoying, with his past several albums. His deft instrumental work should continue to win over new fans with tracks such as "Paradise," "Desire," "Arabesque" and "Love Affair."



**TOGETHERNESS**  
LTD—A&M SP 4705 (7.98)

The group's second album produced by Bobby Martin should boost them to the level of one of the premier crossover r&b acts in the country. Whereas their last lp lacked a strong follow-up to their hit, the material here is consistent with at least four potential singles.



**SPELLBOUND**  
EMI America SW 17001 (7.98)

The group fronted by former Kingfish member Barry Flast marks the label's first album release. A country influence pervades the material which maintains a consistent quality. Smooth harmonies are the group's calling card on songs like "Just Not A Fool" and "The Eyes Of Mary."

**THREE'S A CROWD**  
TARNEY/SPENCER BAND—A&M SP 4692 (7.98)



The British duo's first domestically released album is an exceptional display of their songwriting abilities with a sound not unlike Gerry Rafferty. After being heard on numerous lps they have at last applied their craft to their own album.

**BLACK AND WHITE**  
THE STRANGLERS—A&M SP 4706 (7.98)



The group has quickly risen to the top of the new wave in the U.K. and this third lp by the quartet is their best yet. Musicianship is stronger as is the material (which is typically diabolical sounding) but this time it should attract some airplay.

**SUITE LADY**  
GAP MANGIONE—A&M SP-4694 (7.98)



It seems that there is another Mangione on the horizon of stardom. Gap's album produced by Larry Carlton is without a doubt his best to date. The feel here is Crusaders-funk, highlighted by Mangione's exceptional keyboard work.

**POWERAGE**  
AC/DC—Atlantic SD 19180 (7.98)



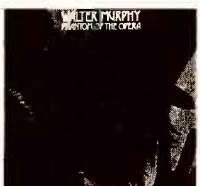
Australia's high voltage quintet remains unrelenting in its approach. Songs like "Kicked In the Teeth," "Rock and Roll Damnation" and "Gimme A Bullet" are indicative, but this time the group should find some more receptive ears.

**THREE MILES HIGH**  
MASS PRODUCTION—Cotillion SD 5205 (Atlantic) (7.98)



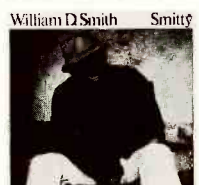
The group's third album should significantly increase their presence on the airwaves and in the discos. Strains of B.T. Express, Brass Construction and AWB are in evidence in the group's playing and vocal interplay.

**PHANTOM OF THE OPERA**  
WALTER MURPHY—Private Stock PS 7010 (7.98)



The man who hit the charts with his disco treatments of familiar classical themes has returned with a concept work. The songs are not as overtly disco here, but several tracks, notably "Dance Your Face Off" have that groove.

**SMITTY**  
WILLIAM D. SMITH—A&M SP-4693 (7.98)



An impressive debut album featuring Smitty on piano and lead vocals backed by The Muscle Shoals Horns, and a fantastic rhythm section. The music is warm and happy throughout.

**THE COMING OF MOSES**  
MOSE DAVIS—Pure Silk PS1001 (7.98)



Mose Davis, former keyboard player for the avant-garde funk group The Counts, is back on the scene again. This time the music is a fusion of latin, funk and jazz, with the title cut a sure winner.

**SUMMERTIME GROOVE**  
BOHANNON—Mercury SRM-1-3728 (7.98)



If dancing is your thing, then Bohannon's groove is made for you. This album celebrates the triumphant return of one of the disco/funk kings of the early seventies. Powerful rhythm and scorching guitars should have people dancing in the street all summer.

**STRUCK DOWN**  
YESTERDAY AND TODAY—London PS 711 (7.98)



These San Franciscan rockers play with a vengeance. The group is completely self-contained save for a guest vocal from Cherie Currie. Hard rockers and heavy metal enthusiasts should delight to "I'm Lost" and "Struck Down."

**ROSETTA STONE**  
Private Stock PS 7011 (7.98)



The group is led by former Bay City Roller Ian Mitchell which is not surprising after hearing the sound. The group is aiming for the pre-teen audience with their versions of "You Really Got Me," and "Sunshine Of Your Love."

**BOBBI HUMPHREY**  
BOBBI HUMPHREY—Epic 35338 (7.98)



This Ralph MacDonald production opens up an excellent avenue for this talented artist. Assisted by the cream of the N.Y. studio scene, Bobbi explores many musical styles from latin to funk. Stevie Wonder is featured on "Home Made Jam."  
(Continued on page 43)



## Radio Replay

By NEIL McINTYRE



■ I'm considering throwing my own convention. Since I've learned how to write my name on paper it's only fitting that I invite the music and radio industry that I try to keep informed to a location of my choice. So that all of you have fair warning of this prestigious event here are the dates, so make note: Dec. 24th and 25th, with rain dates of Dec. 31st and Jan. 1st. This outdoor convention of the industry's most famous will be held in the Orange Room of the Hotel Julius on the lovely island of Madagascar right off the coast, the coast of Africa that is. At this moment the agenda is not set but some of the discussions will center around the developing of instant cutouts for the music people and for radio and talks about staying on the air when your ratings are so low that a guy with a C.B. unit is beating you in the metro area. What about travel arrangements? I've thought of everything to make you comfortable including a chartered tramp steamer with some indoor accommodations, and when you get there you'll be entertained in fine style with a very special appearance by Steve and Idi Amin. I think I've told you enough; I know you'll all want to be there for the first annual McIntyre convention. I'll be taking reservations as soon as my 800 number is installed in Madagascar.

**WHAT'S NEWS:** At popular music stations in general, news and its content has undergone a change in a new direction. This change occurs in the style of the newscaster, who was usually a man with a deep, booming voice whose approach to delivering the news was very straight. Now the newscasters sometimes sound like the people sound, with voice quality not being as important as the personality that is projected by the selection of stories that are read. The kicker story, which used to be that weird, off beat, sometimes funny story at the end of a newscast is now often found at the beginning as an attention getter, or used to break up local news that might be putting the audience to sleep. The all-news stations have a format that needs to be fed 24 hours a day; when music radio has its news they can only touch on the highlights in the news, and have to keep in mind that they are part of the overall music-formatted station. The news that they choose must be interesting and this has resulted in the use of more soft news items and feature material, and a better selection of hard news copy.

Radio research shows that listeners in the morning have quite an appetite for information and it's good that radio news is able to hold the attention of the audience with news items that are interesting and project the personalities in the news, not just the stories. The number of women now broadcasting the news is another sign of the change, giving personality in delivery, and expanding on stories from a female point of view. Many of the new breed of women newscasters are excellent writers and try to explore the human element in the news with good interviews and writing that's easy for the mass audience to understand in a short period of time. News sometimes is just reports of events that have happened in a

(Continued on page 29)



## Simmons Exits PD Post

By SAM SUTHERLAND

■ SAN FRANCISCO—Bonnie Simmons has resigned her post as music director of KSAN-FM. A nine-year veteran of the station, Simmons' four year tenure as PD was the longest of any programmer in the ten year history of the station; her decision, however, will not affect her daily midday shift as one of the station's air

(Continued on page 42)

## Radio Review

### PH's 'Words and Music' Scores

By NEIL McINTYRE

(To better serve the needs of program directors and the radio industry, Record World is presenting a series of reviews by radio director Neil McIntyre of available syndicated programs. The following is the second in this series.)

Into their second year, the PH Factor has been producing a program feature that is available in two parts, called "Words and Music." This program can be run as a one hour show, featuring music and interviews with contemporary artists, or as a four to five minute feature using specific songs tied into the interview material, to be showcased within the body of local station programming. The "Words and Music" feature programs include a large selection of artists, with over 260 programs available in the current library. Those stations that would like to play the oldies with a fresh approach utilizing the artists' own words about what they have written or performed will enjoy "Words and Music." The contents of the features are interesting—in a short period of time the listener gets involved in the artist's music with knowledge of not only the melodies but also something about the person who interprets them.

The one hour version of "Words and Music" gives the listener a chance to really get to know the artists and the music that's made them famous. Dave Prince conducts the interviews and has the ability to relax the guest, bringing out some of the interesting memories of the performers, from their beginnings to their overall view of life in the entertainment business. Prince isn't responsible alone, his partner Jim Hampton is involved in the production elements of the programs and helps to give the shows a good pace and balance of "Words and Music." For more information contact the PH Factor at (213) 467-5111 or write to 6255 Sunset Blvd., Suite 1006, Hollywood, California 90028.



"Guys, I know we played 'Beth,' but . . ."



## BRE Conference A Soundingboard For Needs of Black Radio Community

By MIKE FALCON

■ LOS ANGELES—The 1978 Black Radio Exclusive Conference, held May 25 through 28 at Los Angeles' Biltmore Hotel, proved an elastic exercise for the divergent elements of the Black radio community who attended the stormy sessions. The underlying friction between programmers who freely used white crossover artists and those who were principally oriented towards the specific and specialized needs of the Black community at times overpowered the goals of even the topics listed.

However, in spite of these shortcomings, the BRE Conference did manage to succeed in serving as a soundingboard in which all aspects of the Black radio community traded ideas on a number of topics. That both the panelists and the audience sometimes departed markedly from the agenda topics might be viewed simply as a flexible approach in which BRE allowed the needs of the Black radio community to surface and be expressed as the occasion arose,

rather than follow the pattern.

The opening panel on Thursday (May 24) dealt with "Why We Can't Wait (Which Way Is Up)," and focused on what can be done to assure the future survival of Black music. It was here that the general tone of the convene was established, and the panelists tended to agree that the future of Black music was dependent, in large part, upon the Black programmers who could either assist in developing Black artists, relying on basic gut-level ear-oriented analysis, or harm the cause of Black music by ignoring the threat of crossover music. According to Bill Heywood of Mercury Records, white crossover records are a threat to the Black musical community in that some record manufacturers take traditionally Black-oriented numbers, record non-Black artists doing these tunes, and then attempt to push these selections to Black radio stations. Often the result is that Black artists get bumped  
(Continued on page 90)

## Radio Replay *(Continued from page 28)*

24 hour span; to be able to inform the public you have to get their attention. News in the past would hit you over the head with a story, now you can be informed and entertained at the same time. It's a good thing that the change has happened both for radio and for the future of radio news.

**RECORD WORLD RECORD:** We have a new leader with the most call letters. He is none other than **Tom Clay** of the city of angels with 37 stations to his credit. Does Tom hold the record with only 37 call letters? If you have more send them in.

**DREAM TEAM ENTRIES . . .** **Jon Scott** of ABC Records submitted the following team of favorites... 6 a.m.-10 a.m. **Charlie Kendall** WBCN/Boston; 10 a.m.-2 p.m. **Shadoe Stevens**; 2 p.m.-6 p.m. **Steven Clean** WMMR/Philadelphia; 6 p.m.-10 p.m. **Jimmie Rabbit** formerly KROQ/Los Angeles; 10 p.m.-2 a.m. **Mary (the Burner) Turner** KMET/Los Angeles; 2 a.m.-6 a.m. **The Young Marquee** KROQ/Los Angeles. From the heartland of the midwest we have an entry by a Cleveland, Ohio man, that has listened to a lot of radio, independent promotion man **Perry Stevens** known to some in the field of art as **Perzo Stevenso**. 6 a.m.-10 a.m. **Bill Gorden** WBBG/Cleveland; 10 a.m.-2 p.m. **Joe Finan** WHK/Cleveland; 2 p.m.-6 p.m. **Johnny Holliday** WJMD/Washington, D.C.; and **Bill Randle** WBBG/Cleveland; 6 p.m.-10 p.m. **Joey Reynolds**; 10 p.m.-2 a.m. **Dick (Wild Child) Kemp**; 2 a.m.-6 a.m. **Party Pat Fitzgerald**.

**MIDDLE OF THE ROAD DREAM TEAM . . .** A very difficult team to pick since there are countless morning personalities that I could list. Here is my MOR dream team; let me know what yours is: 6 a.m.-10 a.m. **Reg Cordic**, **Big Wilson**, **Jack Bogut**, **J.P. McCarthy**; 10 a.m.-2 p.m. **Terry McGovern**, **Dave (the brave little) Prince**; 2 p.m.-6 p.m. **Gary Owens**, **Gene Klaven**, and the late **Pete Myers**; 6 p.m.-10 p.m. **Jim Horne**, **Ernie (the Big E) Anderson**. 10 p.m.-2 a.m. **Warren Pierce**; 2 a.m.-6 a.m. **Dick Summer**; if you have a favorite MOR dream team of air personalities send your list to RW, 1700 Broadway, N.Y.C. 10019.  
(Continued on page 102)

# They're So Fine!

*Kristy & Jimmy*

M C N I C H O L

# "He's So Fine"

PB-11271

Their current hot single.

**RCA**  
Records





# RECORD WORLD DISCO

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

■ **RECOMMENDED ALBUMS:** The most joyously upbeat new cut this week comes off of the second **Teddy Pendergrass** album, "Life Is a Song Worth Singing" (Philadelphia International). The song, "Only You" (5:05), is **Gamble & Huff** at their best: an uncomplicated, no-nonsense production (with arrangement by **Dexter Wansel**) so tight and perfectly polished that it knocks you out without upstaging the singer. Of course it would be hard to really overshadow Pendergrass—his vocals have a kind of rough warmth that takes over the material almost effortlessly; the combination of gritty sexual energy and romantic tenderness brings out the best in even the most mundane lyrics (unfortunately, however, there's not much he can do with something as trite as "Get Up, Get Down, Get Funky, Get Loose," a throwaway party song included here). "Only You" is one of those irresistible Philly pump records that gets under your skin immediately and with Pendergrass, the more you get, the more you want (like how about a longer disco disc version?). Also immensely appealing: the **Thom Bell/Linda Creed** title song, previously recorded by **Johnny Mathis** and still a gorgeous laid-back groove cut with the added spark of Teddy's gripping vocals... Because the new **Munich Machine** album (on Casablanca) lacks a spectacular, extended production number like "Get on the Funk Train," it takes some getting used to. Producers **Giorgio Moroder** and **Pete Bellotte** have overturned our expectations with a collection of shorter cuts (three to a side), nearly all of them vocals by a not particularly exciting woman named **Chris Bennett** who sounds like a harsher version of **Penny McLean**; the result suggests what might have happened if Moroder and Bellotte

had teamed up with the old **Silver Convention**. The title track, the inevitable disco version of **Procol Harum's** "A Whiter Shade of Pale" (6:20), is given a sparkling synthesizer treatment but sinks under Bennett's vocals and the relentless over-articulation of the original nonsense lyrics. More successful are two less pretentious cuts called "It's for You" (5:13) and "Love Fever" (4:36) that strike a nice balance between bubbly synthesizer, terrific sheets of brass (and occasional striking solos) and the hard vocals. Both songs have a sharp cutting edge sweetened by strings that makes them highly effective dance  
(Continued on page 89)

## Disco File Top 20

JUNE 10, 1978

- 1. AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO/SEVILLA NIGHTS/TGIF**  
SOUNDTRACK—Casablanca (lp cuts)
- 2. GOT TO HAVE LOVING/STANDING IN THE RAIN**  
DON RAY—Polydor (lp cuts)
- 3. COME ON DANCE, DANCE**  
SATURDAY NIGHT BAND—Prelude (lp cut)
- 4. RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**  
LINDA CLIFFORD—Curton (lp cut/disco disc)
- 5. ROUGH DIAMOND/TOUCH MY HEART**  
MADLEEN KANE—Warner Bros. (disco disc)
- 6. BOOGIE OOGIE OOGIE**  
A TASTE OF HONEY—Capitol (disco disc)
- 7. COME INTO MY HEART/LOVE'S COMING**  
USA—European Connection—Marlin (lp medleys)
- 8. SPEND THE NIGHT WITH ME/MISSION TO VENUS**  
SILVER CONVENTION—Midsong (disco disc)

- 9. I LOVE AMERICA/WHERE IS MY WOMAN**  
PATRICK JUVET—Casablanca (lp cuts)
- 10. HOW MUCH, HOW MUCH I LOVE YOU**  
LOVE & KISSES—Casablanca (lp cut)
- 11. YOU AND I**  
RICK JAMES—Gordy (disco disc)
- 12. TOUCH ME ON MY HOT SPOT/DON'T**  
SATURDAY NIGHT BAND—Prelude (lp cuts)
- 13. GARDEN OF LOVE/BODY AND SOUL**  
DON RAY—Polydor (lp cuts)
- 14. BOOGIE TO THE TOP**  
IDRIS MUHAMMAD—Kudu (lp cut)
- 15. OH HAPPY DAY/TO MY FATHER'S HOUSE/GETTIN' THE SPIRIT**  
ROBERTA KELLY—Casablanca (lp cuts)
- 16. RIO DE JANEIRO**  
GARY CRISS—Salsoul (disco disc)
- 17. VOYAGE**  
Marlin (entire lp)
- 18. KEY WEST/MACHO MAN/I AM WHAT I AM**  
VILLAGE PEOPLE—Casablanca (lp cuts)
- 19. LET YOURSELF GO**  
T CONNECTION—TK (disco disc)
- 20. NOBODY BUT YOU/BACK TO MUSIC**  
THEO VANESS—CBS (import lp cuts)

# DISCOTHEQUE HIT PARADE

## CELEBRATION/BOSTON

DJ: Joseph Iantosca  
**BOOGIE OOGIE OOGIE**—A Taste of Honey—Capitol (disco disc)  
**COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT**—Saturday Night Band—Prelude (lp cuts)  
**CONFESSIONS/I'LL WAKE UP SCREAMING/LET THEM DANCE**—D.C. LaRue—Casablanca (lp cuts)  
**DO OR DIE**—Grace Jones—Island (disco disc, not yet available)  
**I LOVE AMERICA/WHERE IS MY WOMAN**—Patrick Juvet—Casablanca (lp cuts)  
**LAST DANCE/TGIF/SEVILLA NIGHTS/AFTER DARK**—"TGIF" Soundtrack—Casablanca (lp cuts)  
**MISSION TO VENUS/SPEND THE NIGHT WITH ME**—Silver Convention—Midsong (disco disc)  
**ROUGH DIAMOND/TOUCH MY HEART**—Madleen Kane—Warner Bros. (disco disc)  
**VOYAGE**—Marlin (entire lp)  
**WHISTLE BUMP**—Deodato—Warner Bros. (disco disc)

(Listings are in alphabetical order, by title)

## 4141/NEW ORLEANS

DJ: AJ Paaz  
**AFTER DARK/TAKE IT TO THE ZOO/TGIF/LAST DANCE/WITH YOUR LOVE**—"TGIF" Soundtrack—Casablanca (lp cuts)  
**AT THE DISCOTHEQUE/VENUS/LIGHT MY FIRE**—Lipstique—Tom n' Jerry (lp cut/medley)  
**BOOGIE OOGIE OOGIE**—A Taste of Honey—Capitol (disco disc)  
**BOOGIE TO THE TOP**—Idris Muhammad—Kudu (lp cut)  
**COME ON DANCE, DANCE**—Saturday Night Band—Prelude (lp cut)  
**FLIGHT FROM VERSAILLES/THE GRAND TOUR**—Grand Tour—Butterfly (disco disc)  
**HOW MUCH, HOW MUCH I LOVE YOU**—Love & Kisses—Casablanca (lp cut)  
**LET THEM DANCE**—D.C. LaRue—Casablanca (lp cut)  
**SPEND THE NIGHT WITH ME/MISSION TO VENUS/LOVE IN A SLEEPER**—Silver Convention—Midsong (disco disc/lp cut)  
**STANDING IN THE RAIN/GOT TO HAVE LOVING**—Don Ray—Polydor (lp cuts)

## I-BEAM/SAN FRANCISCO

DJ: Tim Rivers  
**BOOGIE OOGIE OOGIE**—A Taste of Honey—Capitol (disco disc)  
**BOOGIE TO THE TOP**—Idris Muhammad—Kudu (lp cut)  
**COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT**—Saturday Night Band—Prelude (lp cuts)  
**COME ON DOWN BOOGIE PEOPLE**—David Williams—AVI (disco disc)  
**GET OFF/TENA'S SONG**—Foxy—TK (disco disc)  
**L.O.V.E. GOT A HOLD ON ME**—Demis Roussos—Mercury (disco disc)  
**MIDNIGHT MADNESS/GOT TO HAVE LOVING/STANDING IN THE RAIN**—Don Ray—Polydor (lp cuts)  
**ROUGH DIAMOND/TOUCH MY HEART**—Madleen Kane—Warner Bros. (disco disc)  
**WAR DANCE**—Kebekelektrik—Salsoul (lp cut)  
**YOU AND I**—Rick James—Gordy (disco disc)

## THE RAFTERS/SARATOGA SPRINGS, NY

DJ: Tom Lewis  
**BOOGIE OOGIE OOGIE**—A Taste of Honey—Capitol (disco disc)  
**COPACABANA**—Barry Manilow—Arista (disco disc)  
**DANCE ALL OVER THE WORLD/BUMPSIE'S WHIPPING CREAM**—T.C. James & the First-O-Funk (import disco disc)  
**GOT TO HAVE LOVING/BODY AND SOUL/STANDING IN THE RAIN**—Don Ray—Polydor (lp cuts)  
**HOT SHOT**—Karen Young—West End (disco disc)  
**I LOVE AMERICA/WHERE IS MY WOMAN**—Patrick Juvet—Casablanca (lp cuts)  
**LAST DANCE/AFTER DARK/TAKE IT TO THE ZOO/TGIF/LIVIN', LOVIN', GIVIN'/WITH YOUR LOVE**—"TGIF" Soundtrack—Casablanca (lp cuts)  
**LOCO-MOTIVE**—Passport—Atlantic (disco disc)  
**LOVE FEVER/IT'S FOR YOU/A WHITER SHADE OF PALE**—Munich Machine—Casablanca (lp cuts)  
**MELLOW LOVIN'**—Judy Cheeks—Salsoul (disco disc)



# This Summer's Winner

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Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS inc.



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**What the PTA  
doesn't condone....**

**What society  
won't tolerate....**

**is approved  
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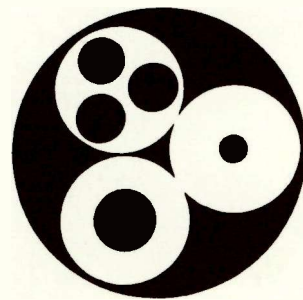
It is worthy of your approval.

**"Approved By The Motors."**

JZ 35348

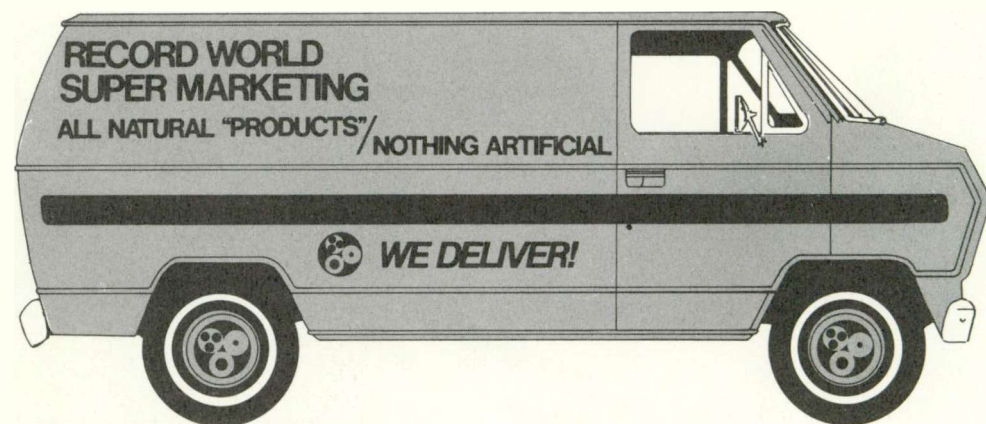
The Motors' new album accepts rock without morals.

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# Bruce Springsteen Returns, Triumphant In Philly

By DAVID McGEE

■ PHILADELPHIA — Clarence Clemons stood alone on a platform erected in front of the stage at the Spectrum, wailing away on an instrumental that opened the second half of Bruce Springsteen's (Col) Friday night (26) concert here. Springsteen was himself standing off to one side of a microphone, strumming his guitar, admiring Clemons' work. As the song progressed, Springsteen directed his attention to the sellout audience. He looked across the orchestra seats, checked out the loge, strained to see the third tier. When he looked back at the orchestra there occurred one of those rare moments when all one needs to know about an artist is written on his face; when words are useless, at best. Here was a genius of a rock artist in full glory, in complete command of the capacity crowd (something Lloyd Free has never accomplished while playing the same venue) and telling us by his expression that if he was a bit awed at the sheer number of people on hand, he was also up to the challenge; ready to deliver what was fast turning into the ultimate rock concert. The look on his face was one of complete confidence, utter contentment.

Which is not meant to imply that Springsteen took anything for granted. Three years following the release of "Born To Run" and his subsequent appearance on the covers of Time and Newsweek; a year and one month after his last live appearance (New Year's Eve with the Asbury Jukes does not count); and almost a month to the day he entered the studio to record "Darkness On The Edge Of Town," Springsteen has returned with a show so overwhelming in all its facets that it reduces everything else around it in the world of rock music to child's play. From the brutally subtle power of his material (both old and new) to the exquisite lighting to the quality of the sound to Springsteen's personal charisma, this is what a rock and roll concert was meant to be.

One key question—would the cavernous Spectrum drain the drama from Springsteen's live show?—was answered immediately with a resounding no when the band hit the stage and blasted into what may well be Springsteen's most brilliant song, "Badlands." Cool in shades and a three-piece outfit of jeans, jacket and vest, with a black snake of a tie peeking out from the collar of his white shirt, Spring-

steen leaned into the microphone, clutching it with both hands and spitting out the lyrics with a vengeance until he reached the final, and crucial, verse: "For the ones who had a notion/a notion deep inside/that it ain't no sin/to be glad you're alive," which he sang clearly and carefully, as if to point up the import of the words. By this time the audience was in a state of frenzy that would never subside, and the Spectrum seemed no larger than the Bottom Line.

And so it went throughout the shows Friday and Saturday night. When Springsteen wasn't drawing in the crowd with the urgency of his singing, he was doing it with his altogether remarkable guitar playing. Heretofore he had only hinted at his prowess as a guitarist and often had, like Elvis Presley, used the instrument as nothing more than a prop onstage, leaving the lead chores in the capable hands of Miami Steve Van Zandt. Now, however, Van Zandt, while still the vital cog in the E Street Band, is for all intents and purposes a

## MCA To Release 'Jaws 2' Soundtrack

■ LOS ANGELES—Mike Maitland, president of MCA has announced the June 16 release of the soundtrack from the motion picture, "Jaws 2." All compositions on the lps were written and conducted by John Williams.

The soundtrack will be launched with an extensive merchandising campaign based on the theme: "Just when you thought it was safe to go back into the water," and will be backed by a display of a shark's gaping jaws which will be utilized in over 1500 stores. Radio and national TV advertising is scheduled to coincide with the opening of the film.

rhythm guitarist; Springsteen busies himself with some of the sweetest guitar playing imaginable: lines as lilting and spiritual as Eric Clapton's or as soul-shaking and electrifying as Jimi Hendrix'.

### Weinberg Impressive

The E Street Band, naturally enough for having been inactive for so long, plays as if each song will be its last. Bassist Garry Tallent and drummer Max Weinberg are as good as any rhythm section around (Weinberg is particularly impressive on this tour because so much is demanded of him. Springsteen's new songs are essentially guitar and drum compositions requiring of Weinberg a great deal in the way of energy and technical adroitness in order to accommodate rapidly changing textures); Roy Bittan is still the most underrated pianist in rock music. And perhaps because the sound system is so sensitive that one hears every instrument clearly, organist Dan Federici is in

(Continued on page 83)

## CBS Names Hansen Branch Admin. Dir.

■ NEW YORK—Paul Smith, vice president, marketing branch distribution, CBS Records, has announced the appointment of Ernie Hansen to the newly created position of director, branch administration, CBS Records.

In his new position, Hansen will be responsible for the overall administrative function as it relates to both the national sales department and branch operations. Reporting directly to Hansen will be the director of operations, director, sales services, the associate director, sales administration, the associate director, marketing administration, and the manager, broadcast services.

## Radio Promo Set For New Moody Blues LP

■ NEW YORK — The world premiere of "Octave," the brand new Moody Blues album, is scheduled to air on Saturday, June 10, at 9:00 p.m. (EST). The hour-long program debuting the first all-new Moody Blues studio lp in six years will run on an estimated 500 radio stations across the United States. Among the stations participating in the playback are 99X in New York, KHJ in Los Angeles, WLS in Chicago, WYSP in Philadelphia, KRBE in Dallas, and DC-101 in Washington, D.C.

Each station involved in this complete radio promotion will be supplied with a produced one-hour program based on "Octave," and a set of ten and thirty-second promo spots, which will be aired during the week prior to the playback.

The world premiere was organized by London Records national promotion director Bob Paiva. Any stations wishing to participate in the program should direct their requests to Paiva at the following specially installed toll-free numbers. Outside of New York state, call (800) 221-7934; in New York, the number is (800) 522-9002; London's New York City number is (212) 675-6060.

## ABC Promotes Kusher

LOS ANGELES—Herb Wood, director of creative services, ABC Records, has announced the appointment of Stuart Kusher to the position of creative director.

In addition, Kathe Schreyer, who joined ABC in Sept., 1977, has been appointed to the position of production coordinator.

## Seeger Goes Platinum

■ LOS ANGELES — "Stranger In Town," the new album by Bob Seeger and the Silver Bullet Band, has been certified platinum by the RIAA.

## F/P/M Hosts Sales & Promo Meetings



Shown at the recent Fantasy/Prestige/Milestone sales and promotion meetings: (left photo, from left) marketing director Phil Jones with Fantasy president Ralph Kaffel; (right photo) Bob Ursery, national promotion director/black music; Nancy Levin, national promotion associate; Ray Townley, midwest sales; Franci Pearlman, west coast promotion, and Alan Lott, Fantasy/WMOT promotion.



# RECORD WORLD SINGLE PICKS

**ELVIS COSTELLO**—  
Columbia 3-10762



**THIS YEAR'S GIRL**  
(prod. by Nick Lowe)  
(writer: Costello)  
(Plangent Visions,  
ASCAP) (3:08)

Costello's blend of sarcasm and idealism has already won him a large album-rock audience, and this single, with its kicking drums and roller-rink organ, may do the same for him with pop stations. It's one of the best r&r singles of the year.

**WALTER MURPHY**—  
Private Stock 197



**THE MUSIC WILL NOT  
END** (prod. by Walter  
Murphy & Eddie  
Leonetti) (writers:  
Murphy-Pistilli) (RFT,  
BMI/Thomas J.  
Valentino, ASCAP)

Murphy again uses a classical theme here, with rather lofty pop lyrics added. B.G. Gibson, the vocalist, does his job well, and should bring the song to a wide audience, while Murphy's way with keyboards and orchestra is still his chief strength.

**CAROLE KING**—Capitol/  
Avatar 4593



**MAIN STREET  
SATURDAY NIGHT** (prod.  
by Carole King & Norm  
Kinney) (writer: King)  
(Colgems-EMI, ASCAP)  
(3:57)

This is King's hardest-rocking single in recent memory. The subject is a teen universal, treated recently by Dion and Bob Seger, and her way with a melody remains constant. Top 40 should respond and place this song among King's hits.

**BRITISH LIONS**—  
RSO 898



**WILD IN THE STREETS**  
(prod. by group)  
(writer: Jeffreys) (Castle  
Hill/Sheepshead Bay,  
ASCAP) (2:35)

British Lions, led by former members of Mott the Hoople, should make a strong debut with this rousing cover of a Garland Jeffreys song. The lyrics tie in well with the season, and the sentiment should appeal to many young listeners.

**KARLA BONOFF**—Columbia  
3-10751

**SOMEONE TO LAY DOWN BESIDE ME**  
(prod. by Kenny Edwards) (writer:  
Bonoff) (Sky Harbor, BMI)  
(3:54)

Linda Ronstadt's cover is better known, but Bonoff's own version of one of her best songs could well hit on its own merits. The feeling seems sincere.

**JEAN CARN**—Phila. Intl. 8 3646  
(CBS)

**HAPPY TO BE WITH YOU** (prod. by  
Sherman Marshall) (writers: Marshall-  
Wortham) (Mighty Three, BMI) (3:31)

Carn has been close to stardom ever since she began a solo career, and this happy, uptempo r&b tune could be the one to bring her a hit.

**PURE PRAIRIE LEAGUE**—  
RCA 11282

**LOVE WILL GRW** (prod. by Alan  
Abrahams) (writer: Goshorn)  
(Capt. Carpy, BMI) (3:00)

Bright pop vocal harmonies are the driving force behind PPL's latest single—the energy is infectious, and by the final chorus the song is rocking nicely.

**DION**—Lifesong 8 1770 (CBS)  
**MIDTOWN AMERICAN MAIN STREET**

**GANG** (prod. by Terry Cashman &  
Tommy West) (writers: DiMucci-Beck)  
(Blendingwell/Cunty Line/Megabucks,  
ASCAP) (4:10)

Dion's first single for Lifesong is a Bob Seger-like look at times gone by; it's complex, with a rocking beat, and a number of unexpected changes.

**THE OUTLAWS**—Arista 0338

**GREEN GRASS AND HIGH TIDES** (prod. by  
Allan Blazek) (writer: Thomasson)  
(Hustlers Inc.) (4:18)

The Outlaws' best-known track could enjoy pop radio play in this edit from a live album. The energy builds steadily, with a finish many already know.

**PATTIE BROOKS**—  
Casablanca 927

**AFTER DARK** (prod. by Simon Soussan)  
(writers: S. & S. Soussan) (Rick's/  
Aliza-Thorah, BMI)  
(3:59)

The latest single from the "T.G.I.F." soundtrack is an engaging, airy disco number that shows off Brooks' vocal talents to good advantage.

**MARC JORDAN**—Warner  
Bros. 8599

**SURVIVAL** (prod. by Gary Katz) (writer:  
Jordan) (Almo/Mortgage, ASCAP)  
(3:40)

Jordan, best known for his session work, could move into solo prominence with this good-naturedly uptempo song, with lyrics that should appeal to many.

**GALE FORCE**—Fantasy 824

**LOVE ON THE LINE** (prod. by Michael  
Stewart) (writers: K. & L. Gale)  
(Third Story/Relaxed, BMI)  
(3:36)

Gale Force's brand of rock n' roll has enough pop flavoring to make it appealing to the top 40 audience—here a simple guitar line drives the song.

**ANDREW STEVENS**—Warner-  
Curb 8590

**HELPLESS IN LOVE** (prod. by Michael  
Lloyd) (writers: Tabach-Dorff) (Cotton  
Pickin', ASCAP/Hobbs Horse, BMI)  
(2:29)

Stevens' single is a pop love song that aims to please a wide audience: there's a moderate dance beat, a litling vocal, and a memorable pop-radio hook.

**PRISONER**—Warner-Curb 8601

**FOOL (IF YOU THINK IT'S OVER)** (prod.  
by Phil Gernhard) (writer: Rea)  
(Magnet, BMI) (3:29)

Prisoner has a male-group pop sound that should please top 40 and a/c listeners—here, a samba-tinged song with orchestration is the vehicle.

**GENE COTTON WITH KIM  
CARNES**—Ariola 7704

**YOU'RE A PART OF ME** (prod. by Steve  
Gibson) (writer: Carnes) (Brown  
Shoes/Chappell, ASCAP)  
(3:18)

Cotton and Carnes make a good duo—the song is a smooth, love ballad, and the contrast between Cotton's mellow style and Carnes' toughness works well.

**DR. JOHN**—RCA 11285

**SWEET RIDER** (prod. by Milton Okun)  
(writers: Starstedt-Snow) (Cherry  
Wood, ASCAP)  
(2:45)

This single, from the "Skateboard" soundtrack, brings back Dr. John after an overlong absence—it has a gospel-rock flavor, and builds up nicely.

**GEORGE McCRAE**—T.K. 1029

**LET'S DANCE (PEOPLE ALL OVER THE  
WORLD)** (prod. by George McCrae &  
Clay Cropper) (writers: Casey-Finch-  
McCrae) (Sherlyn/Harrick, BMI) (3:36)

The message here is quite simple, with the focus on the basic dance beat and the percussion that surrounds it. R&B and pop stations should respond.

**DAN SCHAFER**—Tortoise Intl.  
11292 (RCA)

**BABY, NOW THAT I'VE FOUND YOU**  
(prod. by Bruce Goldberg) (writers:  
Macleod-MacAulav) (Januarv/Welbee,  
BMI) (3:14)

The Foundations' 1968 hit could well repeat on the charts in Schaffer's uptempo pop version. The teen audience is targeted here, and top 40 should respond.

**MAJOR BILL SMITH**—LeCam 45

**D.O.A.** (prod. by Major Bill Smith)  
(writer: Smith) (Softcharay, BMI)  
(3:50)

Yes, it's another morbid novelty—this one features producer Smith as narrator of a grisly tale of young love, fast cars and hard liquor. A cautionary story.

**ENCHANTMENT**—Roadshow  
1212 (UA)

**IF YOU'RE READY (HERE IT COMES)**  
(prod. by Michael Stokes)  
(writers: Stokes-Lanier)  
(Desert Moon, BMI/Desert Rain, ASCAP)  
(3:42)

This latest Enchantment single may be their strongest yet, with a fine melody highlighted by a steady r&b beat.

**EDDIE RABBITT**—Elektra 45488

**YOU DON'T LOVE ME ANYMORE** (prod.  
by David Malloy) (writers: Ray-  
Raymond) (Briarpatch/Debdave, BMI)  
(3:20)

This is Rabbitt's bid for a pop hit to go with his country success—the song is a pop ballad that should appeal to top 40, a/c and country stations.

**STANKY BROWN**—Sire 0223  
(WB)

**FALLING FAST** (prod. by Charles Fisher)  
(writer: Leynor) (Bleu Disque/Mench,  
ASCAP) (2:32)

With its name shortened slightly, Stanky Brown could have its biggest chart success yet with this upbeat pop-rocker. The sound is clean and melodic.

**N'COLE**—Millennium 617  
(Casablanca)

**YOU'RE GONNA NEED THIS LOVE** (prod.  
by T. Life) (writers: Life-Freeman)  
(Mills and Mills/Stone Diamond, BMI)  
(3:43)

This new artist will surely be compared to Teddy Pendergrass—his big, soulful singing voice works well with the uptempo r&b song he offers here.

**LEE DORSEY**—ABC 1223 61

**SAY IT AGAIN** (prod. by Allen Toussaint)  
(writer: Toussaint) (Marsaint, BMI)  
(2:56)

There's a lazy, summerlike feeling in Dorsey's second single from a comeback lp—the beat, ever the focus of his style, is still there, but it has mellowed.





# CLASSICAL



## CLASSICAL RETAIL REPORT

JUNE 10, 1978

### CLASSIC OF THE WEEK



### RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP

Columbia

### BEST SELLERS OF THE WEEK

- RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
- BIZET: THE PEARL FISHERS—Cotrubas, Vanzo, Pretre—Angel
- LEHAR: THE MERRY WIDOW—Sills, Titus, Rudel—Angel
- RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
- WAGNER: ORCHESTRAL EXCERPTS—Solti—London
- WAGNER: OVERTURES—Solti—London

### KORVETTES/EAST COAST

- BIZET: THE PEARL FISHERS—Angel
- SENSATIONAL FISCHER CHOIR—DG
- HOROWITZ GOLDEN JUBILEE RECITAL—RCA
- LEHAR: THE MERRY WIDOW—Angel
- MASS FOR PEACE—Fischer Choir—DG
- THE GREAT PAVAROTTI—London
- RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
- STAR WARS—Mehta—London
- VERDI: IL TROVATORE—Price, Obraztsova, Karajan—Angel
- WAGNER: ORCHESTRAL EXCERPTS—London

### RECORD HUNTER/NEW YORK

- BACH: PARTITAS AND SONATAS—Luca—Nonesuch
- TASHI PLAYS BEETHOVEN—RCA
- BELLINI: LA SONNAMBULA—Callas—Seraphim
- BIZET: THE PEARL FISHERS—Angel
- DVORAK: CELLO CONCERTO—Rostropovich, Giulini—Angel
- VLADIMIR HOROWITZ PLAYS SCHUMANN AND BRAHMS—RCA
- LEHAR: THE MERRY WIDOW—Angel
- LEONTYNE PRICE: PRIMA DONNA, VOL. IV—RCA
- RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
- RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia

### RECORD & TAPE COLLECTORS/ BALTIMORE

- BEETHOVEN: MISSA SOLEMNIS—Solti—London
- ENRICO CARUSO, A LEGENDARY PERFORMER: VOL. IV, V—RCA

- CHARPENTIER: TE DEUM, MAGNIFICAT—King's College Choir—Angel
- CHAUSSON, DUPARC: ORCHESTRAL SONGS—Baker—Angel
- DEBUSSY: LA MER, LA VALSE—Haitink—Philips
- GRIEG: PIANO CONCERTO—Curzon, Fjellstad—London
- LEONTYNE PRICE: PRIMA DONNA VOL. IV—RCA
- PROKOFIEV: ROMEO AND JULIET (HIGHLIGHTS)—Leinsdorf—Sheffield
- RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
- SCHUBERT: QUINTET—Rostropovich, Melos Quartet—DG

### SOUND WAREHOUSE/DALLAS

- BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG
- BERMAN ENCORES—Columbia
- HAYDN: L'ISOLA DISABITATA—Dorati—Philips
- MAHLER: SYMPHONY NO. 1—Ozawa—DG
- MENOTTI: THE SAINT OF BLEECKER STREET—Schippers—RCA
- RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
- RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
- VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips
- VERDI: LA TRAVIATA—Cotrubas, Domingo, Milnes, Kleiber—DG
- VERDI: IL TROVATORE—Price, Obraztsova, Karajan—Angel

### CLASSIC CACTUS/HOUSTON

- DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Bonyngue—London
- DVORAK: CELLO CONCERTO—Rostropovich, Giulini—Angel
- DVORAK: SYMPHONY NO. 9—Giulini—DG
- HAYDN: QUARTETS, VOL. III—Aeolian Quartet—London
- LEHAR: THE MERRY WIDOW—Angel
- MAHLER: SYMPHONY NO. 1—Ozawa—DG
- RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
- RAMPAL AND LASKINE PLAY JAPANESE MELODIES ON THE FLUTE AND HARP—Columbia
- SMETANA: MA VLAST—Neumann—Supraphon
- WAGNER: ORCHESTRAL SELECTIONS—London

### TOWER RECORDS/ SAN FRANCISCO

- BIZET: THE PEARL FISHERS—Angel
- BRITTEN: PHEDRE, OTHER PIECES—Baker—London
- BRITTEN: SEA INTERLUDES—Ormandy—RCA
- CHAUSSON, DUPARC: ORCHESTRAL SONGS—Baker—Angel
- LISZT: SONATA IN B MINOR—De Larrocha—London
- MESSIAEN: TURANGALILA SYMPHONY—Previn—Angel
- RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
- SCHUBERT: SCHOENE MUELLERIN—Souzay—Philips
- SCHUMANN: SYMPHONIES NOS. 1, 4—Barenboim—DG
- WAGNER: ORCHESTRAL EXCERPTS—London

## Variety from Desmar

By SPEIGHT JENKINS

NEW YORK—Desmar Records has been associated in the public's mind with the findings of the International Piano Archives. Many treasures of recent years, notably a wonderful record of early and important Spanish pianists, plus the first recording of Ervin Nyiregyhazi, have come from the fertile imagination of Gregor Benko, the chief of the Archives.

But Desmar has other strings to its bow, and recently in a new release pressed by Teldec in Germany several fascinating records have surfaced. One is the clarinet virtuosity of Richard Stoltzman. A member of Tashi, Stoltzman has also given a number of recitals in the New York area, the most notable of which took place at the 92nd St. YMHA. At these events, in his performances and on this record he shows an intensely musical mind and a wonderful variety of tone in his clarinet playing. The record has all-French selections which move from the frankly Romantic

work of Saint-Saens (his Sonata, Opus 167) to the more brittle, comparatively recent contribution of Poulenc.

Through it all, with the good work of Irma Vallecillo on piano, Stoltzman plays with complete control of his instrument and makes the whole interesting. The clarinet is one of the most vocal of wind instruments, taking the soprano or tenor line in the orchestra, and Stoltzman shows how unfairly it is neglected in solo work. He also demonstrates—although this is more obvious in his solo work than in the record—that one does not have to have a huge, meaty sound to be impressive. A smaller, better inflected sound will sometimes offer more variety. Quality over quantity.

### Benita Valente

Of equal interest is an album of Lieder by Benita Valente. The American soprano has been a fixture in New York recital life for some years, and a wonderful Pa-

(Continued on page 99)

## Bravo Bernstein A Great New Record of the Month

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Orchestre  
National  
de France

Ravel:  
Bolero  
Alborada  
del Gracioso  
La Valse



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## Who In The World:

### The Statlers Move Onward & Upward

■ There is an old adage that says success breeds success. In the case of the Statler Brothers, it seems to be multiplying.

Those who have only recently become a part of the Statlers' increasing audience may observe that their success is relatively recent, but they are only partially right. The Statler Brothers are doing better than ever, but it is the result of increasing recognition and success over years of hard work. With four albums on the country chart, one of which ("Best Of The Statler Brothers," which trails their latest release, "Entertainers . . . On And Off The Record," at number 7) has been there for nearly three years, it's hard to say the Statlers' success has been an overnight phenomenon. "Best Of The Statler Brothers" is now approaching platinum status.

Harold Reid, Lew Dewitt, Don Reid and Phil Basley first got together in 1955, singing in Lynhurst Methodist Church in Stanton, Va. From there they got their gospel origins, as they ventured out to sing in other churches, banquets and on local television. After disbanding for

a couple of years, the quartet got back together in 1960, still keeping their day jobs until 1962 when they met Johnny Cash.

"I was talking to the promoter of a show in Roanoke, and he said we should come and meet Cash," Harold Reid recalls. "We saw Johnny after the show, and I told him about the group, and he said, 'Okay, can you come to Berryville Sunday?' This was on a Friday, so Sunday we rolled into Berryville and he told us to go out and open the show, and he had never heard of us!

"After the show he said he liked us, so I went home and called twice a week for four finally tracked him down. We went to work then so we could pay the telephone bill."

At that point, the group adopted the name "Statler Brothers." "Harold saw a box of Statler Tissues across the room and said, 'How about Statler?'" Don Reid explained. "We could just as easily be known as the Kleenex Brothers."

The Statler Brothers toured with Cash for the next eight years and in 1966 had their big hit, "Flowers On The Wall" (on

Columbia) which also won them their first Grammy Awards. In 1970 the Statlers were signed to Mercury Records and have been continuing upward since.

They have been named the vocal group of the year by the Country Music Association for the past six years; they have won the International Country Music Award as the best international group for the past three

years; and they won a Grammy for best performance by a group in 1972. And from all indications, the accolades will be continuing for some time to come. The Statler Brothers have already set at least seven attendance records for dates in 1978, and two weeks ago had a number one single on RW's country singles chart with "Do You Know You Are My Sunshine."

### Nantucket in Atlanta



Epic reording group Nantucket recently played Pogo's in Atlanta, featuring their debut lp, "Nantucket." Pictured following one of their shows are, from left: (top) Bill Cain, manager; Jeffrey Layten, attorney; Jim Tyrrell, VP, marketing, E/P/A; Mert Paul, southeast regional VP, CBS Records; Lennie Petze, VP, a&r, Epic; Dave Swengros, Atlanta branch manager, CBS Records; Jet Matthews, manager; and Frank Rand, director, independent productions, Epic a&r; (bottom) Nantucket members Kenny Soule, Mike Uzzell, Tommy Redd, Mark Downing, Larry Uzzell, and Eddie Blair.

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# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALMOST SUMMER Ron Altbach (Stone Diamond/Duchess/New Executive/Challove, BMI) .....	38
ANYTIME Roy Thomas Baker (Weed High Nightmare, BMI) .....	83
BABY HOLD ON Bruce Botnick (Graigonca, BMI) .....	15
BAKER STREET Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI) .....	8
BECAUSE THE NIGHT Jimmy Iovine (Ramrod) .....	19
BLUER THAN BLUE Brent Maher & Steve Gibson (Springscreek/Let There Be, ASCAP) .....	21
CAN WE STILL BE FRIENDS Todd Rundgren (Earmark, BMI) .....	82
CAN'T SMILE WITHOUT YOU Ron Dante & Barry Manilow (Dick James, BMI) .....	44
CHEESBURGER IN PARADISE Norbert Putnam (Coral Reefer/Outer Banks, BMI) .....	33
COPACABANA (AT THE COPA) Ron Dante & Barry Manilow (Kamakazi/Appoggiatura Camp Songs, BMI) .....	57
COUNT ON ME Larry Cox and the group Bright Moments/Diamondback, BMI) .....	42
DANCE ACROSS THE FLOOR Casey-Finch (Sherlyn/Harrick, BMI) .....	51
DANCE WITH ME Cory Wade (Sherlyn/Decible, BMI) .....	12
DARLIN' Phil Benton & Paul Davis (Irving, BMI) .....	53
DAYLIGHT & DARKNESS William Robinson (Bertram, ASCAP) .....	93
DEACON BLUES Gary Katz (ABC/Dunhill, BMI) .....	29
DISCO INFERNO Baker, Harris & Young (Six Strings/Golden Fleece, BMI) .....	40
DUKEY STICK (PT. 1) George Duke (Mycenae, ASCAP) .....	92
EVEN NOW Ron Dante & Barry Manilow (Kamakaze, BMI) .....	24
EVERYBODY DANCE Bernard Edwards, Nile Rogers & Kenny Lehman (Cotillion/Kreimers/Chic, BMI) .....	64
EVERY KINDA PEOPLE Robert Palmer (Island/Restless, BMI) .....	22
FEELS SO GOOD Chuck Mangione (Gates BMI) .....	6
FM (NO STATIC AT ALL) Prod. not listed (Freckless/Jump Tunes/Duchess, BMI) .....	62
FOLLOW YOU, FOLLOW ME David Hentschel & group (Gelring/Run It, BMI) .....	35
GEORGIA ON MY MIND Booker T. Jones (Peer Intl., BMI) .....	88
GIRL CALLIN' Allen Touissant (Marsaint, BMI) .....	97
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI) .....	48
HEARTLESS Mike Flicker (Andorra, ASCAP) .....	27
HE'S SO FINE Jason Darrow (Bright Tunes, ASCAP) .....	96
HOT LOVE, COLD WORLD Carter (Glenwood/Cigar, ASCAP) .....	79
I CAN'T STAND THE RAIN Frank Farian (Brlington, BMI) .....	37
I DON'T WANNA GO John Davis (Fedora/Unichappell/Begonia Melodies, BMI) .....	86
IF I EVER SEE YOU AGAIN Joe Brooks (Big Hill, ASCAP) .....	73
ISN'T IT ALWAYS LOVE Kenny Edwards (Sky Harbor, BMI) .....	73
IT'S LATE By group (Queen, no licensee listed) .....	80
I WANT YOU TO BE MINE Producer not listed (Heavy, BMI) .....	63
I WAS ONLY JOKING Tom Dowd (Riva, ASCAP) .....	31
IF I CAN'T HAVE YOU Freddie Perren (Stigwood/Unichappell, BMI) .....	34
I'M NOT GONNA LET IT BOTHER ME TONIGHT Buddy Buie (Low-Sal, BMI) .....	76
IMAGINARY LOVER Buddy Buie & Robert Nix (Low-Sal, BMI) .....	20
IT'S A HEARTACHE David Mackay/Scott & Wolfe (Pi-Gem, BMI) .....	5
IT'S THE SAME OLD SONG Casey & Finch (Jobete, ASCAP) .....	45
JACK AND JILL Ray Parker Jr. (Raydiola, ASCAP) .....	54
KING TUT William E. McEuen (Colorado, ASCAP) .....	52
LAST DANCE Giorgio Moroder (Primus Artists/Olga, BMI) .....	32
LET'S ALL CHANT Michael Zager (Sumack, BMI) .....	100
(LET'S GO) ALL THE WAY Dick Griffey & group (Free Delivery, ASCAP/Wah Watson/Josef & Art, BMI) .....	84
LIFE'S BEEN GOOD Bob Szymczyk (Wow & Flutter, ASCAP) .....	72
LOVE IS LIKE OXYGEN Prod. by group (Pub Sweet/WB, ASCAP) .....	14
LOVE OR SOMETHING LIKE IT Larry Butler (M-3/Cherry Lane, ASCAP) .....	85
LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI) .....	58
MAGNET AND STEEL Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP) .....	78
MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP) .....	30
MOVIN' OUT (ANTHONY'S SONG) Phil Ramone (Joelsongs, BMI) .....	43
MS Wayne Henderson (EleCon/Relaxed, BMI) .....	95
MY ANGEL BABY Sean Delancy, Texongs/MoMass, BMI) .....	59
NIGHT FEVER The Bee Gees, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI) .....	23
OH WHAT A NIGHT FOR DANCING Barry White (Sa-Velte, BMI) .....	25
ON BROADWAY Tommy LiPuma (Screen Gems-EMI, BMI) .....	9
ONLY THE GOOD DIE YOUNG Phil Ramone (Joelsongs, BMI) .....	36
OVER THE RAINBOW Joey Averbach & Stephen Geyer (Leo Feist, ASCAP) .....	66
PORTRAIT (HE KNEW) Jeff Glixman (Don Kirshner, BMI) .....	70
ROLL WITH THE CHANGES Kevin Cronin & Gary Richrath (Fate, ASCAP) .....	49
RUNAWAY Larry Cox & group (Diamond-back, BMI) .....	47
RUNAWAY LOVE Gil Askey (Andrask/Gemigo, BMI) .....	98
SHADOW DANCING Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI) .....	1
SHAME Warren R. Schatz (Dynatone/Belinda/Unichappell, BMI) .....	99
SO HARD LIVING WITHOUT YOU Pat Moran (Irving, BMI) .....	71
SOMEONE TO LAY DOWN BESIDE ME Kenny Edwards (Sky Harbor, BMI) .....	90
SONG BIRD Gary Klein (Manhattan Island/Diana, BMI/Intersong U.S.A., ASCAP) .....	87
STAY Jackson Browne (Cherio, BMI) .....	71
STAY Prod. by group & Roy Halee (American Broadcasting, ASCAP/High Seas, BMI) .....	41
STILL THE SAME Bob Seger & Punch (Gear, ASCAP) .....	18
STONE BLUE Not listed (Riff Bros., ASCAP) .....	46
STUFF LIKE THAT Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP) .....	89
TAKE A CHANCE ON ME Benny Anderson & Bjorn Ulvaeus (Polar Intl., BMI) .....	17
TAKE ME BACK TO CHICAGO James William Guercio (Balloon Head/Big Elk, ASCAP) .....	60
TAKE ME TO THE NEXT PHASE (PT. I) Prod. by group (Bovine, ASCAP) .....	75
THANK GOD IT'S FRIDAY Alec R. Costandinos (Cafe Americana/C.P. Fefe, ASCAP) .....	68
THAT ONCE IN A LIFETIME Freddie Perren (Perren Vibes, ASCAP) .....	94
THE CLOSER I GET TO YOU Rubina Flake (Scarab/Ensign, BMI) .....	11
THE GROOVE LINE Barry Blue (Almo) Tincabell, ASCAP) .....	13
THIS TIME I'M IN IT FOR LOVE Dennis Lambert & Brian Potter (House of Gold/Windchime, BMI) .....	26
TOO MUCH, TOO LITTLE, TOO LATE Jack Gold (Homewood House, BMI) .....	4
TRANS-EUROPE EXPRESS Ralf Hutter & Florian Schneider (Famocs, ASCAP) .....	77
TUMBLING DICE Peter Asher (Colgems-EMI, ASCAP) .....	56
TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neverland Peg, BMI) .....	16
UNDER THE BOARDWALK Chips Moman (Hudson Bay, BMI) .....	81
USE TA BE MY GIRL Kenneth Gamble & Leon Huff (Mighty Three, BMI) .....	7
WARM RIDE John Ryan (Stigwood/Unichappell, BMI) .....	61
WEEKEND LOVER Sandy Linzer & Charlie Calello (Featherbed/Desiderata/Unichappell, BMI) .....	91
WEREWOLVES OF LONDON Jackson Browne & Waddy Wachtel (Polite, ASCAP/Zevon, BMI) .....	50
WILL YOU LOVE ME TOMORROW Dave Mason & Ron Nevison (Screen Gems-EMI, BMI) .....	74
WITH A LITTLE LUCK Paul McCartney (MPL/ATV, BMI) .....	3
WONDERFUL TONIGHT Glyn Johns (Stigwood/Unichappell, BMI) .....	39
YOU BELONG TO ME Arif Mardin (Snug/C'est, ASCAP) .....	10
YOU CAN'T DANCE Kyle Lehnig (April, ASCAP) .....	69
YOU GOT IT Richard Perry (Society Hill/Brooklyn, ASCAP) .....	55
YOU KEEP ME DANCING Nick DeCaro (Featherbed/Unichappell, BMI) .....	65
YOU'RE THE LOVE Louie Shelton (David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI) .....	28
YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign, BMI) .....	2

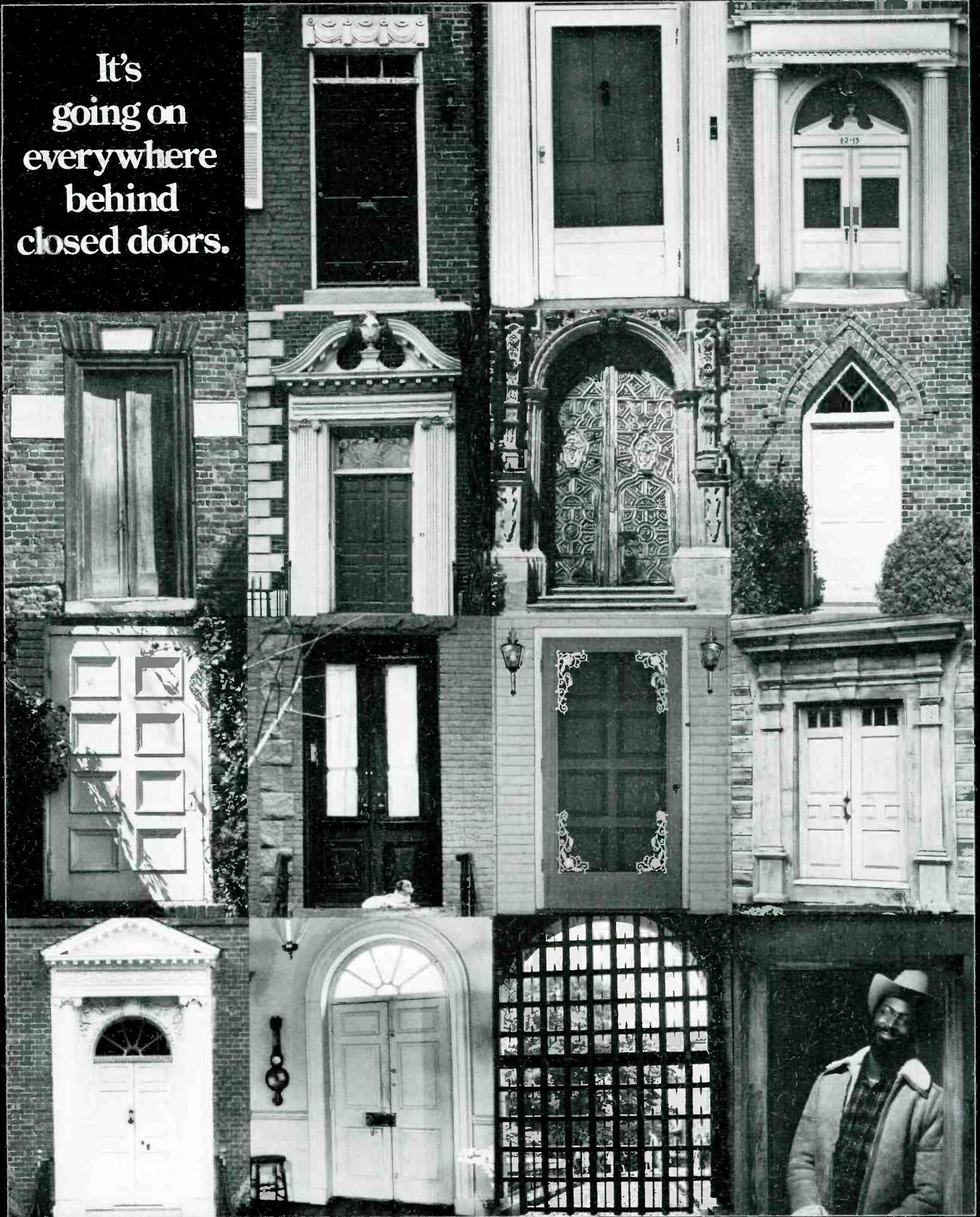
# 101 THE SINGLES CHART 150

JUNE 10, 1978

JUNE 10	JUNE 3	
101	101	CA PLANE POUR MOI PLASTIC BERTRAND/Sire 1020 (WB) (Bleu Disque, ASCAP)
102	119	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488 (Briarpatch/Debdave, BMI)
103	137	ON THE WRONG TRACK KEVIN LAMB/Arista 0316 (Rocket, ASCAP)
104	102	GOTTA KEEP A RUNNIN' THE GODZ/Millennium 617 (Casablanca) (Starrin/Rick's, BMI)
105	104	THIS MAGIC MOMENT RICHIE FURAY/Asylum 45437 (Belinda/Treadlew/Trio/Bienstock, BMI)
106	111	CHATTANOOGA CHOO CHOO TUXEDO JUNCTION/Butterfly 1205 (Not listed, ASCAP)
107	110	JUST WHAT I NEEDED CARS/Elektra 45491 (Lido, BMI)
108	109	AIN'T NO SMOKE EDDIE KENDRICKS/Arista 0325 (Blackwood, BMI)
109	106	HOLD ON TO THE NIGHT STARZ/Capitol 4566 (Rock Steady/Starzong, ASCAP)
110	103	LIPSTICK TRACES (ON A CIGARETTE) RINGO STARR/Portrait 70015 (Unart, BMI)
111	112	SHAKER SONG SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)
112	113	(YOU'RE SUCH A) FABULOUS DANCER WHA-KOO/ABC 12354 (ABC/Wha-Koo, ASCAP)
113	114	THIS NIGHT WON'T LAST FOREVER BILL LaBOUNTY/Warner/ Curb 8529 (Captain Crystal, BMI)
114	115	RIVERS OF BABYLON BONY M/Sire/Hansa 1027 (Blue Mountain, ASCAP)
115	116	REELIN' GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)
116	117	RUNNIN' WITH THE DEVIL VAN HALEN/Warner Bros. 8556 (Van Halen, ASCAP)
117	118	TAKE IT OFF THE TOP DIXIE DREGS/Capricorn 0291 (No Exit/ Dregs, BMI)
118	108	OH ATLANTA LITTLE FEAT/Warner Bros. 3566 (Naked Snake, ASCAP)
119	122	MUSIC IN MY LIFE MAC DAVIS/Columbia 3 10745 (Songpainter, BMI)
120	121	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC 12346 (Tree, BMI)
121	107	NOTHING IS YOUR OWN MICHAEL MURPHEY/Epic 8 50540 (Timberwolf, BMI)
122	125	ALMIGHTY FIRE (WOMAN OF THE FUTURE) ARETHA FRANKLIN/Atlantic 3468 (Mayfield, BMI)
123	128	MIDNIGHT LIGHT LeBLANC & CARR/Big Tree 16114 (Atl) (Carrhorn, BMI/Music Mill, ASCAP)
124	131	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS) (Mighty Three, BMI)
125	126	JUST ONE MINUTE MORE MIKE FINNIGAN/Columbia 3 10741 (Joans Bones, BMI/Colgems-EMI/Glory, ASCAP)
126	127	PARADISE SANFORD-TOWNSEND/Warner Bros. 8565 (Edzactly, BMI)
127	120	HOLD ON TO YOUR HINEY TRAVIS WAMMACK/Epic 3 50511 (Tennesseeswamp Box, ASCAP)
128	—	YOU NEEDED ME ANNE MURRAY/Capitol 4574 (Chappell/Ironside, ASCAP)
129	132	I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103 (Veedone/Trumar, BMI)
130	130	GODZILLA BLUE OYSTER CULT/Columbia 3 10697 (B.O.'Cult Songs, ASCAP)
131	134	FEEL THE FIRE PEABO BRYSON/Capitol 4573 (Warner-Tamerlane, BMI)
132	140	BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 4565 (Conductive/On Time, BMI)
133	133	I LOVE HER, SHE LOVES ME NRBQ/Mercury 73991 (NRBQ, ASCAP)
134	136	I CAN'T ASK FOR ANYMORE THAN YOU RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP)
135	135	ONE NIGHT WITH YOU GINO VANNELLI/A&M 2025 (Almo/Giva, ASCAP)
136	—	MIDTOWN AMERICAN MAIN STREET GANG DION/Lifesong 8 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP)
137	124	TWICE AS STRONG SPRINGER BROS./Elektra 45475 (Acuff-Rose, BMI)
138	141	HE'S SO FINE KRISTY & JIMMY McNICHOL/RCA 11271 (Bright Tunes, BMI)
139	—	NEW ORLEANS LADIES LOUISIANA'S LE ROUX/Capitol 4586 (Break of Dawn, BMI)
140	147	HOLLYWOOD SQUARES BOOTSY'S RUBBER BAND/Warner Bros. 8575 (Rubber Band, BMI)
141	143	HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529 (Antista, ASCAP)
142	—	I JUST WANT TO BE WITH YOU FLOATERS/ABC 12364 (ABC/Dunhill/Woodsongs, BMI)
143	129	YOU GOT THAT RIGHT LYNRYD SKYNYRD/MCA 20888 (Duchess/Get Loose, BMI)
144	149	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown) (Stone Diamond, BMI)
145	—	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 2371 (Stallion, BMI)
146	123	SOFTLY AS I LEAVE YOU ELVIS PRESLEY/RCA 11212 (Miller, ASCAP)
147	—	NIGHT TIME MAGIC LARRY GATLIN/Monument 45249 (First Generation, BMI)
148	150	MAKE A DREAM COME TRUE MASS PRODUCTION/Cotillion 44233 (Atl) (Two Pepper, ASCAP)
149	139	WAITING ON LOVE JOHNNY BRISTOL/Atlantic 3721 (Bushka, ASCAP)
150	138	SUPERNATURAL FEELING BLACKBYRDS/Fantasy 819 (Blackbyrd, BMI)



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going on  
everywhere  
behind  
closed doors.



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# RECORD WORLD SINGLES CHART

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

JUNE 10	JUNE 3		WKS. ON CHART
1	1	<b>SHADOW DANCING</b> ANDY GIBB RSO 893	9
2	2	<b>YOU'RE THE ONE THAT I WANT</b> JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	11
3	3	<b>WITH A LITTLE LUCK</b> WINGS/Capitol 4559	11
4	4	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693	13
5	8	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA 11249	12
6	7	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M 2001	20
7	10	<b>USE TA BE MY GIRL</b> O'JAYS/Phila. Intl. 8 3642 (CBS)	8
8	11	<b>BAKER STREET</b> GERRY RAFFERTY/United Artists 1192	9
9	5	<b>ON BROADWAY</b> GEORGE BENSON/Warner Bros. 3542	14
10	12	<b>YOU BELONG TO ME</b> CARLY SIMON/Elektra 45477	8
11	6	<b>THE CLOSER I GET TO YOU</b> ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	17
12	15	<b>DANCE WITH ME</b> PETER BROWN/Drive 6269 (TK)	15
13	17	<b>THE GROOVE LINE</b> HEATWAVE/Epic 8 50524	7
14	16	<b>LOVE IS LIKE OXYGEN</b> SWEET/Capitol 4549	16
15	13	<b>BABY HOLD ON</b> EDDIE MONEY/Columbia 3 10663	17
16	19	<b>TWO OUT OF THREE AIN'T BAD</b> MEATLOAF/Epic/Cleveland Intl. 8 50513	13
17	21	<b>TAKE A CHANCE ON ME</b> ABBA/Atlantic 3457	8
18	23	<b>STILL THE SAME</b> BOB SEGER & THE SILVER BULLET BAND/ Capitol 4581	5
19	22	<b>BECAUSE THE NIGHT</b> PATTI SMITH/Arista 0318	10
20	9	<b>IMAGINARY LOVER</b> ATLANTA RHYTHM SECTION/ Polydor 14459	16
21	24	<b>BLUER THAN BLUE</b> MICHAEL JOHNSON/EMI-America 8001	6
22	25	<b>EVERY KINDA PEOPLE</b> ROBERT PALMER/Island 100	11
23	14	<b>NIGHT FEVER</b> BEE GEES/RSO 889	19
24	28	<b>EVEN NOW</b> BARRY MANILOW/Arista 0330	6
25	29	<b>OH WHAT A NIGHT FOR DANCING</b> BARRY WHITE/ 20th Century 2365	8
26	18	<b>THIS TIME I'M IN IT FOR LOVE</b> PLAYER/RSO 890	14
27	30	<b>HEARTLESS HEART</b> /Mushroom 7031	10
28	32	<b>YOU'RE THE LOVE</b> SEALS & CROFTS/Warner Bros. 8551	6
29	26	<b>DEACON BLUES</b> STEELY DAN/ABC 12355	10
30	41	<b>MISS YOU</b> ROLLING STONES/Rolling Stones 19307 (Atl.)	3
31	33	<b>I WAS ONLY JOKING</b> ROD STEWART/Warner Bros. 8568	7
32	39	<b>LAST DANCE</b> DONNA SUMMER/Casablanca 926	4
33	35	<b>CHEESEBURGER IN PARADISE</b> JIMMY BUFFETT/ABC 12358	8
34	20	<b>IF I CAN'T HAVE YOU</b> YVONNE ELLIMAN/RSO 884	17
35	40	<b>FOLLOW YOU, FOLLOW ME</b> GENESIS/Atlantic 3474	7
36	44	<b>ONLY THE GOOD DIE YOUNG</b> BILLY JOEL/Columbia 3 10750	4
37	42	<b>I CAN'T STAND THE RAIN</b> ERUPTION/Ariola 7686	13
38	43	<b>ALMOST SUMMER CELEBRATION</b> FEATURING MIKE LOVE/ MCA 40891	8
39	46	<b>WONDERFUL TONIGHT</b> ERIC CLAPTON/RSO 895	5
40	27	<b>DISCO INFERNO</b> TRAMMPS/Atlantic 3389	17
41	38	<b>STAY RUFUS</b> /CHAKA KHAN/ABC 12349	9
42	31	<b>COUNT ON ME</b> JEFFERSON STARSHIP/Grunt 11196 (RCA)	14
43	34	<b>MOVIN' OUT (ANTHONY'S SONG)</b> BILLY JOEL/Columbia 3 10708	13
44	36	<b>CAN'T SMILE WITHOUT YOU</b> BARRY MANILOW/Arista 0305	19
45	50	<b>IT'S THE SAME OLD SONG</b> KC & THE SUNSHINE BAND/ TK 1028	5
46	57	<b>STONE BLUE</b> FOGHAT/Warner Bros. 0325	4
47	56	<b>RUNAWAY</b> JEFFERSON STARSHIP/Grunt 11274 (RCA)	3
48	60	<b>GREASE</b> FRANKIE VALLI/RSO 897	2
49	51	<b>ROLL WITH THE CHANGES</b> REO SPEEDWAGON/Epic 8 50545	5
50	47	<b>WEREWOLVES OF LONDON</b> WARREN ZEVON/Asylum 45472	12
51	52	<b>DANCE ACROSS THE FLOOR</b> JIMMY 'BO' HORNE/SHS 1003 (TK)	13



52	63	<b>KING TUT</b> STEVE MARTIN/Warner Bros. 8577	4
53	55	<b>DARLIN'</b> PAUL DAVIS/Bang 736	4
54	37	<b>JACK &amp; JILL</b> RAYDIO/Arista 0382	26
55	59	<b>YOU GOT IT</b> DIANA ROSS/Motown 1442	5
56	45	<b>TUMBLING DICE</b> LINDA RONSTADT/Asylum 45479	6

**CHARTMAKER OF THE WEEK**

57	—	<b>COPACABANA</b> BARRY MANILOW Arista 0339	1
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58	79	<b>LOVE WILL FIND A WAY</b> PABLO CRUISE/A&M 2048	2
59	70	<b>MY ANGEL BABY</b> TOBY BEAU/RCA 11250	5
60	64	<b>TAKE ME BACK TO CHICAGO</b> CHICAGO/Columbia 3 10737	4
61	68	<b>WARM RIDE</b> RARE EARTH/Prodigal 0640 (Motown)	4
62	71	<b>FM (NO STATIC AT ALL)</b> STEELY DAN/MCA 40894	2
63	65	<b>I WANT YOU TO BE MINE</b> KAYAK/Janus 274	6
64	67	<b>EVERYBODY DANCE</b> CHIC/Atlantic 3469	5
65	74	<b>YOU KEEP ME DANCING</b> SAMANTHA SANG/Private Stock 188	2
66	75	<b>OVER THE RAINBOW</b> GARY TANNER/20th Century 2373	3
67	77	<b>STAY JACKSON</b> BROWNE/Asylum 45485	2
68	76	<b>THANK GOD IT'S FRIDAY</b> LOVE & KISSES/Casablanca 925	4
69	81	<b>YOU CAN'T DANCE</b> ENGLAND DAN & JOHN FORD COLEY/ Big Tree 16117 (Atl.)	2
70	80	<b>PORTRAIT (HE KNEW)</b> KANSAS/Kirshner 4276 (CBS)	2
71	78	<b>SO HARD LIVING WITHOUT YOU</b> AIRWAVES/A&M 2032	5
72	—	<b>LIFE'S BEEN GOOD</b> JOE WALSH/Asylum 45493	1
73	84	<b>IF EVER I SEE YOU AGAIN</b> ROBERTA FLACK/Atlantic 3483	2
74	86	<b>WILL YOU LOVE ME TOMORROW</b> DAVE MASON/Columbia 3 10749	2
75	66	<b>TAKE ME TO THE NEXT PHASE (PT. I)</b> ISLEY BROS./T-Neck (CBS)	7
76	—	<b>I'M NOT GONNA LET IT BOTHER ME TONIGHT</b> ATLANTA RHYTHM SECTION/Polydor 14484	1
77	82	<b>TRANS-EUROPE EXPRESS</b> KRAFTWERK/Capitol 4460	2
78	88	<b>MAGNET AND STEEL</b> WALTER EGAN/Columbia 3 10719	2
79	—	<b>HOT LOVE, COLD WORLD</b> BOB WELCH/Capitol 4588	1
80	85	<b>IT'S LATE</b> QUEEN/Elektra 45478	2
81	89	<b>UNDER THE BOARDWALK</b> BILLY JOE ROYAL/Private Stock 192	3
82	—	<b>CAN WE STILL BE FRIENDS</b> TODD RUNDGREN/Bearsville 0324 (WB)	1
83	—	<b>ANYTIME JOURNEY</b> /Columbia 3 10757	1
84	87	<b>(LET'S GO) ALL THE WAY</b> WHISPERS/Solar 11246 (RCA)	3
85	93	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/ United Artists 1210	2
86	—	<b>I DON'T WANNA GO</b> JOEY TRAVOLTA/Millennium 615 (Casablanca)	1
87	—	<b>SONGBIRD</b> BARBRA STREISAND/Columbia 3 10756	1
88	90	<b>GEORGIA ON MY MIND</b> WILLIE NELSON/Columbia 3 10740	2
89	—	<b>STUFF LIKE THAT</b> QUINCY JONES/A&M 2043	1
90	91	<b>SOMEONE TO LAY DOWN BESIDE ME</b> KARLA BONOFF/ Columbia 3 10751	2
91	69	<b>WEEKEND LOVER</b> ODYSSEY/RCA 11245	5
92	94	<b>DUKEY STICK (PT. 2)</b> GEORGE DUKE/Epic 8 50531	3
93	95	<b>DAYLIGHT AND DARKNESS</b> SMOKEY ROBINSON/Tamla 54243 (Motown)	3
94	96	<b>THAT ONCE IN A LIFETIME</b> DEMIS ROUSSOS/Mercury 73992	2
95	92	<b>MS. DAVID</b> OLIVOR/Mercury 73973	5
96	98	<b>HE'S SO FINE</b> JANE OLIVOR/Columbia 3 10724	2
97	97	<b>GIRL CALLIN'</b> CHOCOLATE MILK/RCA 11222	3
98	99	<b>RUNAWAY LOVE</b> LINDA CLIFFORD/Curtom 0138 (WB)	2
99	100	<b>SHAME</b> EVELYN "CHAMPAGNE" KING/RCA 11122	2
100	54	<b>LET'S ALL CHANT</b> MICHAEL ZAGER BAND/Private Stock 184	15



# RECORD WORLD FM AIRPLAY REPORT

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

## FLASHMAKER



**SLEEPER CATCHER**  
**LITTLE RIVER BAND**  
Harvest

### MOST ADDED:

- SLEEPER CATCHER**—Little River Band—Harvest
- THE PARKERILLA**—Graham Parker—Mercury
- WORLDS AWAY**—Pablo Cruise—A&M
- THE CARS**—Elektra
- WELCOME HOME**—Carole King—Capitol
- HEAVEN TONIGHT**—Cheap Trick—Epic
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- LOVE ME AGAIN**—Rita Coolidge—A&M
- MISS YOU (single)**—Rolling Stones—Rolling Stones
- POWER IN THE DARKNESS**—Tom Robinson Band—Harvest
- PROVE IT ALL NIGHT (single)**—Bruce Springsteen—Col

### WNEW-FM/NEW YORK

- ADDS:**
- ARABESQUE**—John Klemmer—ABC
  - NICE TO HAVE MET YOU**—Tys Van Leer—Col
  - RICHARD WAGNER**—Atlantic
  - SLEEPER CATCHER**—Little River Band—Harvest
  - SPELLBOUND**—EMI—America
  - SWEET SALVATION**—Jim Krueger—Col
  - THE CARS**—Elektra
  - THE FIRST ONE'S FREE**—Gary Apple—Monument
  - WEREWOLVES**—RCA
  - WORLDS AWAY**—Pablo Cruise—A&M

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

- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- MISS YOU (single)**—Rolling Stones—Rolling Stones
- STRANGER IN TOWN**—Bob Seger—Capitol
- POWER IN THE DARKNESS**—Tom Robinson Band—Harvest
- THIS YEARS MODEL**—Elvis Costello—Col
- THE PARKERILLA**—Graham Parker—Mercury
- EASTER**—Patti Smith Group—Arista
- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
- EARTH**—Jefferson Starship—Grunt
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.

### WBCN-FM/BOSTON

- ADDS:**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - PLEASE DON'T TOUCH**—Steve Hackett—Chrysalis
  - SLEEPER CATCHER**—Little River Band—Harvest

- THE CARS**—Elektra
- WEREWOLVES**—RCA
- WORLDS AWAY**—Pablo Cruise—A&M
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

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

- STRANGER IN TOWN**—Bob Seger—Capitol
- MISFITS**—The Kinks—Arista
- RETURN TO MAGENTA**—Mink DeVille—Capitol
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
- EXCITABLE BOY**—Warren Zevon—Asylum
- HEAVEN TONIGHT**—Cheap Trick—Epic
- BOYS IN THE TREES**—Carly Simon—Elektra
- THE LAST WALTZ (soundtrack)**—The Band—WB
- DOUBLE FUN**—Robert Palmer—Island
- EARTH**—Jefferson Starship—Grunt

### WLIR-FM/LONG ISLAND

- ADDS:**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - D.I.Y. (single)**—Peter Gabriel—Charisma (import)
  - KATE TAYLOR**—Col
  - POWER IN THE DARKNESS**—Tom Robinson Band—Harvest
  - RETURN TO MAGENTA**—Mink DeVille—Capitol
  - RINGS AROUND THE MOON**—Carillo—Atlantic
  - STANKY BROWN**—Sire
  - THE CARS**—Elektra
  - WELCOME HOME**—Carole King—Capitol
  - WORLDS AWAY**—Pablo Cruise—A&M

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

- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
- STRANGER IN TOWN**—Bob Seger—Capitol
- MISFITS**—The Kinks—Arista
- PURE POP FOR NOW PEOPLE**—Nick Lowe—Col
- FOTOMAKER**—Atlantic
- LINES**—Charlie—Janus
- EAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
- THIS YEARS MODEL**—Elvis Costello—Col
- SLOWHAND**—Eric Clapton—RSO
- HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville

### WCOZ-FM/BOSTON

- ADDS:**
- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - LINES**—Charlie—Janus
  - MISS YOU (single)**—Rolling Stones—Rolling Stones
  - STRANGE COMPANY**—Wendy Waldman—WB
  - THE CARS**—Elektra

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

- MISS YOU (single)**—Rolling Stones—Rolling Stones
- SHOWDOWN**—Isley Brothers—T-Neck
- BAKER STREET (single)**—Gerry Rafferty—JA
- YOU CAN TUNE A PIANO**—REO Speedwagon—Epic
- FM (soundtrack)**—MCA
- AND THEN THERE WERE THREE**—Genesis—Atlantic
- LIVETIME**—Hall & Oates—RCA
- THE LAST WALTZ (soundtrack)**—The Band—WB

- CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum

### WPLR-FM/NEW HAVEN

- ADDS:**
- COOPER BROTHERS**—Capricorn
  - HEART TO HEART**—David Sanborn—WB
  - LOVE ME AGAIN**—Rita Coolidge—A&M
  - MISS YOU (single)**—Rolling Stones—Rolling Stones
  - PROVE IT ALL NIGHT (single)**—Bruce Springsteen—Col
  - SLEEPER CATCHER**—Little River Band—Harvest
  - THE PARKERILLA**—Graham Parker—Mercury
  - WORLDS AWAY**—Pablo Cruise—A&M

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

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

### WOUR-FM/UTICA

- ADDS:**
- COOPER BROTHERS**—Capricorn
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - JAZZ**—Ry Cooder—WB
  - POWER IN THE DARKNESS**—Tom Robinson Band—Harvest
  - RICHARD WAGNER**—Atlantic
  - SLEEPER CATCHER**—Little River Band—Harvest
  - THE CARS**—Elektra
  - 3—Pousette-Dart Band**—Capitol
  - WELCOME HOME**—Carole King—Capitol

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

- EXCITABLE BOY**—Warren Zevon—Asylum
- STRANGER IN TOWN**—Bob Seger—Capitol
- MEET ME AT THE CRUX**—Dirk Hamilton—Elektra
- MISFITS**—The Kinks—Arista
- HEAVEN TONIGHT**—Cheap Trick—Epic
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
- LOUISIANA'S LE ROUX**—Capitol
- KATE TAYLOR**—Col
- THIS YEARS MODEL**—Elvis Costello—Col
- LINES**—Charlie—Janus

### WIOQ-FM/PHILADELPHIA

- ADDS:**
- HOT CHILD IN THE CITY (single)**—Nick Gilder—Chrysalis
  - POWERAGE**—AC/DC—Atlantic
  - PROVE IT ALL NIGHT (single)**—Bruce Springsteen—Col
  - SLEEPER CATCHER**—Little River Band—Harvest
  - THE CARS**—Elektra
  - THREE'S A CROWD**—Tarney Spencer Band—A&M
  - WELCOME HOME**—Carole King—Capitol
  - WORLDS AWAY**—Pablo Cruise—A&M

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

- MISFITS**—The Kinks—Arista
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
- STRANGER IN TOWN**—Bob Seger—Capitol
- HEAVY HORSES**—Jethro Tull—Chrysalis
- LINES**—Charlie—Janus
- NEW DAY**—Airwaves—A&M
- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
- CITY TO CITY**—Gerry Rafferty—JA
- HEAVEN TONIGHT**—Cheap Trick—Epic
- HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville

### WSAN-AM/ALLENTOWN, PA.

- ADDS:**
- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - LOVE WILL FIND A WAY (single)**—Pablo Cruise—A&M
  - MISS YOU (single)**—Rolling Stones—Rolling Stones
  - STONE BLUE**—Foghat—Bearsville
  - 3—Pousette-Dart Band**—Capitol
  - WELCOME HOME**—Carole King—Capitol

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

- LONDON TOWN**—Wings—Capitol
- EARTH**—Jefferson Starship—Grunt
- AND THEN THERE WERE THREE**—Genesis—Atlantic
- DOUBLE FUN**—Robert Palmer—Island
- CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
- LINES**—Charlie—Janus
- FM (soundtrack)**—MCA
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
- BRITISH LIONS**—RSO
- BOYS IN THE TREES**—Carly Simon—Elektra

### WHFS-FM/WASHINGTON

- ADDS:**
- DON'T LET GO**—George Duke—Col
  - THE HEATERS**—Ariola
  - THE PARKERILLA**—Graham Parker—Mercury
  - THE X FACTOR**—Michael White—Elektra
  - 3—Pousette-Dart Band**—Capitol

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

- THE LAST WALTZ (soundtrack)**—The Band—WB
- BANDIT IN A BATHING SUIT**—David Bromberg Band—Fantasy
- BRUISED ORANGE**—John Prine—Asylum
- STRANGER IN TOWN**—Bob Seger—Capitol
- A LITTLE KISS IN THE NIGHT**—Ben Sidran—Arista
- A FOOT IN THE DOOR**—Rogers & Burgen—Waterhouse
- RETURN OF THE WANDERER**—Dion—Lifesong
- HEART TO HEART**—David Sanborn—WB
- ENCORE**—Brian Auger & Julie Tippetts—WB
- FLYING SHOES**—Townes Van Zandt—Tomato

### WKLS-FM/ATLANTA

- ADDS:**
- HEAVEN TONIGHT**—Cheap Trick—Epic
  - SLEEPER CATCHER**—Little River Band—Harvest
  - SNAIL**—Cream
  - THE CARS**—Elektra
  - U.K.**—Polydor

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

- MISS YOU (single)**—Rolling Stones—Rolling Stones

### WORJ-FM/ORLANDO

- ADDS:**
- BLACK & WHITE**—Mike Finnigan—Col
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - NO PROBLEM HERE**—Mac McAnally—Ariola
  - SNAIL**—Cream
  - THANK GOD FOR LITTLE GIRLS**—Benny Mardones—Private Stock
  - U.K.**—Polydor
  - WELCOME HOME**—Carole King—Capitol
  - WILL YOU STILL LOVE ME (single)**—Dave Mason—Col

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

- MISS YOU (single)**—Rolling Stones—Rolling Stones
- THE LAST WALTZ (soundtrack)**—The Band—WB
- EDDIE MONEY**—Col
- BOYS IN THE TREES**—Carly Simon—Elektra
- LONDON TOWN**—Wings—Capitol
- STRANGER IN TOWN**—Bob Seger—Capitol
- CITY TO CITY**—Gerry Rafferty—JA
- EARTH**—Jefferson Starship—Grunt

### WQSR-FM/TAMPA

- ADDS:**
- BANDIT IN A BATHING SUIT**—David Bromberg Band—Fantasy
  - COOPER BROTHERS**—Capricorn
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - JAZZ**—Ry Cooder—WB
  - NATURAL HIGH**—Commodores—Motown
  - SKY BLUE**—Passport—Atlantic
  - SLEEPER CATCHER**—Little River Band—Harvest
  - THE PARKERILLA**—Graham Parker—Mercury
  - 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
- DOUBLE FUN**—Robert Palmer—Island
- THE LAST WALTZ (soundtrack)**—The Band—WB
- PURE POP FOR NOW PEOPLE**—Nick Lowe—Col
- SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
- FM (soundtrack)**—MCA
- CATS ON THE COAST**—Sea Level
- SPYRO GYRA**—Amherst
- JOHN HALL**—Asylum

### WBX-FM/DETROIT

- ADDS:**
- FLAME**—RCA
  - IF I WEREN'T SO ROMANTIC**—Derringer—Blue Sky
  - THE PARKERILLA**—Graham Parker—Mercury

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

- STRANGER IN TOWN**—Bob Seger—Capitol
- INFINITY**—Journey—Col
- EDDIE MONEY**—Col
- FM (soundtrack)**—MCA
- YOU CAN TUNE A PIANO**—REO Speedwagon—Epic
- STONE BLUE**—Foghat—Bearsville
- CITY TO CITY**—Gerry Rafferty—JA



# 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
- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
- CITY TO CITY**—Gerry Rafferty—UA
- EXCITABLE BOY**—Warren Zevon—Asylum
- FM** (soundtrack)—MCA
- LINES**—Charlie—Janus
- LONDON TOWN**—Wings—Capitol

### WXRT-FM/CHICAGO

- ADDS:**
- BOOGIE WOOGIE**—Rahsaan Roland Kirk—WB
  - CHICAGO WAGNER**—Salti—London
  - FEELS GOOD TO ME**—Bill Bruford—Polydor
  - KETTLE MORaine**—Piper Road String Band—Fiend's Club
  - TAKE A BITE**—Dave Evans—Kicking Mule
  - WELCOME HOME**—Carole King—Capitol
  - YOU HEAR ME TALKIN'**—S. Terry & B. McGhee—Muse

- HEAVY ACTION (airplay, sales, phones in descending order):**
- HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - LINES**—Charlie—Janus
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - INFINITY**—Journey—Col
  - EXCITABLE BOY**—Warren Zevon—Asylum
  - THE STRANGER**—Billy Joel—Col
  - STONE BLUE**—Foghat—Bearsville
  - AND THEN THERE WERE THREE**—Genesis—Atlantic
  - TOGETHER FOREVER**—Marshall Tucker Band—Capricorn

### KSHE-FM/ST. LOUIS

- ADDS:**
- ARMS OF MARY** (single)—Chilliwick—Mushroom
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - SLEEPER CATCHER**—Little River Band—Harvest
  - THE PARKERILLA**—Graham Parker—Mercury

- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN**—Bob Seger—Capitol
  - STONE BLUE**—Foghat—Bearsville
  - YOU CAN TUNE A PIANO**—REO Speedwagon—Epic
  - TOGETHER FOREVER**—Marshall Tucker Band—Capricorn

- CITY TO CITY**—Gerry Rafferty—UA
- EARTH**—Jefferson Starship—Grunt
- INFINITY**—Journey—Col
- LINES**—Charlie—Janus
- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
- DOUBLE FUN**—Robert Palmer—Island

### WKDF-FM/NASHVILLE

- ADDS:**
- BLUE JUG**—Ariola
  - BOB-BE**—Keith Jarrett—ABC
  - BRUISED ORANGE**—John Prine—Asylum
  - HEART TO HEART**—David Sanborn—WB
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - LOVE ME AGAIN**—Rita Coolidge—A&M
  - SLEEPER CATCHER**—Little River Band—Harvest
  - STRANGE COMPANY**—Wendy Waldman—WB
  - TOBY BEAU**—RCA
  - WORLDS AWAY**—Pablo Cruise—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**
- FM** (soundtrack)—MCA
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - WEEKEND IN L.A.**—George Benson—WB
  - WAITING FOR COLUMBUS**—Little Feat—WB
  - STONE BLUE**—Foghat—Bearsville
  - EARTH**—Jefferson Starship—Grunt
  - RUNNING ON EMPTY**—Jackson Browne—Asylum
  - CITY TO CITY**—Gerry Rafferty—UA
  - SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
  - AJA**—Steely Dan—ABC

### WQFM-FM/MILWAUKEE

- ADDS:**
- SLEEPER CATCHER**—Little River Band—Harvest
  - THE PARKERILLA**—Graham Parker—Mercury
  - WORLDS AWAY**—Pablo Cruise—A&M

- HEAVY ACTION (airplay in descending order):**
- YOU CAN TUNE A PIANO**—REO Speedwagon—Epic
  - CITY TO CITY**—Gerry Rafferty—UA
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - EXCITABLE BOY**—Warren Zevon—Asylum
  - EARTH**—Jefferson Starship—Grunt
  - VAN HALEN**—WB
  - MAGAZINE**—Heart—Mushroom
  - AND THEN THERE WERE THREE**—Genesis—Atlantic
  - SWEET BOTTOM**—Sweet Bottom
  - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.

### CHUM-FM/TORONTO

- ADDS:**
- LOVE ME AGAIN**—Rita Coolidge—A&M
  - SLEEPER CATCHER**—Little River Band—Harvest
  - STONE BLUE**—Foghat—Bearsville

- HEAVY ACTION (airplay in descending order):**
- EARTH**—Jefferson Starship—Grunt
  - SATURDAY NIGHT FEVER** (soundtrack)—RSO
  - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
  - RUNNING ON EMPTY**—Jackson Browne—Asylum
  - SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC

- EXCITABLE BOY**—Warren Zevon—Asylum
- LONDON TOWN**—Wings—Capitol
- STRANGER IN TOWN**—Bob Seger—Capitol
- THE STRANGER**—Billy Joel—Col
- FM** (soundtrack)—MCA

### KLOL-FM/HOUSTON

- ADDS:**
- BRUISED ORANGE**—John Prine—Asylum
  - CASINO**—Al DiMeola—Col
  - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
  - RETURN TO MAGENTA**—Mink DeVille—Capitol
  - SLEEPER CATCHER**—Little River Band—Harvest
  - STRANGE COMPANY**—Wendy Waldman—WB
  - THIS YEARS MODEL**—Elvis Costello—Col
  - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
  - ZARAGON**—John Miles—Arista

- HEAVY ACTION (airplay in descending order):**
- SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
  - WELCOME HOME**—Carole King—Capitol
  - THE LAST WALTZ** (soundtrack)—The Band—WB
  - LINES**—Charlie—Janus
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
  - EARTH**—Jefferson Starship—Grunt
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - CITY TO CITY**—Gerry Rafferty—UA
  - LONDON TOWN**—Wings—Capitol

### KZEW-FM/DALLAS

- ADDS:**
- LOVE ME AGAIN**—Rita Coolidge—A&M
  - SLEEPER CATCHER**—Little River Band—Harvest
  - SUITE LADY**—Gap Mangione—A&M
  - THE PARKERILLA**—Graham Parker—Mercury
  - WORLDS AWAY**—Pablo Cruise—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN**—Bob Seger—Capitol
  - CITY TO CITY**—Gerry Rafferty—UA
  - WEEKEND IN L.A.**—George Benson—WB
  - SHOWDOWN**—Isley Brothers—T-Neck
  - FM** (soundtrack)—MCA
  - LONDON TOWN**—Wings—Capitol
  - INFINITY**—Journey—Col
  - TOGETHER FOREVER**—Marshall Tucker Band—Capricorn
  - EARTH**—Jefferson Starship—Grunt
  - THE LAST WALTZ** (soundtrack)—The Band—WB

### KGB-FM/SAN DIEGO

- ADDS:**
- BEFORE & AFTER SCIENCE**—Brian Eno—Island
  - CA PLANE POUR MOI** (single)—Plastic Bertrand—Sire
  - GENERATION X**—Chrysalis
  - GHOST TOWN PARADE**—Les Dudek—Col
  - IMPECKABLE**—Budgie—A&M
  - MISS YOU** (single)—Rolling Stones—Rolling Stones
  - RETURN TO MAGENTA**—Mink DeVille—Capitol
  - STAINED CLASS**—Judas Priest—Col

- THE PARKERILLA**—Graham Parker—Mercury
- T.V. EYE**—Iggy Pop—RCA

- HEAVY ACTION (airplay, sales, phones in descending order):**
- LONDON TOWN**—Wings—Capitol
  - VAN HALEN**—WB
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - EXCITABLE BOY**—Warren Zevon—Asylum
  - STONE BLUE**—Foghat—Bearsville
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - EASTER**—Patti Smith Group—Arista
  - WEEKEND IN L.A.**—George Benson—WB

### KWST-FM/LOS ANGELES

- ADDS:**
- ARMS OF MARY** (single)—Chilliwick—Mushroom
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - STRUTTER '78** (single)—Kiss—Casablanca

- HEAVY ACTION (airplay, sales, phones in descending order):**
- CITY TO CITY**—Gerry Rafferty—UA
  - MISS YOU** (single)—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - FM** (soundtrack)—MCA
  - EARTH**—Jefferson Starship—Grunt
  - THIS YEARS MODEL**—Elvis Costello—Col
  - STONE BLUE**—Foghat—Bearsville
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum

### KMET-FM/LOS ANGELES

- ADDS:**
- LIVETIME**—Hall & Oates—RCA
  - PROVE IT ALL NIGHT** (single)—Bruce Springsteen—Col

- HEAVY ACTION (airplay in descending order):**
- STRANGER IN TOWN**—Bob Seger—Capitol
  - MISS YOU** (single)—Rolling Stones—Rolling Stones
  - THIS YEARS MODEL**—Elvis Costello—Col
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
  - NEWS OF THE WORLD**—Queen—Elektra
  - EDDIE MONEY**—Col
  - INFINITY**—Journey—Col
  - SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
  - LONDON TOWN**—Wings—Capitol

### KZAP-FM/SACRAMENTO

- ADDS:**
- NICE TO HAVE MET YOU**—Tys Van Leer—Col
  - POWER IN THE DARKNESS**—Tom Robinson Band—Harvest
  - PROVE IT ALL NIGHT** (single)—Bruce Springsteen—Col
  - SLEEPER CATCHER**—Little River Band—Harvest
  - SPELLBOUND**—EMI—America
  - THE PARKERILLA**—Graham Parker—Mercury
  - U.K. SQUEEZE**—A&M
  - WORLDS AWAY**—Pablo Cruise—A&M

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

- CITY TO CITY**—Gerry Rafferty—UA
- STRANGER IN TOWN**—Bob Seger—Capitol
- HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
- EARTH**—Jefferson Starship—Grunt
- LINES**—Charlie—Janus
- MISFITS**—The Kinks—Arista
- EXCITABLE BOY**—Warren Zevon—Asylum
- CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
- STRANGE COMPANY**—Wendy Waldman—WB
- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- APPROVED BY THE MOTORS**—Virgin (import)
  - POWER IN THE DARKNESS**—Tom Robinson Band—Harvest
  - THE PARKERILLA**—Graham Parker—Mercury
  - WORLDS AWAY**—Pablo Cruise—A&M

### HEAVY ACTION (airplay):

- CITY TO CITY**—Gerry Rafferty—UA
- DANGEROUS TIMES**—Bethnal—Vertigo (import)
- HEAVEN TONIGHT**—Cheap Trick—Epic
- MISFITS**—The Kinks—Arista
- MISS YOU** (single)—Rolling Stones—Rolling Stones
- PURE POP FOR NOW PEOPLE**—Nick Lowe—Col
- RETURN TO MAGENTA**—Mink DeVille—Capitol
- STRANGER IN TOWN**—Bob Seger—Capitol
- THIS YEARS MODEL**—Elvis Costello—Col
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

### KZAM-FM/SEATTLE

- ADDS:**
- ARABESQUE**—John Klemmer—ABC
  - BLUE JUG**—Ariola
  - FRESH FISH**—Mason Williams—Flying Fish
  - KIDD AFRICA**—Windham Hill
  - RANK STRANGERS**—Pacific Arts
  - SEX & VIOLINS**—Martin Mull—ABC
  - SLEEPER CATCHER**—Little River Band—Harvest
  - SOLO PIANO**—Warren Bernhardt—Novus
  - STEFAN GROSSMAN & JOHN RENBOURN**—Kicking Mule
  - THREE'S A CROWD**—Torney-Spencer Band—A&M

### HEAVY ACTION (airplay):

- BRUISED ORANGE**—John Prine—Asylum
- CITY TO CITY**—Gerry Rafferty—UA
- EXCITABLE BOY**—Warren Zevon—Asylum
- GRAND ARRIVAL**—Bryn Haworth—A&M
- JAZZ**—Ry Cooder—WB
- MISFITS**—The Kinks—Arista
- NRBQ AT YANKEE STADIUM**—Mercury
- PAT METHENY GROUP**—ECM (import)
- STARBUST**—Willie Nelson—Col
- STRANGE COMPANY**—Wendy Waldman—WB



# Supertramp Launches Its Own Sound Co.

By SAM SUTHERLAND

■ LOS ANGELES — While the commercial advantages of forming a custom label or separate corporation are increasingly evident to artists, the potential benefits of investing directly into sound technology is a relatively new topic. But Supertramp, the A&M recording group originally based in England and since relocated here, are doing just that, via the recent formation of their own concert sound company, Delicate Acoustics.

Even the largest concert draws among U.S. acts still rely primarily on established sound companies, rather than assuming the costs of developing and maintaining their own private p.a. systems. But according to Dave Margereson, head of Mismanagement, Ltd., which manages the group, and Russel Pope, the band's long-term concert sound mixer, the decision to offer Supertramp's custom twin-console sound system to other acts follows years of close work with Midas, Ltd., designers of the consoles, and Martin Audio, builders of the system's custom speakers.

With Mismanagement and Delicate Acoustics now based in the same Burbank building, which also doubles as Supertramp's rehearsal and pre-production studio, the group's current single p.a. rig—comprising separate 32 input/8 output Midas main and monitor consoles, along with a separable effects console controlling an array of auxiliary signal processing devices, and custom Martin Audio, Cetec and JBL speakers, as well as a variety of optional lighting, projection and rigging equipment—is now being booked for late spring and early summer work, and a second system, with added design innovations and improved specs, is slated for delivery during the summer. At present, however, Margereson is restricting rentals to one system.

"The theory behind Delicate is derived from the fact that we're a family band," Margereson said. "Most of us who've been involved with 'Tramp' have been working with them for at least a few years now, so there is continuity to what we develop." That stability extends to the group's contracts with Midas and Martin Audio. Both companies have provided Supertramp with new designs, with the group's experiences in turn added to further refinement of the systems.

Margereson notes that such an investment in sound equipment is comparatively rare here, where sound companies still dominate most of the p.a. needs of all but

the largest—and smallest—acts. But the different character of the European concert and club circuit has led to a different approach overseas. "Most English bands are self-sufficient sound-wise," Margereson explains. "You need a truck and your own p.a., which you then move from date to date. Halls are smaller, and it's possible for an act to develop an adequate system for halls up to several thousand seats without incurring the costs you would here, where the p.a. has to adapt to larger rooms.

"When most bands come over here, they end up playing under somebody else's p.a., unless they're trying to develop their own as we have."

Road manager Spy Matthews adds that the greater reliance on sound companies here tends to limit the technical capabilities of existing systems. "Rental equipment available from most companies is kept standardized, so that they can split a vast amount of equipment into different systems," Matthews says. "They're reluctant to add a certain piece of equipment, or adapt an existing piece, if it can't be widely used by all their clients. I feel as far as 'Tramp is concerned that, having our own system and pursuing its development, we've stayed much closer to the state of the art."

Concert reviews for the group's last U.S. tour have confirmed that with recurrent kudos for the system's capabilities, often comparing the band to another English group, Pink Floyd. Margereson and Pope note the parallel is an apt one: like Supertramp, Pink Floyd has been developing its own sound reinforcement system for some years now, and also works closely with Midas.

(Continued on page 102)

## Clarke S.F. Promo



As part of his continuing promotional tour of the U.S., Allan Clarke (Atlantic) recently stopped off in San Francisco. Atlantic hosted a luncheon for press and radio personnel at the Sun Grove Restaurant. Plans are currently being finalized for Clarke's first U.S. solo performance for later this summer. Pictured here at the San Francisco luncheon are, from left: Michael Kienfner, Atlantic senior vice president; Steve Feldman, local promotion representative; Clarke; Rick Lee, KMEL general manager, and KMEL air personality Mark Cooper.

## Gold for Superstars



Lee Abrams and Lee Michaels, consultants for the Superstars Radio Network of AOR stations, were each presented recently with Gold records for Bob Welch's "French Kiss" album (now platinum) and Little River Band's "Diamantina Cocktail" album by Capitol's AOR promotion staff. Pictured at the gold record presentation in Atlanta are, from left: Lee Abrams; George Luthin, Capitol's southeast AOR promotion coordinator, who made the presentation on behalf of Ray Tusken, Capitol's national AOR promotion manager; and Lee Michaels.

## Pacific Arts Names Conway Finance VP

■ LOS ANGELES—Michael Conway has assumed full-time duties at Pacific Arts Corporation in Carmel and has been named vice president-finance for the firm.

Conway, a resident of Big Sur, has been serving in a part-time advisory capacity since October, 1977. He spent five years on the tax staff of Touche Ross & Co., Los Angeles, and was subsequently self-employed before relocating in Monterey County one year ago.

## Petralia to Butterfly

■ LOS ANGELES—Tony Petralia has been named director of production at Butterfly Records by A.J. Cervantes, president of the label.

Prior to joining Butterfly, Petralia was with Far Out Productions as administrator of production. Earlier, he worked for American Variety International as director of production.

## Bonnie Simmons

(Continued from page 28)

personalities, and she will act as interim program director until a successor is appointed.

"I resigned last Monday (22), although I will stay on to handle my airshift and continue my involvement in production and special projects here," Simmons told RW, explaining that the decision to step down from her programming post came "because the overall workload was definitely two jobs. And after doing it that way for four years, I've found that I'm a bit fried; it's simply unfair to the station in both areas.

"I'd like to find out what it's like to do my show without having to make it secondary to my administrative responsibilities." Commenting on her renewed emphasis on the creative side of programming, she added that her involvement in special programming projects had tapered somewhat in recent years due to program direction priorities; accordingly, she expects to resume more production activities once a new program director is selected.

Simmons also noted that reaction from both station management and top staff at Metromedia was sympathetic. "Between Metromedia and I, and [KSAN general manager] Jerry Graham and I, this has really worked out nicely. I'm gratified by how they've handled it, and their willingness to understand my interest in concentrating on the creative aspects of radio," she said.

## Soul City Severs Ties with Atlantic

■ LOS ANGELES—Johnny Rivers and his Soul City Records will no longer be associated with Big Tree/Atlantic Records, effective June 3. Presently, the singer/songwriter is negotiating with other companies.

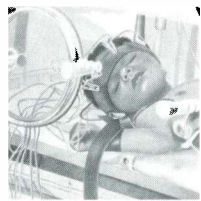


# Album Picks

(Continued from page 27)

## AURAL EXPLORER

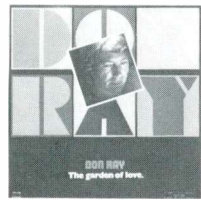
HELDON—Aural Explorer 5001



The fourth album by the French electronic music trio shows its mastery at a synthesized sound. Group leader Richard Pinhas has fronted Heldon since 1974 and continues to take a very progressive stance. This lp was recorded 1975-1976.

## THE GARDEN OF LOVE

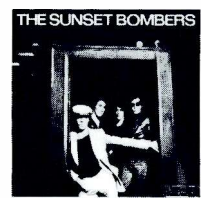
DON RAY—Polydor PD-1-6150 (7.98)



"Super Disco" is the only way that one could describe Ray's lp. Embellished with lavish synthesizer work and further punctuated by Cerrone's pounding synthesized drums, this album will have people dancin' in the street.

## THE SUNSET BOMBERS

Ariola SW 50026 (7.98)



This west coast group walks the fine line between punk and heavy rock with its first album. The material is a combination of rock classics ("Gimme Some Lovin"), cover versions (Radio Stars' "Dirty Pictures") and originals ("Drag Queen").

## THE HEATERS

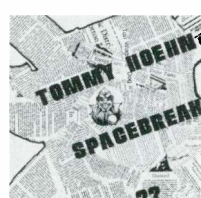
Ariola SW 50032 (7.98)



The west coast pop group has a smooth, appealing sound that should win fans on either the AM or FM airwaves. The quintet includes three female members who each add vocals and personality to the sound.

## SPACEBREAK

TOMMY HOEHN—Power Play HLPP 5051 (6.98)



The Memphis label that recently released the excellent Scruffs album has another winner with Hoehn. With a style similar to Alex Chilton's (with Big Star) he shows a tasteful combination of material and performance.

# ASCAP Decision Expected Imminently

(Continued from page 3)

concludes that what is called "the revenue method" is the most equitable way to determine the amount public broadcasting must pay ASCAP for its repertoire.

The method, which she called "simple and easy to administer for both users and licensors," shows an agreement, in part, with ASCAP's contention that the only logical way to arrive at a rate for public broadcasting is to compare it to the manner in which commercial broadcasting has been paying for the ASCAP repertoire—a negotiated percentage of gross income, the value of the music being related to the revenues the music helped raise.

"In my opinion," Mrs. Garcia

pointed out, "Public broadcasting has some unique characteristics due to their funding, nature and scope of programs and, therefore, cannot validly be totally compared to a commercial broadcasting setting.

"The rates," she continued, "applicable to public broadcasting television and radio revenues should be less than the percentage requested by ASCAP." Garcia pointed out that ASCAP itself had offered a 50 percent "discount" to public broadcasting. (RW, May 6).

So, while agreeing with ASCAP that the Tribunal should pursue a "revenue method" course of action, Garcia proposed a 50 percent "reduction" of the rates in-

duced by ASCAP earlier, making them .4 percent for television and .6 percent for radio, applicable until December 31, 1982.

Also in her proposal was an additional "standard deduction" from gross income of 25 percent for television and 10 percent for radio.

Using 1975 figures in her research data, obtained from public broadcasting accountants and officials since the last Tribunal meeting earlier this month, the commissioner arrived at a \$1.25 million figure, using the rates she proposed.

As far as the payment dates—and this issue is still unresolved—Garcia proposed fees be computed as of September 30th of each fiscal year, which would be payable in two equal payments to ASCAP in the following year on January 31 and July 31.

Exempted in her proposal would be revenues of certain "producing entities" like the Children's Television Workshop, which would not be subject to royalty fees—a major concern of PBS, which feared the possibility of double payments. Also exempted are the so-called "intercompany payments," which would be deducted from gross revenues.

Another detail of the Garcia proposal, which, again, was agreed to "in principle" by most of the Tribunal commissioners as well as ASCAP and public broadcasting officials, was a better definition of what Garcia termed "transmission entities," which ASCAP feels should include networks and stations.

Before various amendments to the proposal were brought up and voted on by the Tribunal in the afternoon session last Wednesday, Commissioner Garcia asked the two parties to independently assist in the draft of an amended general proposal to settle once and for all the arrangement between ASCAP and public broadcasters, a decision which by law, must be settled and announced by June 5.

The organizations are scheduled to hand in their drafts at a June 5th meeting, and the final Copyright Tribunal decision on the matter should come on the next day's meeting.

Among the amendments passed at last week's meeting was one proposed by commissioner Coulter requiring a college public broadcasting station, regardless of wattage or audience, to pay a flat rate of \$200, and unaffiliated stations under 20 watts of power would also pay \$200, and one with more than 20 watts of power would pay \$400. The ratio determined by the Tribunal would be 45 percent for both ASCAP and BMI, and 10 percent for SESAC.

## New York, N.Y. (Continued from page 18)

music, (b) a lot of leg work and (c) deep personal commitment to the act by the folks at Cleveland International and CBS.

ADDENDUM TO THE SELLING OF MEATLOAF: The female vocalist from Meatloaf band, **Karla DeVito**, has signed a solo management agreement with **Tommy Mottola's** Champion Entertainment.

BURNIN': New York, N.Y. visited the 30th Street rehearsal studio where **Lisa Burns** and her band are preparing for a forthcoming tour last week and found a singer whose energy and enthusiasm was only hinted at by her debut MCA lp. Having been as attracted to the songstress' choice of material for her album as we were to her voice, it was somewhat of a surprise to see the poise and the ease in which she fronts her band, a four piece line-up that has only been together for a month but includes **Sparks'** "Big Beat" rhythm section of **Hilly Michaels** and **Sal Maida** who has also toured and recorded with **Roxy Music**, guitarist **Jimmy McCallister** of the **Beckies** and to our total amazement the low-profile of **Michael Brown** of the **Left Banke** and **Stories** behind the keyboards. Burns' band also includes two female back-up singers whose vocal embellishments give the songs a hard rock/gospel sound that is at times reminiscent of **Tina Turner**—especially on her version of the **Box Tops'** "Soul Deep." The carbon copied **Phil Spector** arrangements of songs like **Pagliari's** "Some Sing, Some Dance" and "Loving You Ain't Easy" and "When You Walk In the Room" have been replaced by a directness and forcefulness that was noticeably lacking from her album. "Rescue Me" and the **Dave Clark Five's** "Try Too Hard" have been added to her repertoire and should be the spark-plugs for her live set which should take to the road in about a week.



**A CONE AGAIN, NATURALLY:** Seen here in a rare visit to planet Earth is Mike "Conehead" Vallone, who celebrated his 3174th birthday last week. His polyester cake, which was presented to him by a couple of Arista reps (a close encounter of the fourth kind), is overseen by RW's Billy Bystander. (Note: Vallone is not on the phone.)

recently burned down told N.Y., N.Y. they will bring rock back to the city via the 200 seater Stars.

SOFTBALL NEWS: "Big Mac" McCollum had this nightmare: the Atlantic Heavies were leading the Record World Flashmakers 7-4. It was the top of the seventh, RW runners on second and third, two out, and "Buck" Baker hits a screaming line drive down the third base line. The runners score, Baker cruises into second with a double and scores on **Stan Meises'** round-tripper. RW sets down Atlantic 1-2-3 in the bottom of the seventh and walks off with an 8-7 win. But "Big Mac," hamburger that he is, woke up in time to find out that the line drive was foul and the Atlantic win was secure. Next time, Big Mac, next time.



*Rita Coolidge*

LOVE  
ME  
AGAIN



SP 4699

PRODUCED BY DAVID ANDERLE WITH BOOKER T. JONES







# Lenny Petze

(Continued from page 8)

noting that in addition to seeking new artists and serving as a liaison to current roster acts, Colomby will also produce.

Working with Petze in Epic's New York headquarters are Frank Rand, director of independent productions, who works with Epic's four special independent production affiliates; Bruce Harris, director, east coast a&r, who also oversees liaisons with Epic's international acts; Larry Schnur, assistant to Petze, whom the a&r chief notes is directly involved in every area of the department; and a&r coordinator Doreen Reilly, newly recruited to that post.

Also recently added to Epic's a&r team is Russell Timmons, formerly regional promotion director for CBS' black music marketing division. Timmons' appointment underscores Petze's determination to step up Epic's involvement with securing new acts in progressive and contemporary black veins. "He'll be coming in as director of progressive music," Petze commented, adding, "We've been really cautious about going after those acts, although we already have a nice core roster through artists like The Jacksons, Patti Labelle and George Duke. The one new act that we did sign recently was Heat Wave, which has proven very successful."

That reticence, he admits, stemmed from what he perceived as a lack of consistent success in finding and developing new black acts for the label, "but we're opening the door on it, and looking at it very carefully."

Dempsey concurs, adding that his own role in building CBS' initial black music marketing effort will further augment Timmons' appointment and a new concentration on seeking those artists. "Coming from my background at Columbia," he commented, "and having been instrumentally involved in the success of progressive music there, I don't know that the appreciation of those acts and the level of concentration on them was something Lenny was initially comfortable with. Now, though, with my understanding of that area, we can address ourselves to those acts and how they can be inserted into the marketplace successfully. . . . I think I'll be able to open up roster opportunities in those areas for Epic because of my past work in that area."

In-house production is another area Petze is encouraging, although here he is following a more gradual plan instead of signing a separate staff of house producers. "Epic didn't have a



Standing, from left: Frank Rand, director, independent production; Bruce Harris, director, east coast a&r; Mike Atkinson, director, west coast a&r; Larru Schnur, assistant to vice president; Lennie Petze, vice president, a&r; Don Dempsey, senior vice president; Bonnie Garner, director, a&r Nashville; Bobby Colomby, vice president, west coast a&r; John Boylan, executive producer, west coast; Russell Timmons, director progressive a&r; Tom Werman, director talent acquisition; Seated, from left: Doreen Reilly, coordinator, east coast a&r; Andi Santivasci, administrative assistant, east coast a&r; Becky Shargo, associate director, west coast a&r; Kelly Traynor, a&r administrator, west coast.

staff producer until we brought in John Boylan, who joined us about a year and a half ago. Then I made Tom (Werman) a staff producer as well." Together with Colomby, those two producers could help forge a new label "sound," Petze says, and notes that further consolidation of such an approach will come from within his own staff, rather than new associations with outside producers.

"Eventually, I want every member of the staff to get into that area, if it makes sense," Petze says. "I believe that really helps our credibility—in fact, it already has helped." In addition, he expects both Werman and Boylan to emerge from what he feels are somewhat misleading images as rock specialists, owing to Werman's involvement with Ted Nugent and Cheap Trick, and Boylan's production of Boston's debut lp. Boylan will be producing the next Charlie Daniels Band album, and Petze asserts Werman, too, will be broadening his range of projects in coming months.

As with individual musical genres, roster size is not being tied to a fixed quota or specific schedule for expansion. "We're going to try and maintain what we feel is a workable roster, one that will stay right around where it is now," Petze says, noting that the current Epic roster is about 30 percent smaller than when it was a year ago, due to gradual trimming.

Both Dempsey and Petze stress that Epic's original image as a smaller label devoted to younger, less developed acts than its larger sister label, Columbia, remains only as a quantitative premise. "Epic's roster may not be as physically large or quite as diverse," Dempsey noted, "but it is certainly very balanced." As it broadens beyond its current hot rock base, Dempsey feels Epic's presence in negotiations for established superstars will be more apparent, but both he and Petze assert the label will avoid

bidding wars.

"It's not relative to budget dollars, it's a question of the excitement that act generates," says Petze of his negotiating position. But he also adds, "We've had success with new artists, though, so we also know we don't have to buy our successes that way alone."

Dempsey agrees, noting, "Lenny won't put those acts on a roster just from a prestige point. Many of those deals end up being of marginal profit to the label, and while Lenny isn't exclusively concerned with immediate profit, we don't need to buy reputations when we can create them."

Petze feels Epic's success in finding unsigned acts with existing regional bases, such as Starcastle, Cheap Trick, REO and Nantucket, a recent signing whose debut lp was shipped some weeks back, underscores the wealth of available new talent outside the traditional industry centers of New York, Los Angeles and Nashville. At the same time, Epic has also fared well with a number of established artists whose previous work for other labels had garnered only modest acceptance, as in the case of Ted Nugent, and Meat Loaf.

## L.A. Radio with Herb & Hugh



Lots of Los Angeles radio personalities turned out for the recent Herb Alpert-Hugh Masekela date at the Roxy. The A&M stalwarts are shown backstage surrounded by such Los Angeles radio folks as (from left) Bob Taylor, KWST; Garrett Lambert, KNAC; Jack Popejoy, KPOL/FM; Herb Alpert; Hugh Masekela; Michael Sheehy, KNX/FM; and Jan Basham, A&M Los Angeles promotion representative; (foreground) Frank Cody, KLOS; and Rochelle Staab, KIIS.

## L. Richmond Dies

■ NEW YORK — Lawrence Richmond, former head of Music Dealers Services, Inc., died of a heart attack June 1 in Provincetown, Mass. He was 68.

Lawrence founded Music Dealers Service more than 30 years ago and served as president until his retirement in 1975 when the company was sold to Walter Kane Music Jobbers. He was president of the Provincetown Art Association, flag officer of the Provincetown Yacht Club and founder of the club's junior sailing program.

He is survived by his wife Helene, a daughter Lauren, a sister, Mrs. Shirley Gartlir, and his brother Howard.

Services were held June 2 in Provincetown.

## A&M Releases

### 'White Mansions' LP

■ LOS ANGELES — Jerry Moss, chairman of A&M, has announced the release of "White Mansions—A Tale From The American Civil War 1861-1865." Scheduled for release on June 16, the lp is a portrayal of life in the Confederate States during that time.

The album features guest appearances by John Dillon and Steve Cash of the Ozark Mountain Daredevils, among other British and American musicians. The album is being supported by a radio and print advertising campaign.

### EMI America Adds 2

■ LOS ANGELES — J.J. Jordan, director of national promotion for EMI America Records, has announced the expansion of his promotion staff with two appointments.

Fred Di Sipio, Jr., joins EMI America as (district) promotion manager for the New York-Philadelphia area.

Ellen Feldman has been promoted to the position of national promotion coordinator for EMI America Records.



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TENSTEIN • MITCH BARNA • JERRY GOODWIN • BOB SLAVIN  
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BLATT • CHARLIE KENDALL • BOB SHANNON  
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STEVE KIRKWOOD • JIMMY BYRD  
RON DEDACHUSA • FRED LEWIS  
DARRELL MATRINE

JOHN BRODY

ELLEN

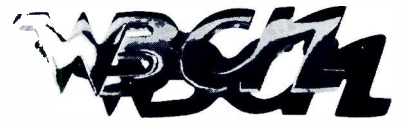
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# WBCN: A Decade of Dedication to the Boston Market

By ALAN WOLMARK

Just take a spin through the radio dial in almost any city in the nation and it becomes all too obvious that progressive rock radio is virtually a non-existent luxury of a former era. But while stations which began experimenting with rock in the late sixties have been forced to curb their experimentation and tighten their music policy, a handful of sparsely scattered progressives survive with formats intact, remaining vital outlets for their markets and the music industry. Stations which once proudly exposed new material have most definitely suffered for that freedom and WBCN, celebrating its 10th anniversary with such a format, stands as a testament to that struggle.

A survivor in the true sense of the word, WBCN still very much resembles the station it was almost a decade ago when bits and pieces of the counterculture from Boston's multitude of college stations with a sprinkling of disciples of the Tom Donahue school of free-form radio in San Francisco, collaborated in March of 1968. Despite subtle niceties of the old days having fallen by the wayside such as the nightly Dog & Cat Report (of missing pets), WBCN remains an important source for its audience and in its 10th year holds a very respectable 3.5 share of the Boston radio market while witnessing an internal renaissance unlike anything since the enthusiastic dedication that gave birth to the station in the backroom of the Boston Tea Party, an archetypical psychedelic rock club, that March.

Like many of its ilk still on the air, WBCN is somewhat of an anachronism. New and unfamiliar music is not the common weapon of a successful FM station of the seventies as has been largely proven by the researched success of the Abrams consulted AORs. So what lessons can be drawn from WBCN's longevity that has established it as one of the select few granddaddys of progressive rock radio?

Looming large over the history of WBCN are a number of dark clouds which have now dispersed, leaving a station well educated by its mistakes and alive and well enough to be looking forward to more success in the next decade. Despite financial and personal pressures which threatened its

existence, WBCN maintained its integrity and, at the worst, can only be accused of overestimating its listeners and getting overly esoteric. During those times, the competition did not sit still and WCOZ pulled a large chunk of WBCN's audience with a tighter format and a lower commercial profile (financial stress had caused WBCN to program about 12 minutes per hour of ads). The station is now back to about eight commercial minutes per hour and with recent personnel and policy changes the ratings picture is turning very rapidly and positively. The rest of WBCN's competition comes from the Abrams station WAAF, based in Worcester, which mostly pulls the suburban areas, and soft-rocker WEEI-FM, which is doing well with females, not WBCN's prime demographic although future expansion will widen the station's targeted demographics.

Charlie Kendall, a veteran program and music director from various parts of the country, joined the station a few months ago, as did David Bieber, creative services director. Kendall sees the music policy, which has a 35,000 strong record library as a resource, as perhaps a key factor in WBCN's longevity and believes that progressive radio can thrive

in the generally intellectual Boston market. Community participation over the years has allowed the station to show its commitment to the local music scene by actively supporting and nurturing bases of support for Boston acts like Geils, Aerosmith and Boston. Its willingness to air local tapes has also added to its credibility and most recently led to Elektra's signing of the group Cars.

### Accessibility

The accessibility of WBCN is another key to WBCN's longevity. It has never shut its ears to its audience and although money for visibility in the market has never really been available, its high profile has been upheld by relatively inexpensive projects like its 24-hour Listener Line (for requests that are actually honored as often as possible), a "Rocky Horror Picture Show" ticket giveaway, an annual blood drive, block parties which have attracted upwards of 100,000 people apiece and a continuous series of live broadcasts. A series of rock concerts co-sponsored by Budweiser is planned for this coming summer.

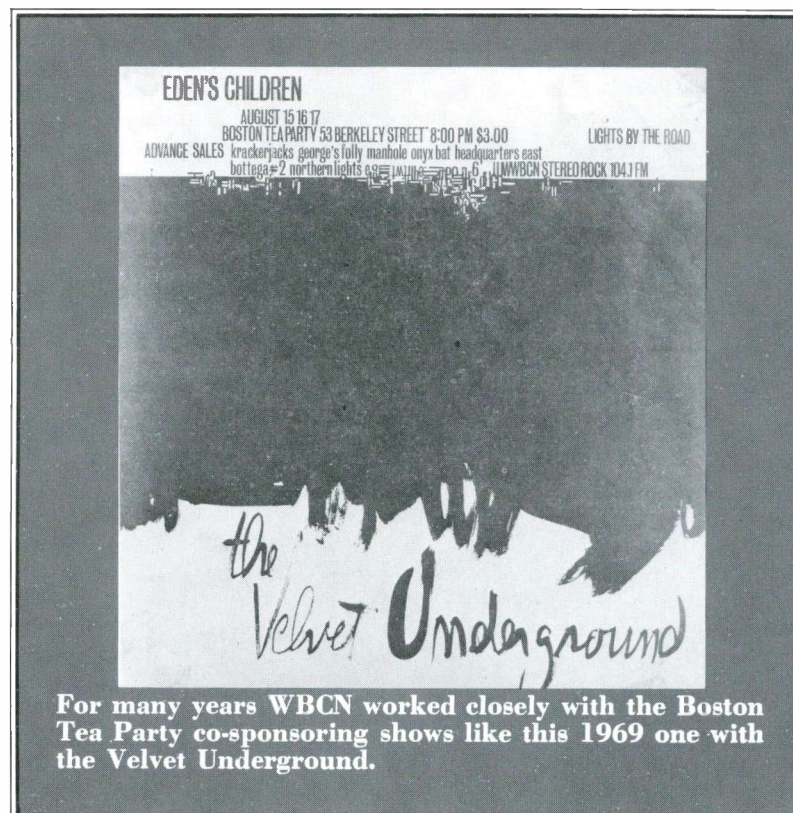
WBCN's recent sale in principle to the Progressive Communication Corporation, which owns rockers in San Jose and Jacksonville, is a tremendous shot in the arm expected to greatly enhance

the station's profile without affecting programming, says WBCN vice president and general sales manager Tim Montgomery, who adds, "The station was never very promotion-minded and so with the ad campaigns by WCOZ and WVBF it sort of got lost. Visibility-wise, the sale will make a profound difference. I'm delighted about the sale."

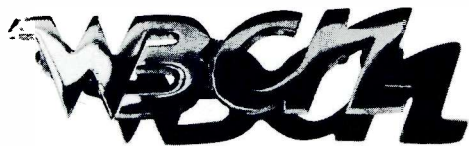
Progressive is known as an aggressive young company geared to spending money to raise WBCN's visibility and, along with Bieber, focus on greatly expanding promotion. As Kenny Greenblatt, a station vice president and accounting executive, says, "As a throwback to the sixties, we're still considered a 'weirdo' station but get national accounts. The answer now is promotion. We need network support like New York's WNEW-FM has always gotten from Metromedia." Staff members and management foresee a continuation of WBCN's growth which has seen "billing increase every year" and now with network support feel confident shooting for 6.0 to 8.0 ARBs.

Throughout its history WBCN's influence has been grossly underestimated because Arbitron has never polled Boston's huge college community. General manager Klee Dobra, an early supporter of ARB, says, "The fact that they can't measure 4-500,000 who are this format's principle audience is criminal and they've made no effort to do it." But the bottom line power of WBCN is more clearly understood from retail record store observations correlating exposure on WBCN with sales (see separate story).

Remaining true to its original music concept, developing a style and personality uniquely adapted to the Boston marketplace and looking to the future with the knowledge and lessons of the past, WBCN is rebuilding. Even its sound is impeccable and set for future competition—with the installation of two \$50,000 boards, the station is broadcasting one of the most technically pure signals in the country. Its sale to the Progressive Communication Corporation will lend the rest of the necessary support and this 10th anniversary may end up just being the catalyst to another decade of quality progressive rock from WBCN, only this time a very financially rewarding decade as well.







# T. Mitchell Hastings Reflects on WBCN's 10th

By ALAN WOLMARK

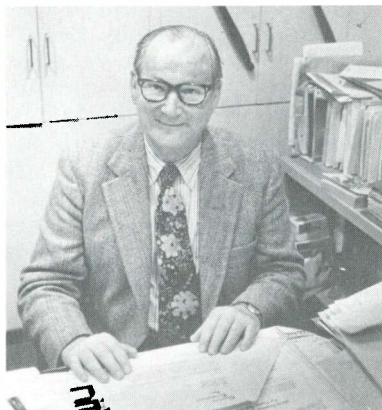
■ Always buoyed by his belief that radio exists for the "propagation of pleasure, happiness and wisdom," station owner and president T. Mitchell Hastings, Jr. is one man who has seen WBCN rise and fall and rise throughout its tumultuous history, and lived with its traumatic growth for 10 years as a progressive FM rock outlet and 10 earlier years of classical and beautiful music.

Hastings notes that WBCN's 10th anniversary celebration may very well be extended to a 20th anniversary commemorative. In 1958 WBCN first went on the air as the Boston link in what Hastings, always a broadcasting innovator, intended to be a Golden Chain network of classical radio stations, also including WHCN (Hartford), WNCN (New York), which today remains classical, and WXCN (Providence). The CN in the call letters still stands for Concert Network.

As an electronics engineer, Hastings first garnered some capital by developing an electronics laboratory, General Communications, which flourished during World War II. In the early '50s, supported by the laboratory which was sold in 1960, he became an early FM pioneer developing the first FM car radio and a small hand-held version of the same. Around 1955 there were only about two dozen independent FM programmers in the country and Hastings joined their ranks, purchasing WXCN. And so began his dream.

With innovation a priority for the inventor, Hastings went about unsuccessfully establishing the Golden Chain from Boston to Washington to "go forward and develop FM broadcasting into the great public service it should be."

Throughout the '60s WBCN, the last remaining Hastings-owned station, programmed classical music at night with beautiful music filling out the day hours. But by 1968, with the split format not earning what it should, some prodding from his 13 year old rock fan son and Hastings' philosophical agreement with the blossoming counterculture, WBCN struck a deal with a local rock venue, the Boston Tea Party, to broadcast live and recorded music from the club from 11 p.m. to 5 a.m., seven days a week.



T. Mitchell Hastings

Despite Hastings "mixed sentiments because I enjoy beautiful and classical music programming a little more than rock," the importance of the format and the social phenomenon took precedence and received his blessing. He says, "I've always had a great sympathy with the idea that we did not belong in Viet Nam. I knew a French officer during the French withdrawal and the Paris negotiations and I've never been able to understand why the United States got involved. We were very badly misled."

Unlike a calculated corporate shot at progressive radio, as were a number of the earliest of this breed, WBCN was created with the energetic, creative confusion of the time. The ingredients were all there and combined with a failing format and an open-minded forward-thinking owner, the fledging six-hour a day rock version of WBCN began.

Within six months of the Tea Party broadcasts, the experienced

guiding hand of Hastings was temporarily lost when he was hospitalized with a brain tumor. Ray Riepen, the Boston Tea Party's proprietor, assumed responsibility for the station, giving Boston its first 24-hour commercial progressive rock station. Unfortunately, Riepen, unfamiliar with the politics of running a radio station, ignored WBCN's previous ties as a classical/beautiful music outlet and converted the format much too abruptly.

When Hastings was ready to resume charge of WBCN in 1972 he immediately bought out Riepen's interest in the station, fearing the loss of its broadcasting license due to illegalities if Riepen continued calling the shots. "I was very uneasy about the speed of the transition to 24-hour rock because the people with long-term contracts with 'BCN weren't advised about the change," says Hastings with a pragmatic view of those idealistic times of radio and youth culture. "The change was simply done and there were many lawsuits threatened. It was initiated by repudiating legal obligations. When I got out of the hospital I found myself running around for three or four months putting out fires that he had created."

Once Hastings regained his grip on the station and legitimized its mode of operation he picked Al Perry (see separate story), who had worked as a station salesman since the classical days, as general manager, and allowed WBCN to continue its free-form approach. As the only

station of its type in the Boston market, exclusive of a few college radio formats, WBCN enjoyed immense popularity, monopolizing the listening audience for a large part of the '70s and establishing itself as somewhat of an institution.

In retrospect, considering the hard times the station fell upon by 1976, Hastings says, "'BCN was the only game in town for the first half of the '70s. With a clear field the staff got soft and didn't recognize competition was bound to come and that they should remain sharp to meet it head on when it did."

Through a series of changes in creative personnel, Hastings sees WBCN with a very bright future in Boston. It has suffered some disappointments in the recent past, but has more than amply compensated. "Creativity has made WBCN a better station," notes Hastings proudly, "and we will keep it that way—the exceptional talent of the staff, their creativity and the freedom that they have to exercise that creativity. We're on the right track especially with the changes of the past couple of months."

Hastings is referring to the selection of Charlie Kendall as WBCN's new program director, with whom the station hopes to forge new frontiers as it did a decade ago. "Charlie is a tidy professional," commented Hastings, "who will use intelligence in cooperation with me and general manager Mr. Dobra to carry out whatever ideas are generated."

For the present and near future, Hastings sees this tight professional progressive image as the key rather than the loose free-form style so vital to the social climate at the time of WBCN's inception. "People are seeking truth today as much as they were in my generation," says the owner observing attitude changes. "The aberration of the late '60s due to our historical mistake of getting involved in Viet Nam is over and we're getting back to all of the same very American aspirations that we've had for the last couple of hundred years. It's just a little bit more fun now."

Through the lean times and the good ones, Hastings' continued support over the past 10 years has allowed WBCN to stay on the

(Continued on page 34)

## The Air Staff



An up-to-date photo of the WBCN on-air staff, April, 1978.



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# VP and GM Klee Dobra Assesses WBCN Today

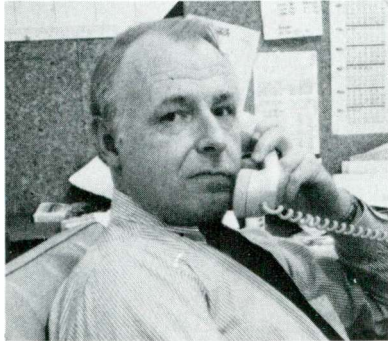
By ALAN WOLMARK

■ Klee Dobra, WBCN's vice president and general manager, came to the station in February, 1977 during a relatively bleak period in its history. Competition had cut into its ratings shares, but with aggressive leadership in the past year and a half WBCN can confidently look to the coming decade rather than merely living off past achievements.

As most in the music/radio industry, Dobra has done his share of traveling to get to WBCN. Since he began at Washington, D.C.'s WTOP, working up from a salesman to national sales manager by 1969, he became New England manager for the Robert Eastman Company, radio broadcast representatives, where he developed a clear understanding of the Boston market. In 1971 Dobra began his general management career at WMOD-FM (Washington, D.C.), moving to the same post in 1975 with KLIF (Dallas) until coming to oversee WBCN.

Dobra came to WBCN with a great respect for the station because of the integrity of its approach to music and programming. Unfortunately, as his initial research revealed, WBCN was very seriously losing the battle with its prime competitor WCOZ. Problems had set in because "WCOZ came after us tooth and nail with almost a carbon-copy format often referred to as a clone of WBCN. It was a tremendous mimic, but with a dramatically restricted playlist," says Dobra illustrating the situation leading to his research showing that 75 percent of WBCN listeners also tuned to WCOZ while the opposite was true of only 40 percent of WCOZ's audience.

Not one to become overly involved with programming, he did immediately note that "the level of sophistication musically of WBCN was too far above its audience and they couldn't relate to it. It was musically brilliant, but it was wasted." Consequently, the station which "enjoyed tremendous popularity with the college student and avant-garde listener" during the period that Dobra worked the New England area, all of a sudden found itself very narrowly targeted with 50 percent of its listenership in the 18-21 demographic.



Klee Dobra

Dobra's contributions to WBCN's programming, which has since revitalized the station ratings-wise, are not specific programming changes. He has the utmost faith in the staff which is largely free to program their own shows, although available tracks on recent lps are restricted so as to develop the audience's recognition of a particular artist. The general manager observes of himself, "In spite of the fact that I've been involved with music and radio for 15 years, I know that my musical knowledge doesn't compare with what the people here know. I'm behind the eight-ball when I talk with them, but I know what I like to hear."

What Dobra likes to hear and what has been implemented at WBCN in the past year is an in-depth programming policy avoiding the self-indulgences which characterized earlier ultra-progressive times. "We are the most progressive form of radio done today," Dobra proudly feels. "I'm not that far from average and I don't necessarily like to hear the same song pumped at me. I like to hear more of an album than

the single, but not get lost in esoterics or lose sight of who the artist is. If I can at least recognize an artist, I'll listen. That's not atypical, that's how people are."

In his short tenure as general manager, Dobra has successfully tried to change ways of thinking which had become deeply ingrained since WBCN's inception. Weaned on the progressive consciousness, WBCN has never been particularly promotionally minded nor willing to make large expenditures for the sake of future profits. Dobra would like to see WBCN become more visible in Boston, but already he has been able to bring to the station, at much expense, personalities like new operations director Charlie Kendall, former WBCN disc jockey, Charles Laquidara and on-air personality Mark Parienteau. Raising ARB numbers while maintaining quality is the name of the game right now for the station and Dobra affirms that WBCN needs the "capability to develop numbers and the willingness to spend the money for this kind of talent."

A great inborn asset of WBCN which Dobra wants to tap and nurture is the talent that has grown with the station's first 10 years. "The things that were said and done here got listeners, and the on-air people became personalities although they didn't realize it. Like Charles Laquidara is a personality. We just can't be a music machine nor survive on the Abrams philosophy in the Boston market especially with our 10 years of a proven history. But providing a personality for our listeners' lifestyle is much

more difficult than it was eight or 10 years ago. The lifestyle is broader from the student to the married man to the early 30 year old executive."

Appealing to a much wider segment of the population is a problem not uniquely that of any of the surviving "underground" stations of the past. Since Dobra took over as general manager the station has seen a steady growth and is once again established as a very economically viable unit. For years WBCN appealed to an exclusive politically aware, socially conscious minority and made very little money. People were paid very little and always late, while ethical programming standards were held very high. "But that was a long time ago," Dobra half laments. "Oddly enough, we're a big business now and we've got to pay for it. So we're not as strict as we used to be although we still check advertising with a close eye and occasionally reject things."

And as WBCN continues its growth, general management and ownership see bigger things. Currently WBCN has a \$85 rate card, considerably more than a couple of years ago, and bills the second highest rate per ARB share point in the Boston market. Of course, some strong motivation comes from, as Dobra cites, "No station ever makes a satisfactory amount of money for ownership." He feels that the 3.5 ARB that WBCN has must reach at least a 4.5 and "if the station is to survive in the face of increasing FM competition between 6.0 and 8.0" would be a likely goal.

Without sacrificing WBCN's integrity, Dobra along with the staff see these as practical goals. "Charlie Kendall has a level of expertise within the field of progressive radio that WBCN has never before had," notes Dobra looking to the near future. "It's the next logical step. We've been through a very tough period. We've stabilized, successfully defended our position and survived the WCOZ onslaught. In '77 we turned the trend around to a very positive one. To get to the next plateau we'll probably see music policy changes, shift assignments and possibly even staff assignments. But that's normal and natural."

at the boston tea party

johnny winter & the raven

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wbcn-104fm tickets: krackerjacks, headquarters east, george's folly, new directions

One in a series of posters for concerts held, in association with WBCN in 1969, at the station's first site, the Boston Tea Party.





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# WBCN's Strength in the Retail Market

By WALTER CAMPBELL

■ The standard indication of a station's success is audience survey ratings. But another more accurate way of measuring programming effectiveness can be in retail sales of the product which buyers hear on the air.

That measure doesn't mean much when a number of stations are playing the same music and people are buying it, but in the case of WBCN, its effect is able to show up more clearly than most. "They definitely have an effect on the retail market here," said Donna Hochheiser, manager of Music City record store. "There are certain specific areas that they definitely have an effect on here, one being the local group area, another being rock and new wave. They are the main station around here that will play the local groups, and some of

them have gotten contracts as a result, I think, because 'BCN was playing them before they were known."

WBCN was an innovative station from the start, and those innovations seem to show up in the record buying habits of listeners. "They've got a regular new wave show. Since Boston was pretty instrumental in the new wave thing at the beginning, there were a lot of bands around here that were recording even though they hadn't been signed to any labels," said Jim Cassidy of Strawberries. "And a lot of those tapes got played on 'BCN. They also gave a lot of airplay to Bruce Springsteen before he really hit it big. I remember once they did an interview with him the first time he came to Boston about five years ago. So they've been really sort of a vanguard

around here.

"Other groups, like the Cars, had the same thing. They had the tape about nine months ago and people have been coming in ever since asking for the Cars album or 45 and we had to tell them there wasn't one released, just the tape. That one, especially, I think we had the most demand on."

"It's hard to say exactly how much effect their programming has on our sales," said Harvard Coop rock buyer Bruce Dickinson. "It used to be the main influence. If 'BCN was playing something, it really did influence our sales on a particular item. It's picking up again now, too. I can think of the Karla Bonoff album. They started out the only ones in town playing it, and we did very well with that album here, so obviously they must have had

some influence."

The station's airplay affects sales, and so do promotional efforts. "One thing that we did recently in conjunction with WBCN, RSO Records and Strawberries was give away a big brass bed as a promo for "Lay Down Sally," said Strawberries retail district manager Neal Levy. "We had Charles Laquidara here working on it. They do quite a bit of live remotes. I would say it's a very viable station, a top-notch FM station. From the reports that I get, 'BCN has a pretty good share and it seems to be getting better. They experiment around. What's nice about them is that you can hear more different types of music on 'BCN."

The customer coming in asking for a record because they heard it on this or that particular radio station is not all that common, said Ray Shrader, import buyer and new wave and rock and roll order man at a Discount Records branch. "But the ones that do in my category usually mention 'BCN. "I've had people come in looking for things like DMZ before it was released and the Cars, which hasn't been released yet. Nervous Eaters, which is a Boston band, has a second tape which I guess 'BCN has because I've had people coming in looking for that. So, yeah, it affects us. We don't have thousands of people coming in looking for this or that because of 'BCN specifically, but it does happen. WBCN is probably the most influential station on the rock and new wave scene here in Boston. My own personal opinion is that the people that work there and do the programming are a lot more interested in the music. They are catering more to the people out there listening to them. I mean they play advertisements like everyone else, but they'll also play local singles. 'BCN seems a lot hipper, a lot more youth-oriented."

The actual, specific effect of WBCN on retail sales is of course difficult to determine, but retailers generally agree that the effects are strong and getting stronger. "They are a significant force here, no doubt about it," said Hochheiser. "They affect the rock area a lot, not just standard stuff, but also new release things, people who haven't had albums out before, and we actually do have people coming in here saying, 'Oh, I heard this on WBCN."

## Jim Parry and The Human Element

■ Talk about an overview: WBCN's Jim Parry is one of the genuine pioneers at Boston's top FM station. Having now been with the station for over 10 years — since "about a week and a half after it turned into a rock and roll station" — Parry has at one time or another manned virtually every air shift available.

By his own account, Parry began with a year and a half on the all-night beat, later moving into three years at 10 a.m.-2 p.m., a year of swing shifts, a year at 10 p.m.-2 a.m., a year in the morning slot, a couple of months back into the 10 p.m.-2 a.m. period, and finally back into his current nighthawk shift, which runs from 2 a.m.-6 a.m.

### Background

Parry was working at Boston's Club 47, a folk-oriented venue, when he met Peter Wolf, the eventual star attraction of the J. Geils Band then singing for the Hallucinations. When Wolf agreed to take on an air shift at the fledgling progressive station, Parry came along as his engineer; and when Wolf decided to forsake the airwaves for a shot at the big time, Parry, who had done "an occasional fill-in shift," moved on to the air full-time. "Actually, I started in the 10 a.m.-2 p.m. slot, but the boss decided I was too cynical, so I switched to all-night. Now, of course, the times have caught up with me,



Jim Parry

and I'm not considered so cynical anymore."

Progressive radio, in Boston at least, required a certain amount of ascetic dedication when Parry first joined the station. "We were doing Wolf's show in the dressing room at the Boston Tea Party," he recalls. "It was totally unheated — so there we'd be at 3 in the morning, nobody in the place, wearing gloves and pea coats and with our breath condensing on the microphone. Most of the time we'd put on long cuts, like 'Time Has Come Today' by the Chambers Brothers, and try to figure out how to get the key to the ballroom and get sodas from the concession stand. Wolf would also go into the ballroom to practice his blues screaming. It was a very informal kind of radio show."

Conditions improved some when WBCN moved to its studios on Newbury Street. "That was nice," said Parry. "It was like

looking over the roof-tops of Paris. We'd get long cables on the microphones, run them out the window and broadcast from the roofs as the sun was coming up." But it wasn't simply the beauty of the sunrise that drove him outside, Parry admits. "The studio was well over 100 degrees most of the time — all the air conditioner did was drip water all over the records."

Parry's movement from morning to night shifts have provided him with an accurate perspective concerning the basic differences between a.m. and p.m. programming procedures. Assessing those differences, he describes the morning slot as "more of a relating-to-people time. There was less continuity, lots of short newscasts. It was a much shorter attention span type of show." Now, as he handles the graveyard shift, he finds that his audience consists largely of "the all-night gas stations, the 24-hour convenience stores, the MIT freaks, all the people in the MIT artificial intelligence lab, half a dozen different bakeries — for some reason we attract a lot of bakeries — guys fabricating jet engines in Concord . . . basically the total weirdos." The demographics haven't necessarily dictated that Parry's show follow suit, although "I tend to program fairly active music during that

(Continued on page 34)



# CONGRATULATIONS WBCN!!

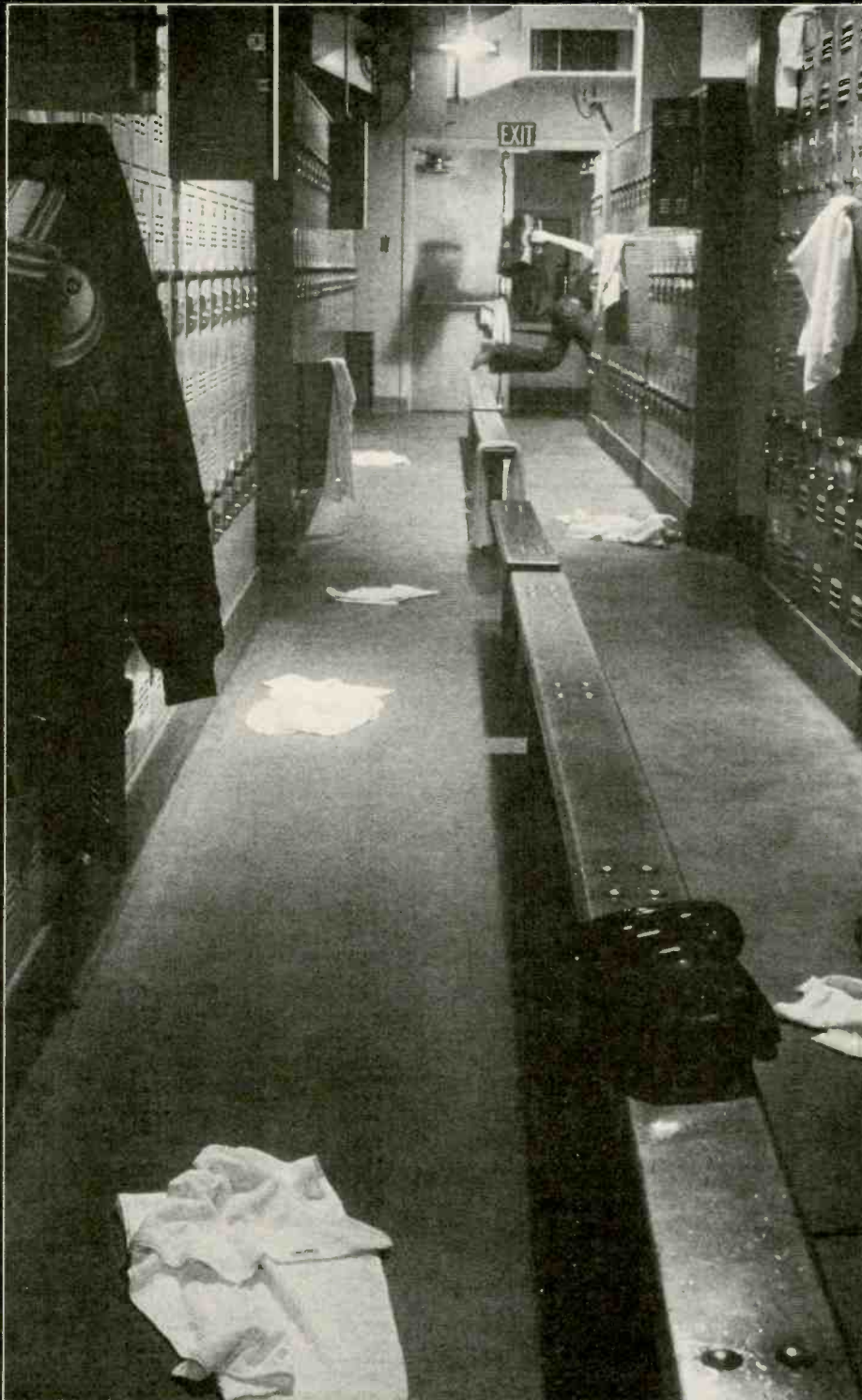
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If we're not on the phone, we're on the field!!







# WBCN: 10 Years of Progressive Rock

SUSAN SIDEL with DAVID BIEBER

■ On the night of March 15, 1968, guided by starlight and streetlamps, a group of rock radicals trekked from Newbury Street to Berkeley Street armed with a footlocker full of albums. Their purpose was to enter the Boston Tea Party, a nightclub, and invade the FM air waves with a crusade called *The American Revolution*. Thus began an epic radio revolution and the metamorphosis of an air signal . . . WBCN.

Although now located near the top of a 20th century castle-in-the-clouds (the 52-story Prudential Tower), the station's humble origins began in an underground rock dungeon. In a cramped dressing room, Mississippi Harold Wilson (later Mississippi Fats) and Peter (then with the Hallucinations now Geils) Wolf experimented with post-midnight recorded broadcasts, thereby splitting WBCN's traditional classical music format audience with British rock and its west coast

counterpart. Somehow, from this chaos came success, and late-night limitations saw the light of day.

A mere two months after the new programming was first heard, WBCN became a 24-hour pioneer in progressive FM programming, with Ray Riepen, a part-owner of the Tea Party, its mastermind. WBCN thus emerged as the only free-form, progressive format originated in 1967 when Riepen, then a 33-year-old tort lawyer from Kansas City, began his search for a station where he could program rock music in a serious and creative style. Riepen, a shrewd businessman (who in later years was accused of attempting to monopolize the enormous Boston youth-media market), approached WBCN's principal shareholder owner, T. Mitchell Hastings, with the proposition that from midnight to four a.m., the station's classical music format be allowed to freak-out with rock 'n' roll. Hastings, a pioneer and visionary in

FM radio, was receptive to Riepen's suggestion, partly because his Concert Network Corporation was in financial difficulty and partly because he was about to undergo the surgical removal of a brain tumor.

Many people feel that no other radio station ever reflected its listeners as accurately as WBCN did in its early years.

In the late sixties there were no broadcast alternatives for young listeners other than college radio. There was only AM radio which, for a WBCN-type audience, was out of touch . . . out of time . . . and out of tune. When WBCN announcers spoke out against the Vietnam War, the beating of demonstrators at the 1968 Democratic Convention and the killings at Kent State, it was a relevant reaction that reflected the times and rolled with the music.

WBCN also embraced issues that only subsequently were incorporated into everyday programming (the woman's movement, gay rights, the third world, political corruption) by the established mass media. From its inception, WBCN supported the unconventional causes in the community. Through its vocal stand, the station lent an air of credibility that led to mass concern and support.

When news director Danny Schechter ("your news dissecter") arrived on the scene in the Fall of 1970, the daily news became an event to tune into, and Schechter became the political Pied Piper of the Greater Boston counterculture. By blending music, political issues, facts, and a justifiable sense of paranoia into creative newscasts and public affairs shows, the news department became one of the most respected information sources in the nation.

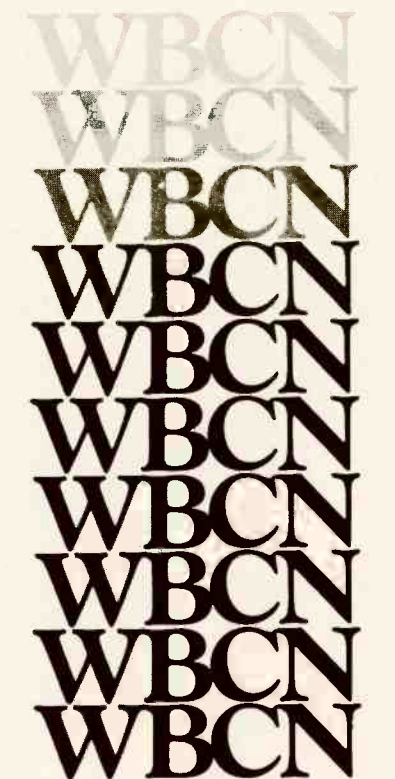
### Political Continuity

Political continuity even pertained to the business end of WBCN. The advertising policy was to avoid big-buck business and national advertising jingles. The ads that WBCN ran in the pre-1973 era were for products that could be purchased at community boutiques and small shops, necessities for students and semi-solvent hippies. Local comedian/impressionist Michael Fremer turned record store ads into political and music business satires.

There were nightly community services like, *The Cat and Dog Report* for missing pets; *The Traveler's Friend* to help link up travelers to share driving and gas expenses; in the early days, "party reports," on which the announcers would give locations and directions on the air; and in 1970 began a women's segment, produced by Bread and Roses, a feminist group, that ran on Sunday nights from 7 to 8.

Today, 1971 (a mere seven years ago) seems like part of progressive radio's pre-historic era. It was a time when visitors to WBCN's cramped headquarters on the third floor of a Stuart Street office building could help themselves to a stack of extra albums in a corner of the messy main office. The receptionist had dirty feet from walking barefoot on the messy linoleum floors, and a papier-maché yellow submarine spun from a string attached to the ceiling. In the days when protest and publicity posters plastered the walls of its claustrophobic quarters, WBCN's air signal would get weak and/or fade entirely—and everyone from the air staff to the general manager would crawl around on top of the John Hancock Building, embracing peril while hooking up loose connections.

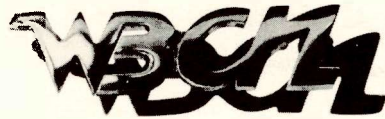
If the burst of spontaneous creativity in the early years could be referred to as WBCN's Golden Age, then that era was to be somewhat overshadowed by the forthcoming Dark Age of the business trend. By early 1973, a number of fuses had started to blow. Ray Riepen, who departed Boston in 1972, flamboyantly flashing a check for \$280,000, had sold his one-third ownership of WBCN stock to Century Broadcasting Company of Chicago. Hastings, now recovered from his operation, returned to his executive position and promised Century part of the controlling power of the station. Before leaving town, Riepen had hired Arnie "Woo-Woo" Ginsburg, a legendary "great" among AM radio announcers in the 1950's and 1960's, as general manager, whose first flash of power was to fire Charles Laquidara, WBCN's most popular (and most outrageous) announcer. Even though Laquidara was rehired within 24 hours, news director Danny Schechter formed a union, the  
(Continued on page 30)



HAPPY  TENTH

**Chrysalis**  
RECORDS AND TAPES





### Mark Parenteau:

## Giving The Audience 'Something Extra'

■ After a two-year stint as the afternoon drive personality at competitor WCOZ, Mark Parenteau felt it was time for a change, and made the move across town to WBCN. Coming off what had been a fairly normal working schedule, Parenteau, in addition to changing employers, changed shifts, and took over the challenging evening slot.

What have these two changes meant to the personable Parenteau, who now airs his tunes between 6 and 10 p.m.? "I like the switch," said Parenteau. "There's a higher energy and a higher available audience. I'd never done nights before, but I also like the fact that there seems to be a lot more people willing to hang out with you."

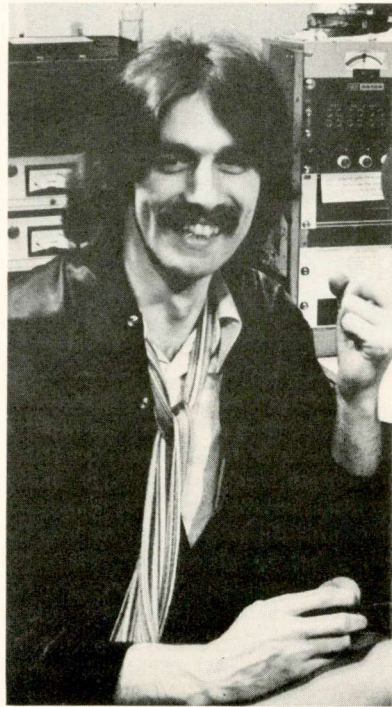
Parenteau also had the challenge thrown his way of taking over the established night man John Brodey's slot, who now is WBCN's programming coordinator, but seems unfazed by his responsibilities in this area also. "Hey, I really enjoy radio, and this was a great opportunity. John had done this slot for about a year, so he was well-known to the listeners but they still seem to make the transition. But he was a popular personality, no doubt about it."

Perhaps Parenteau's family background makes these changes more easily integrated, as he has been used to receiving a good deal of attention, as had both his mother and father. Parenteau's father achieved fame as an Olympic swimmer and as swimming coach at Holy Cross College. His mother received an equal amount of fame for her distinctive radio personality, and helped Mark along by putting him in front of listening audiences from the time he was five years old.

Parenteau parlayed this early experience into a number of significant radio positions, moving through roles as personality, music director and program director at some notable FM powers. By his own confession, Parenteau is hooked on radio and WBCN in particular.

"This station has made some big changes, and it's again one of the most exciting places you can set your dial. It's also pretty exciting when you feel you're part of a team that is really driving to become a monster in the market."

But a lot more than the com-



Mark Parenteau

mercial aspects of radio intrigue Parenteau. When asked what was the primary appeal of radio as for his own fascination with the medium went, Parenteau paused and reflected for a few moments before answering.

"That's a tough one," confessed the industry veteran, "but I suppose it's the ability to entertain people; to make them laugh; to make them informed; to communicate something to them and turn them onto something they don't know or haven't heard; to give them something extra in their day. That's what I get out of it."

Parenteau likewise enjoys the exposure to various types of music. "I can't say that I like any one particular type of music any more than I do another," said the air personality, "but I get into imports a lot and some records with a pretty sophisticated musical appeal." His syndicated import radio show, which airs on over 40 stations, takes up a lot of his listening time.

And what's in store for the future? "Well, the counterculture of yesterday has become the norm of today and there's a wide variety of people that have become very hip. And I'm talking about people from 18 to 40. There are a lot of very hip 40-year-old people. And I think you'll see the shift to the stations that keep abreast of these trends."

Thanks to WBCN for  
10 years of great radio.  
Charlie McKenzie



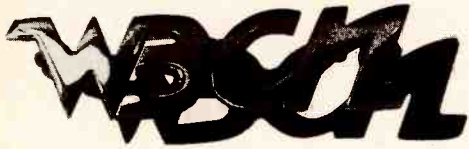
GRQ Management  
127 Pinckney St.  
Boston, Mass. 02114

# Congratulations to one of the originals.



Syndicators of the King Biscuit Flower Hour.





# Al Perry, Former GM, on the Formative Years

By ALAN WOLMARK

■ In 1968, when WBCN began broadcasting late each evening from the Boston Tea Party club and its most expensive piece of equipment was a \$1500 portable Sparta board, Al Perry, who became WBCN's general manager in 1972, had already been a successful salesman and engineer with the station's previous classical format.

During the formative years, WBCN was a cause for Perry and he "would work all night, get up and go out to sell the station. Anyone with any enthusiasm was obviously going to grow in that situation." It was that great dedication that kept Perry with WBCN for nearly 11 years watching it mature into the FM institution it is today.

As a salesman for one of the earliest of the commercial progressive rockers, life was fairly easy what with the burgeoning Boston underground. "It thrived because we had cheap rates and there were a lot of counterculture

shops," says Perry. "But the music was the thing, so much of it wasn't getting played anywhere. There was lots of room for the music and educating people through the music."

Before the commercial realities of the '70s hit WBCN, its great appeal was its freedom. "When 'Tommy' first came into the station," Perry remembers, "we played it three times through in one day. Even if we didn't have the room commercially we made the room because there was an excitement and an energy there that was phenomenal."

But as the non-commercial memory of the '60s faded, the face of WBCN changed and Perry's responsibilities altered. "When we dropped the Dog & Cat Report (for missing pets) and other nice little features disappeared, the whole thing became a business. When I became general manager in '72 things were seriously settling down," says Perry reflecting upon the upheavals which all of a sudden made



Photo: Jeff Albertson

Al Perry

the station more responsible to ownership. When station president T. Mitchell Hastings, Jr. returned to the helm in 1972 reality struck and the station's internal structure tightened up.

"The thing that always got me in the early days was that there was no stability, always a financial crisis or a mental crisis," remembers Perry who feels that a great accomplishment during his tenure as general manager was to instill some sort of order to com-

plement the restructuring which went as far as the unionization of the staff.

WBCN's hard times in the mid-'70s, which are chronicled in greater detail elsewhere in this supplement, hit the station while Perry was there and "not unexpectedly since I was tracking other stations" and observing how corporate FMs were "giving existing stations a tough time like Detroit's WRIF hassling the progressive WABX."

Eventually WCOZ's entrance into the Boston market hurt WBCN enough that it had to compensate for lost revenues. The business aspect hit the station in the form of staff cutbacks and a tighter fiscal monitoring system which Perry sees as a definite blow to the counterculture orientation of the station.

WBCN's complacency in the face of competition was its worst enemy and Perry feels the renewed motivation pervading the station's atmosphere now is what was needed years ago.







# David Bieber: Externalizing 'BCN's On-Air Persona

By SAM SUTHERLAND

■ During recent months, WBCN has augmented its presence in Boston through an extensive and innovative series of inter-related promotional campaigns paving the way for the station's 10th anniversary: going beyond the traditional self-contained promotion of identifying jingles, the station's print profile has been progressively bolstered through special advertising designed to inform potential listeners of WBCN's programming and the personalities behind it.

Overseeing the station's multimedia approach is creative services manager David Bieber, a college radio veteran, writer, advertising innovator and consultant whose current post at the station enables him to draw from that varied background in order to translate WBCN's audio character into print. "We've made the station externalize it," Bieber says of the greater emphasis on print advertising since he assumed his position. "It's been do-



David Bieber

ing interesting things all along, but there had been some hesitancy about going beyond the station itself to promote it more aggressively."

To Bieber, that attitude verged on unnecessary modesty, especially in light of WBCN's continued impact on its listeners. "I'd been involved in the Boston media community for some time," Bieber explains. "I had come here as a graduate student and began working as a campus correspondent for Billboard; then I got involved with WBUR-FM, at

Boston U., where I was music director. I'd written articles about 'BCN, as well as other stations, and worked for WCOZ and later WEEI-AM. But this is really the first major commitment I've made to a single institution."

Shelving his consultant activities to concentrate on the station, Bieber began developing a series of ad campaigns, many to be run simultaneously, that continued the emphasis on literate, informative copy he introduced to regional Boston record advertising some years back. "It was a situation where my attitude toward the station was that it should have strong creative services as well as strong programming, sales, news, and so forth. In the past, promotions were developed by a variety of people on the staff, and whoever originated an idea for the basic campaign ended up having to carry most of the work, as well as the responsibility for it."

The recent arrival of Charlie Kendall, along with the return

of veteran programmer and air personality Charles Laquidara, signalled a renewed spirit at the station, Bieber continues, helping to further fuel the need for a more coherent station promotion. "Each person who's come on board recently has helped show how forthright a stance 'BCN has always taken. The station continues its commitment to really develop, not just sit there." On the promotion side, Bieber felt an aggressive print stance fit both station and audience.

"Boston is a really unique city in that it has two weekly magazines like The Real Paper and The Boston Phoenix, both of which hit our listenership, both of which are local and quickly accessible. We can immediately get the word out on what we're doing." To get that word out, Bieber has split up advertising dollars to achieve varied promotional coverage in each issue: multiple ads in a typical issue will appear in various sections of the

(Continued on page 34)

# BOSTON

Birthplace of the  
American radio revolution  
and the station that  
started it,

## WBCN.

Congratulations  
from Columbia Records.





1968



1973



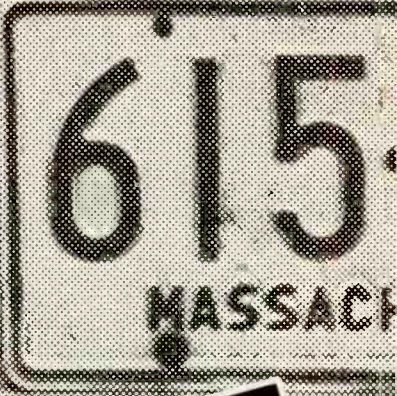
1974



1971

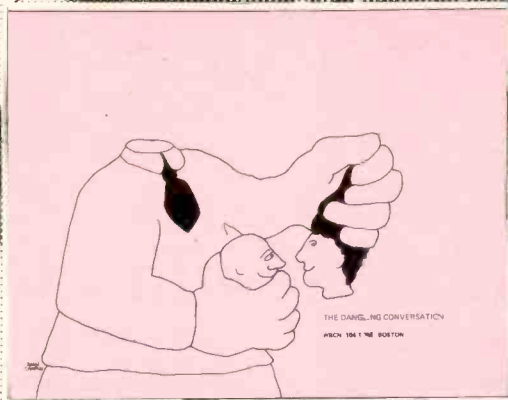


1969



**WBCN:  
10 Years on the Street**





1971



1976

**WBCN 104.**

1970



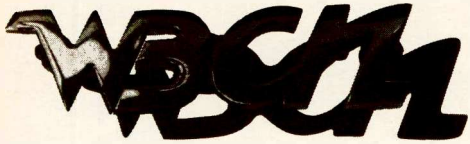
1976



1973

If the history of a radio station may be seen—to some extent—as the history of its promotions, the WBCN decade has been a colorful one indeed. These bumper stickers have graced autos from Southie to Saugas, and the advertisements from Boston papers reflect a relationship between a station and its listeners that is probably unique.





# Jerry Goodwin: 'Madness with Class'

By SOPHIA MIDAS

■ "I've reached a spiritual point in my career where some of my most breathless moments have occurred during the four hours that I'm on the air," said WBCN's deejay Jerry Goodwin. With 20 years of radio experience behind him, the "well over 30 jock" comes to WBCN as a vintage deejay with an excitable regard for radio.

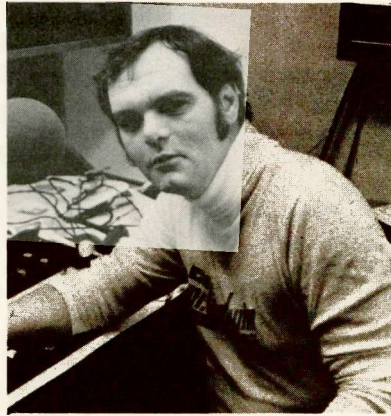
Beginning his career at KBOX in Dallas, Goodwin was program director at WQAM in Miami until 1963. From Miami he went to Detroit, a city he became musically involved with for 10 years, first as a jock at WKNR and then at WABX in 1968.

Goodwin is regarded as one of the founders of underground radio, and his involvement with WABX in Detroit marks the beginning of his reputation as a progressive jock. Interestingly, WBCN was also developing its progressive roots at this time, a fact which makes Goodwin a fitting staff member of WBCN today.

When discussing his days at WABX, Goodwin admitted that it was not easy breaking a progressive show in a basically r&b town such as Detroit, but he looks upon those days with satisfaction: "Look, we've all heard nightmares about what it's like to live in a city like Detroit, but Detroit radio is the most high energy, talent creating radio I've ever worked. For that reason, I couldn't leave the city for the longest time. Can you imagine?" Goodwin's famed r&b collection is a testimonial to his commitment to Detroit radio.

Goodwin left Detroit to pursue a Ph.D in philosophy in Boston, but instead became a deejay at WBCN. Working the 10 p.m.-4 a.m. slot, Goodwin believes he has the "perfect FM time": "As far as I'm concerned, the 10 p.m.-4 a.m. slot is the time when people really listen to music; that time and also in the morning." The deejay also commented that his time slot was most conducive to "a real sense of freedom" concerning what he wants to play. "Just imagine," said Goodwin, "being up on one of the highest floors of the Prudential Building, overlooking Boston, at this time of night or the morning, with the lights real low; it helps create a madness with class in terms of programming."

"Madness with class" is the



Jerry Goodwin

way Goodwin likes to define his style as a deejay: "I like to create a synthesis of the old music and the new music. By old music, I mean music of 10 to 15 years ago. There was an awful lot of music 10 years ago that is still very impressive today." Goodwin further commented that he felt free to play whatever he chose: "There isn't a cut that I play," he stated, "that I personally do not like. We are trusted by our program director, and in that sense we are one of the last Mohicans."

## Tracy Roach:

# Tuning in to the Boston Audience

By MARC KIRKEBY

■ Although she is the youngest member of the WBCN air staff, Tracy Roach can boast radio experience that comprises the most free-form and the most tightly-formatted of stations.

Roach joined WBCN as a weekend staffer in May, 1977. A month later, after her graduation from Brown University, she took over the mid-morning shift on a full-time basis, and has held down that show ever since.

Her radio career began in Providence at WBRU-FM, long a pacesetter in ratings and revenues among college stations. News and programming experience in WBRU's experimental format brought her to WPRO-FM, one of Providence's leading top 40 outlets, as a weekend disc jockey.

"PRO definitely was very important," she recalls, "because I learned a little about radio — about ratings, how the mechanics of formats work, those sorts of things. It just gave me a certain amount of polish that I needed to do this."

"BRU was great because I got to do all kinds of things, and I

had the freedom to learn about being on the radio. And of course it helped with my music."

Many radio stations have cut their libraries back, but 'BCN still maintains a library of 35,000." Getting into more depth about the synthesis of old and new, Goodwin explained: "I take pride in being able to show where Peter Frampton's roots come from by playing Humble Pie. Or playing some Procol Harum and showing where Robin Trower came from." Goodwin also said that he liked to play jazz on his show, especially since he was a jazz musician at one time.

When asked to make up a set he might conceivably play, Goodwin said, "That's very relative upon the mood I'm trying to sustain. Perhaps I might start out with some Coltrane, followed by Mark Almond, Joni Mitchell; maybe Fairport Convention with Sandy Denny or a Joe Walsh acoustic ballad. You see, I like to draw from all the vast categories, yet still maintain a mood."

Goodwin also said that he had a particular yen for the unique, such as a concert at the Fillmore when the Grateful Dead sang a

duet with the Beach Boys or "six Steely Dan songs from the studio that were never heard before."

When asked how he felt about being a deejay today after his progressive experience during the sixties, Goodwin said, "What dragged FM radio to the sewer was that there wasn't a mass consciousness; I know, I was one of the perpetrators. I hung with those people—the long hairs, etc. The thing about WBCN is that it managed to maintain its creative integrity while staying in touch with a mass consciousness."

Goodwin also commented upon the vast differences between working before a Boston audience, as opposed to a Detroit audience: "BCN appeals to a mass college audience. Let's face it, colleges are Boston's main industry. College audiences like to listen late. The students are studying for an exam, reading, whatever. They're a good captive audience, but for the most part, they're an intellectual lot of people. On one hand, this allows me the freedom to be more esoteric, but if I make a mistake, boy, do I hear about it. This was not the case in Detroit. It's an interesting wire I walk at night."



Tracy Roach

Schecter did an enormous retrospective on the great and glorious past at 'BCN, which I surely have a lot of respect for. That's why I'm proud to be working here. But those days are over. There are new things to be done now. There were a lot of things wrong that were done then that have got to be corrected. For a couple of weeks after that was on the air, Matt and I were depressed as hell, because it seemed that nobody was giving us the benefit of the doubt."

(Continued on page 34)

had the freedom to learn about being on the radio. And of course it helped with my music."

The FM rock format remains her preference, however. "When I first decided to take the 'BCN job, I was trying to decide whether I wanted to do top 40 or this, because I feel comfortable in both in a lot of ways. Of course I feel an extra attachment to this because I do also believe you should treat your audience with a modicum of intelligence, give them the benefit of the doubt. You don't have to yell at them and shove things down their throats. And I do love music, and here I get to deal with that, which in top 40 radio I would just not be able to do."

Like Matt Siegel, Tracy Roach is a relative newcomer to the WBCN story, and both admit having felt the pressure of the past.

"It's been hard for Matt and me both, coming into this place," she says. "I don't know if it was newness, being new at a radio station, or 'BCN's unique history, but it is a lot easier now than it was."

"Right after we got here Danny

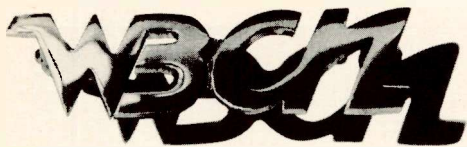




**Congratulations to WBCN-FM  
on your first 10 years.  
Here's looking forward  
to many more.**







## Sam Kopper:

# Coordinating WBCN's Live Concert Broadcasts

By SAM SUTHERLAND

■ While special live concert features have been a staple of WBCN's programming since the late '60s, the longevity of the station's commitment to covering live events is less important than the approach taken. In contrast to outlets that draw primarily from various live concert syndications for their shows, WBCN production director Sam Kopper, who has held a variety of positions throughout WBCN's 10 year history, has provided the station with a steady diet of concerts, both live and on tape, through his Crab Louie studios.

Now being expanded to include a new, larger remote recording operation through Kopper's Starfleet Studios, which will utilize a Greyhound bus as control center, the Crab Louie concept is nearing its first decade. And according to Kopper, the evolution of live broadcast production has continued to develop from one of Crab Louie's original precepts, the development of a closer link with the station's listeners.

"The reason why all this exists," says Kopper of the growing Louie/Starfleet operation, "is that back in '69 and '70 I got involved with getting our audio from where people are, rather than just concentrating on a conventional studio-produced station sound. We wanted to do it not just in terms of remote concerts, but also by taking our disc jockeys, and our shows, and moving them out into the community from time to time."

The original Crab Louie remote recording/broadcast facility is "a homely, tired Boston school bus that needed body work" when Kopper bought it and began transforming it into a four-track facility (its current console is a 24 in/8 out TASCAM, while the larger Starfleet bus, when completed, will be a 16-track design patchable to 24 tracks). From the outset, Kopper recalls, the need to tailor concert simulcasts to radio's audience was apparent.

"In live broadcasts, as opposed to shows produced live on tape, production is usually pretty rough," he says. "There's too much dead air, the act's stage presence can be lowkeyed or non-existent between songs, and scheduling is often pretty loose."

"We've been working at tight-



Sam Kopper

ening up the production sound for our shows, in terms of rectifying those problems. We want to do more than just put the stage show out over the air; we're trying to work much more closely with the artists and impress upon them the fact that their audience for that show is much, much larger than the crowd in the hall. Without asking them to change their music, we try to encourage them to present it with that larger audience in mind."

Kopper notes that he and his

## J. J. Jackson Recalls the 'Good Old Days'

■ It was in 1968 that a young man then working in the computer field happened to hear a Boston band called the Hallucinations. He and the lead singer of that band, one Peter Wolf, began talking, and the young man learned that Wolf (who soon went on to bigger and better things with the J. Geils Band) spent time jockeying a radio show on one of Boston's relatively new stations, WBCN.

"I hadn't really heard of 'BCN then," says J. J. Jackson, now a deejay at KLOS in Los Angeles and a radio personality of considerable distinction, "but I tuned it in that night and really flipped out over it. I went up to visit Peter while he was on the air, and I just fell in love with the station and everyone I met there." Yet it was more than the music and the personnel that appealed to Jackson; it was an attitude, a feeling. "My head was coming from basically middle-class origins, and I was going in the direction of the station without realizing it. WBCN was like a catalyst for me. It really affected the way I think."

While J. J. had had some radio experience at Tufts University in the Boston area, he was hardly a seasoned jock, as he himself admits: "I think I got hired simply

staff also work with artists in developing planned intros, and ask artists to adhere as closely as possible to a basic time schedule, particularly with regard to starting time. "You could compare our approach to the heyday of live radio in the '30s and '40s," he observes, "in that we're really 'producing' the broadcast, not just making a documentary."

Kopper estimates that WBCN features a live or taped concert once every two weeks, although the frequency of concert shows varies with the number of major acts and promising local artists playing in the Boston area. Busy weeks may see the Crab Louie crew covering as many as three different engagements, but Kopper adds, "We don't do live broadcasts and remotes to get outside the building. It has to be a valid subject for us."

Together with Crab Louie associate Danny McGrath, Kopper has also produced special FM "network" simulcasts originating

from other cities and broadcast over multiple outlets, including Jesse Winchester in Montreal, Peter Gabriel in Los Angeles, Jimmy Buffett in Central Park, and Kingfish at My Father's Place in Roslyn, Long Island. Smaller regional nets, such as a New England concert special on the Grateful Dead broadcast through Crab Louie's facilities to a number of stations there, have also been produced. Kopper and Crab Louie have also produced concerts for other radio stations in Rhode Island and Maine.

Less prominent in the past, but very much a part of Crab Louie/Starfleet's future, is demo work. Kopper has used the original bus for sessions "all along, but over the past few years, we've only done about one a year." Noting that the bus' four-track capability had proven "fine for broadcasting, but inadequate for some demos," Kopper expects the greater flexibility of the new Star-

(Continued on page 34)

because I was enthusiastic and willing to work hard, not because I had any particular talent." He recalls that the entire station reflected that feeling of youth and enthusiasm—"There was a lot of love and warmth there" — but WBCN also fulfilled a more purely practical function. "You felt as if you were really turning people on to certain things," says Jackson. "For instance, I remember when there was a big brouhaha among the straights over the lyrics to Led Zeppelin's 'The Lemon Song,' which is taken from an old Robert Johnson song. So we'd play the Robert Johnson version, and that way kids were not only getting entertained but getting educated at the same time."

That kind of programming typified 'BCN in the late '60s, contributing to what Jackson calls "a truly free-form station." The sound of each jock's show was exclusively his own responsibility, and that was no accident, for WBCN had no program director. "We'd get together every week and have these incredible sessions, like psycho-therapy," says J. J. "The jock was allowed to show his or her personality on the air, and lay out the show the way they wanted. You could play everything from Stockhausen to

Alvin Lee; the only record you knew you were going to play was the first one."

WBCN's genuinely progressive stance went beyond the unusual music programming methods, Jackson recalls. "We tried to do more than simply play the music, which is basically the story with those stations that claim to be progressive AOR today. We were doing spoken-word things, trying to create moods, and trying to make political statements without actually going on the air and saying it point blank." The fact that WBCN displayed a modicum of social consciousness is a source of considerable pride for J. J.: "Obviously, we were fighting for causes. We did things for the Black Panthers, we were involved in moratoriums . . . These were truly left-wing people. Not violently left-wing, but I think we contributed an awful lot to late '60s causes. We'd give out narcotics officers' license numbers on the air, that kind of thing."

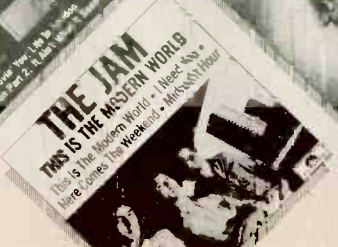
"We knew we weren't stars," Jackson continues. "When you were recognized on the street, it wasn't as 'J. J., star disc jockey,' it was simply as a representative of 'BCN, and people knew the station was theirs. No question about it, those were the days."





**YOU'RE PLAYING OUR SONGS.**

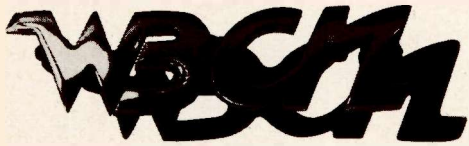
**Congratulations  
WBCN for  
bringing 10 years  
of fresh air to  
Boston from  
Polydor Records.**



POLYDOR INCORPORATED  
A POLYGRAM COMPANY



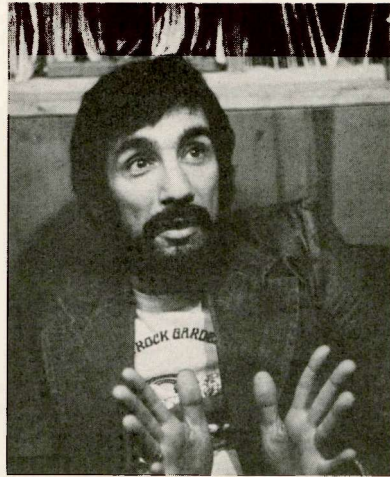




# A Day in the Life, or, The Big Mattress Strikes Back

By CHARLES LAQUIDARA

■ One of WBCN's earliest on-air personalities, Charles Laquidara joined the staff in 1969 and began forging some of the directions that would facilitate the station's longevity in the Boston market. Trying a few different time slots and settling on the morning 6-10 a.m. shift, Laquidara woke up Boston with his madcap show "The Big Mattress" and served as WBCN's program director in the early '70s, establishing the Listener Line, expanding the station's musical scope, and beefing up the news department as an alternative medium. Laquidara left in 1976 to pursue a television career resulting in a number of awards for his news coverage. Now back, having set the station record for being fired the most times, Laquidara is an integral part of the WBCN fold, having held down the morning slot since January of this year.



Charles Laquidara

paranoid in the shade, listening to "Let It Be" and "Bridge Over Troubled Water" on the stereo, drawing pictures, philosophizing, and finding easy solutions to problems that had stumped the world's greatest minds. (Of course! God, why couldn't they see that?)

About 5 p.m. it was time for me to go on the air. I hadn't fully crashed yet, but Sunday radio was a snap: just throw on a little Joni Mitchell, and, if you need time to organize, put on a side or two of "Woodstock." Driving in, I was really getting off to "Do What You Like." Good old John Brodey was playing the Ginger Baker cut from the new Blind Faith album. Thump-thump-tha-thump. "What a mothaf\*ckin' drummer!" I thought, "I really never got into him before. That dude's even better'n John Bonham." Thump. Thump. Ta ta ta ta-thump. (Put it louder. Don't drive too slow, you look suspicious!)

When I walked in the studio, Brodey looked pale. He was visibly shaken. He explained that the station president had just called him on the hotline (red lights flashing) and blasted him for playing a long drum solo. "Nobody wants to hear a drum solo on a Sunday afternoon... what the hell do you think you're doing, felluh? This is a professional radio station! Get your shit together, boy!"

"Oh, John, I'm sorry," I said, "he's not supposed to do that. He should know better." I didn't know what to say. John went home totally deflated and there I was, all alone in that studio, my head still spinning from breakfast.

I put the long version of

"Toad" on the turntable and turned on the mike. "Good afternoon. This is WBCN in Boston." (What's that noise? Helicopters! No! Just a truck. Lower your headphones...) "My name is Charles Laquidara." (Good so far, Chuckie. God, my mouth is dry.) "We have this boss who thinks he has impeccable taste and he sometimes likes to impress his friends so he calls up the announcers on the hotline and makes requests, or gives orders, or yells at us. The other phones only light up when people called, but the hotline rings loud and a red spotlight shines right in your face and it's really scary. It's hard to do a good show after the boss calls and poor John Brodey, the guy who was just on before me, got this call from our boss and was yelled at because he played a drum solo because our boss says nobody wants to hear a drum solo on a Sunday afternoon. The announcers begged him not to criticize us on the hotline, to wait until after our shows to criticize—but he doesn't care so I guess we should settle this once and for all." (God, Charles, wait! What the f\*ck are you saying? People listening out there must think you're crazy. Here comes another helicopter. Retreat! Okay, Charles, relax now. Settle down. Play the record. Push the purple switch. It's not purple. That's okay. Push it anyway!) Tha-thump, thump thumpity thump. Fifteen minutes and fifty-three seconds. Next record, push switch for turntable #2.

"Uhh...this is WBCN in Boston. Uhh...that was Ginger Baker's "Toad." After that—uh—we played "Mutiny"—a—uh—long drum thing by Aynsley Dunbar. We followed that with an interesting thing by Buddy Rich called—uh—"

("O God, where can I hide? Please, turn me into a turtle and I'll owe you two favors. Two for one, God. How can you refuse?")

When they found me two hours later, I was wrapped around a beanbag chair in a corner of the air studio. Side four of "Tommy" was just ending. "It's okay, Charles, it's okay. Man, that was beautiful. The whole town's talking about it. You're a hero!"

"A hero? An unemployed hero. A hero on welfare. You-got-any-spare-change-mister hero. Big deal. I can't even work at the Phoenix. The son-of-a-bitch owns that too! Get Art Linkletter on the phone—quick."

A few days later I was asked to resign, but before any kind of a crisis came, our boss left WBCN and Boston for bigger and more challenging business ventures. John Brodey got promoted to do full-time and the Bonzo Dog Band broke up. There was a call for me on line 10. Michael wanted me to try his fresh-picked homegrown.

Well, those days are over and done with, but before we all meet our Cosmic Maker I'm sure we'll live to see them re-done, re-shaped, shuffled and lived over and over ad infinitum. If you think the '50s nostalgia was excessive, wait'll the year 1986—a hot summer's night, you're sitting by the marshmallow sauna in your living room, watching a condensed cable TV version of "Close Encounters Of The Third Kind": "We'll return right after this message." A greying musician comes out in a wheelchair, guitar in his lap. "Hi, brothers and sisters. This is David Crosby. Do you remember when we all went up against the wall at Kent State? How would you like a copy of all my greatest spacey nuggets for only \$7.98?"

Thanks For Keeping Boston Radio Beautiful



The Record Buyer's Guide

Follow the Music with Chuck McDermott and Wheatstraw

Happy 10th. You really help us to Follow The Music.

Chuck McDermott and Wheatstraw



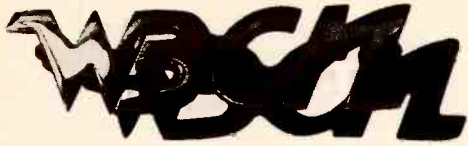
*Happy Birthday*

WBCN

From Your Friends At







## Dialogue

(Continued from page 8)

direction but also that we weren't so sure who was out there anymore. The audience doesn't remain static and you've got to anticipate how they're changing and adjust. It's that ability to change that is crucial and a problem when you've settled into something and lost touch. Then we began taking the ratings more and more seriously and they only tell you so much.

**RW:** You mentioned before that somewhere along the line WBCN was forced to become aware of ARB ratings. Despite that, the fact is that WBCN is still surviving and doing well. How has it maintained its consciousness with all these external pressures?

**Brodey:** It hasn't been easy. First it started with our commercial policy and the jingle situation. All of a sudden, the money wasn't quite as easy as it had been. People weren't beating down the door to advertise on WBCN. We always had a propensity towards giving the local guy a chance, the local head shop. The people who don't always stay in business long enough to pay the bills. So there came a point, a day of reckoning, "Gee, we've been burned out of a lot of dollars. We've got to get around that." The answer was national accounts. So our advertising department, always staying in touch with the station, realized that certain compromises had to be made. Jingles were something you never heard on 'BCN, but they began popping up here and there. It led to skirmish after skirmish, but we eventually all settled down and reached a point of drawing the line with pimple creams, hygiene deodorants and all that clearly falls outside our commercial policy. And we've held on to that.

Secondly, there was competition on the radio front, other people just as willing to look at what we were doing in the hopes of cashing in on some our success. Newer stations in the market felt there was a lot of room and that we were just ripe for some competition. The new stations did things just a little bit differently and brought more pressures to bear on us. Our reaction at first was to ignore it. Largely, we felt that what we were doing was still right and still valid and that no compromises should be made. We felt people would realize that we were the most sincere and that we were doing what was in the community's best interest. We still give that great ultimate choice. That great flexibility for the radio listener. But with the mid-'70s arrival of 'COZ into the market and really shaking things up, we had to reevaluate a lot, especially music. We had to find another system for doing this. There had to be a more efficient way of taking care of all this material, musically, that's coming in, dealing with it, and getting along with record companies. It was a matter of letting people know that we care about not just the community and ourselves, but we care about all the people whose existences are tied up in our own.

**RW:** Becoming a progressive radio station in the '60s was a bold step as is maintaining one today. What has been the view of general management and ownership with regards to programming and profits?

**Brodey:** I think the fact that they have stuck with us for so long indicates there is an ultimate belief that not only are we doing something worthwhile but that it can also be made to work financially. After all it's a business, and it can do nicely. It's something that not just radio has realized, but many related industries like records, stereo equipment and clothing have as well. It's all tied in and maybe it gets out of hand here and there but while maintaining a certain amount of integrity—being sensitive to the integrity that you need to maintain commercially and image-wise—we can do certain things. There is a problem here with being only one station and not part of a large corporation or a chain of stations. We don't have an infinite sum of money at our disposal for promotion. It takes a lot of money to keep yourself out there. The one thing we had going for us was that we were the old men of the market as far as what we were doing was concerned. There are people out there who remember and never really write us off. It says a lot for our morning man extraordinaire, Charles Laquidara, to go off the air for a year and a half, and during his first days back on, have people act like he was just gone for a week: "It's great having Charles back on." So that does remain constant but again there is a huge influx of people

every year in the market particularly with all the colleges, and we've realized that there are new people coming in that maybe don't know about WBCN.

**RW:** What is happening at WBCN now in this particularly fierce market to keep it alive and have it thrive as a late '70s version of a progressive unit?

**Brodey:** Well, now I'm mostly involved with programming and from that standpoint we're looking to expand our listenership. Of course, we don't want to sacrifice any listeners. We don't want to alienate the people who have been with us and see 'BCN as providing certain things for them. We can't sacrifice any of that and we think there is a way to maintain it, to be the first station to entertain you and bring you good new music. We want people to say, "I want this, and WBCN is going to give it to me." It means taking a chance on an album that maybe isn't going to go top 30 in the trades, that isn't going to be a smash but is good music. It also means programming new music intelligently, so the people who aren't burning to hear the newest are not overwhelmed. It may seem a bit idealistic, but I think it works more pragmatically than it sounds. There are certain tricks that we've picked up along the way to facilitate the growth and development of our audience.

**RW:** What about changes that are happening at WBCN right now?

**Brodey:** One of the great things is Charlie Kendall coming in as operations manager. As far as I'm concerned, here is somebody who knows the Boston market which is unique. He's worked here in the past and watched 'BCN very closely. The fact that he has gone on, been other places and plugged into other situations and brings a wealth of experience with him is important, yet he is very committed to what we're doing. This is what he wants to do most. This is the kind of radio he likes the most and he's out to have a good time. He brings with him a certain objectivity that's quite valuable. Most of us have been here so long that we tend to think that the way we've been doing it is the best way or the only good way. Not necessarily true. He brings an outsider's objectivity to the situation which enables him to just pull people aside and say, "Well, look you're doing this and it doesn't have to be that way... you can do it differently and still keep your original idea." And I think that the changes he is talking about are subtle enough and yet reap such a potentially great benefit that we can't really close our ears to them.

**RW:** WBCN has really learned a lot from its 10-year history and rather than harping on past achievements, it is seriously committed to looking forward to what we may call the new wave of progressive radio for the '80s.

**Brodey:** Oh most definitely. Only let's call it new radio or something. Our approach to music is to keep our minds and ears open. That means things like AOR stations treating singles more seriously. That can serve a purpose, especially when it's either a matter of establishing a new act with the audience or dealing with a mediocre album by a known artist that's got a potential hit on it. But there are times when it's not easy. We have dead periods musically. Here we are waiting for the second coming or actually the 15th coming by now and you hear somebody say, "Shit, I haven't heard a good record in six months." It's often true, but we rely on music and therefore must deal with it. You can't say no, categorically, to the evolution of any contemporary genre of music. We're in the position though of having other things to gear up and fall back on when music does seem a little stale. We are very much a high personality profile radio station. It's the way to go. Look at the music: theatrics and staging have become very important to the average rock band. They're thinking about it.

Audiences are finally tired of seeing a group stand up there and run through the hits. So we've got a station full of personalities with a couple of truly outrageous ones; Charles Laquidara does one of the best morning shows in the country and Matt Siegel is a great interviewer and very entertaining afternoon jock. And entertainment is what it's all about. Our aim is to be aggressive, get people excited and keep them that way. We want people turning on the radio to be surprised as well as informed. We want listeners to know they can turn us on and be entertained. No muss, no fuss. It's a delicate process because you not only need the right ingredients but the right chemistry, and the feeling in the air here right now is that WBCN will be raising the temperature in Boston a few degrees for some time to come.



# HAPPY BIRTHDAY 'BCN!



## FANTASY/PRESTIGE/MILESTONE/STAX



***"Sending  
Beans\* to Boston  
since 1971"***

\* Boas Lieberman, Vice President, New York Office





# Matt Siegel Moves Up the Winding Stair

By MARC KIRKEBY

■ Matt Siegel, WBCN's afternoon-drive personality, would no doubt support the adage that all rising to a high place—in this case, the top of Boston's Prudential Center—is by a winding stair.

Siegel, a native of Spring Valley, New York, studied to be a speech teacher at the State University of New York at Oneonta, and, as he recalls, "Radio was sort of a hobby for me. That was not an appropriate career for a person from Spring Valley—you were either a doctor or a dentist or a teacher."

So Siegel worked weekends at WDOS-AM in Oneida — "real radio," in Siegel's phrase. "We used to broadcast Little League games . . . We used to broadcast parades on the radio . . . I used to work from 10 in the morning until nine at night on Saturdays, and I had my lunch during the 'Church Live' show."

Having discovered that teaching wasn't his calling, Siegel moved to Tucson, Arizona after college, and landed an air shift at

KWFM there in 1972. Success at producing local commercial spots convinced him, in 1975, to move to Los Angeles, where he became a free-lance commercial producer. On a visit to a friend in Boston early in 1977, he took a tape up to WBCN, where Bob Shannon, then the program director (who had by coincidence heard Siegel in Tucson) offered him a job.

Although he is one of WBCN's "newcomers," Siegel's style blends in well with the station's distinctive sound. After some early doubts—"I got blasted by the listeners for being too slick, too sexist, too 'west coast,' even though I come from New York"—Siegel settled into the station, first in morning drive and then, when Charles Laquidara rejoined the staff early this year, in his current afternoon slot.

Adapting to a unique radio market has taken some time. "It's very, very difficult to pin down the audience," Siegel says, "and that's of course been the whole problem with AOR radio for a

long time."

He resists the temptation to speak only to Boston's intelligentsia. "I have kind of an intellectual approach on the air. I throw a lot of one-liners away, lots of double entendres, lots of literary allusions that half the people won't understand. And yet, I consider it a greater compliment when I'm approached by somebody on the street who's a fan who's what you'd call a blue-collar person."

"Even though I come from New York, and grew up listening to slick, big-city radio, I like to aim to a working-class audience, and I'm really not interested in college students. Besides the fact that they're not rated. I really get a kick when I find out a factory listens to us, or a Star Market late at night. Somehow I think that's the salvation of this format. It's been too esoteric for too long, and there's no need for it to be. It's a popular medium."

The various tightenings and loosening of the WBCN format in the last two years have been

only secondary concerns for Matt Siegel. "Ever since I've been in radio," he says, "the primary concern for me was what you can say, and not what you can play. And that's really been a thrill to me at 'BCN. I like to have the opportunity to play all kinds of different music, but my orientation in radio was never music, it was always talking. I would have settled to be Gene Klavan as much as Scott Muni."

WBCN has encouraged Siegel to develop his air personality, he says. "When Tommy Hedges was program director, I remember a couple of times him saying to me, 'Be funnier. Be crazier.' And that to me was such a thrill, to have a program director say 'Loosen up.' 'BCN has always encouraged me to say what was on my mind, and to fool around when I had the mike on.'"



Matt Siegel

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## IS STILL

# ONE OF THE BEST!

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ON YOUR 10th ANNIVERSARY.

# THE NEW UNITED ARTISTS UN



**We Innovators Stick Together.**

**Best Wishes To**

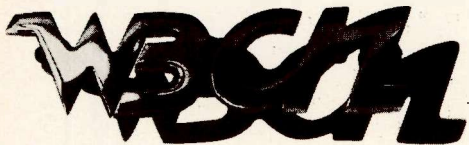
**WBCN**

**From**

**ISLAND**







# WBCN: 10 Years of Progressive Rock

(Continued from page 14)

United Electrical Workers, to protect staff members from future erratic hiring and firing whims of the management.

Due to staff dissention, Ginsburg left, to be replaced as general manager by Al Perry in 1973. In another executive move, Hastings eventually bought out Century's large minority share interest in WBCN in 1976, but in the process, put the station in financial jeopardy.

Significant money problems arose in 1973, when Hastings decided to move the modest Stuart Street studio to a plush penthouse in the Prudential Tower, because construction threatened the westward beaming of WBCN's signal. This meant the transmitter had to be moved.

After spending more than \$150,000 to convert the 13-room penthouse into a radio station, WBCN became an audiophile's delight. To prevent vibrations from interfering with the air signal, the ceilings are suspended from strings and the wall-to-wall carpeted floors "float" on resilient pads. Outside the five-layer thick glass walls (which are separated by air space and are virtually impenetrable by noise), tourists on the Skywalk can stroll by and gaze at the magnificent view of Boston and watch the WBCN announcer on the air. Gone were the days of crawling around on the Stuart Street roof.

Unfortunately, the outcome of big spending brought even bigger financial problems. Staff members who endured the lean, early years were now demanding more pay as the commercial load increased.

The crunch came down with an abandoning of WBCN's hipster-style advertising policy. Inevitably, this led to more processed national spots.

Some listeners complained. As one commented, "They're sitting on top of business city, and they sound it." While the station's audience was still relative to WBCN's countercultural origins, WBCN was trying to respond to the "real" world of broadcasting for profit.

Some say WBCN lost touch with the pace of the populace and that the Prudential Tower had become an ivory tower. While the listeners probably found it difficult to admit to themselves that times had changed, by the summer of

1977, WBCN had a 1.7 ARB rating to chief competitor WCOZ's 4.6. This is not to suggest that the ratings are always an accurate barometer of what station is the hottest . . . particularly in Boston where a large segment of the 18-34-year-old market is hundreds of thousands of students who are not even surveyed.

The air at WBCN was becoming stale for Boston's ever-infamous morning madman, Charles Laquidara, and in mid-1976 he had left the "Big Mattress" behind to pursue a career in acting. "I felt burned-out. I felt that the station was burned-out . . . all those days were really over," he recently reflected, "and I didn't want to end up as the Dick Clark of the 1970's."

When program director Norm Winer left to join KSAN in San Francisco, Bob Shannon replaced him. Although soon to depart himself, Shannon did make several lasting contributions to the WBCN air staff. He hired current announcers Matt Siegel to replace Laquidara in the morning and Tracy Roach to fill Maxanne Sartori's slot. Also hired during this transition period in the 10th year of the WBCN decade were Jerry Goodwin, a seasoned and talented Detroit radio veteran, and Leslie Patten, a former news reporter turned music announcer. Both had just previously had WCOZ affiliations. The cross-town rivalry began to intensify.

But by October, 1977, a turn-about of sorts had been achieved.

## Darrell Martinie:

### The Cosmic Muffin & On-the-Air Astrology

■ Another among WBCN's first as a progressive and experimenting radio station is Darrell Martinie, the "Cosmic Muffin," who has broadcasted astrology reports three times daily since 1972. According to the Muffin, "WBCN was the first radio station to allow honest astrology reports as opposed to sun-sign garbage."

History has it that Charles Laquidara, the station's morning man, once announced that the moon was in Leo-Virgo. Darrell, an avid WBCN fan, immediately dialed up the Listener Line and demanded a correction, saying, "The moon can be in the sign Leo or in the sign Virgo but not both at the same time." Charles checked out his credentials, dubbed him the "Cosmic Muf-

fin" (taken from the National Lampoon's *Deteriorata*), and launched a new daily astrology feature.

Darrell Martinie thinks that astrology in the media could be compared to "an internal weather report—you give people a forecast for the social climate of a day and estimate what a person can reasonably expect to accomplish."

#### Syndicated

Judging by audience response, the public seems to agree. The Cosmic Muffin now has nationally syndicated radio shows, involves himself with lecture tours, TV talk shows and newspaper columns. Still, Darrell looks to WBCN as home base. "WBCN is family," he states simply.

ly as the old WBCN musical supersets. In a calculated fashion, Dobra has helped to bring FM-104 to a level of internal and external excitement that rivals the enthusiasm of the late sixties.

During the week of the Hedges departure, David Bieber, Charlie Kendall, and Mark Parenteau all appeared on the WBCN scene, bringing with them an infectious spirit of rejuvenation.

Bieber, a promotional mastermind and new WBCN creative services director, has already spread the new look and sensibility of WBCN all over the Boston media. Kendall, former PD at Los Angeles' KWST, has successfully rearranged past programming in less than two months worth of work as operations manager.

The station has had a phenomenal amount of visibility in the Greater Boston area, and the opinion leaders on the street and the all-important word-of-mouth people have once again made WBCN the talk (and sound) of the town. *Radio Activity*, a new comic strip created by Bieber and drawn by Laquidara, is featured in the Boston Phoenix and the Real Paper, Boston's two weekly newspapers, and Metroguide, a 255,000-copy suburban weekly. Live broadcasts have included Aerosmith from the Music Hall with WBCN announcer Matt Siegel emceeing, Mark Parenteau performing a similar function at the Paradise Theatre for the John Hall broadcast with Bonnie Raitt dropping by for a few tunes, and live coverage at the historical closing of Paul's Mall, where B.B. King did the last show forever. Warren Zevon was broadcast live from the WBCN studios, and a taped concert of Bruce Springsteen featuring songs from the new album was aired.

There are WBCN tenth anniversary Root Boy Slim french-cut T-shirts, as well as station shirts commemorating Journey and John Hall. WBCN, in cooperation with Island Records, Club Med and the Boston Phoenix, is sending a ménage a trois to the Caribbean, truly "double fun" on Nassau's Paradise Island. On-air giveaways have ranged from Boston Red Sox baseball and Boston Lobsters to Root Boy Slim puke bags and fangs from Warren Zevon's Fang Club. The listeners are truly hearing and getting the best.



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*104 FM*

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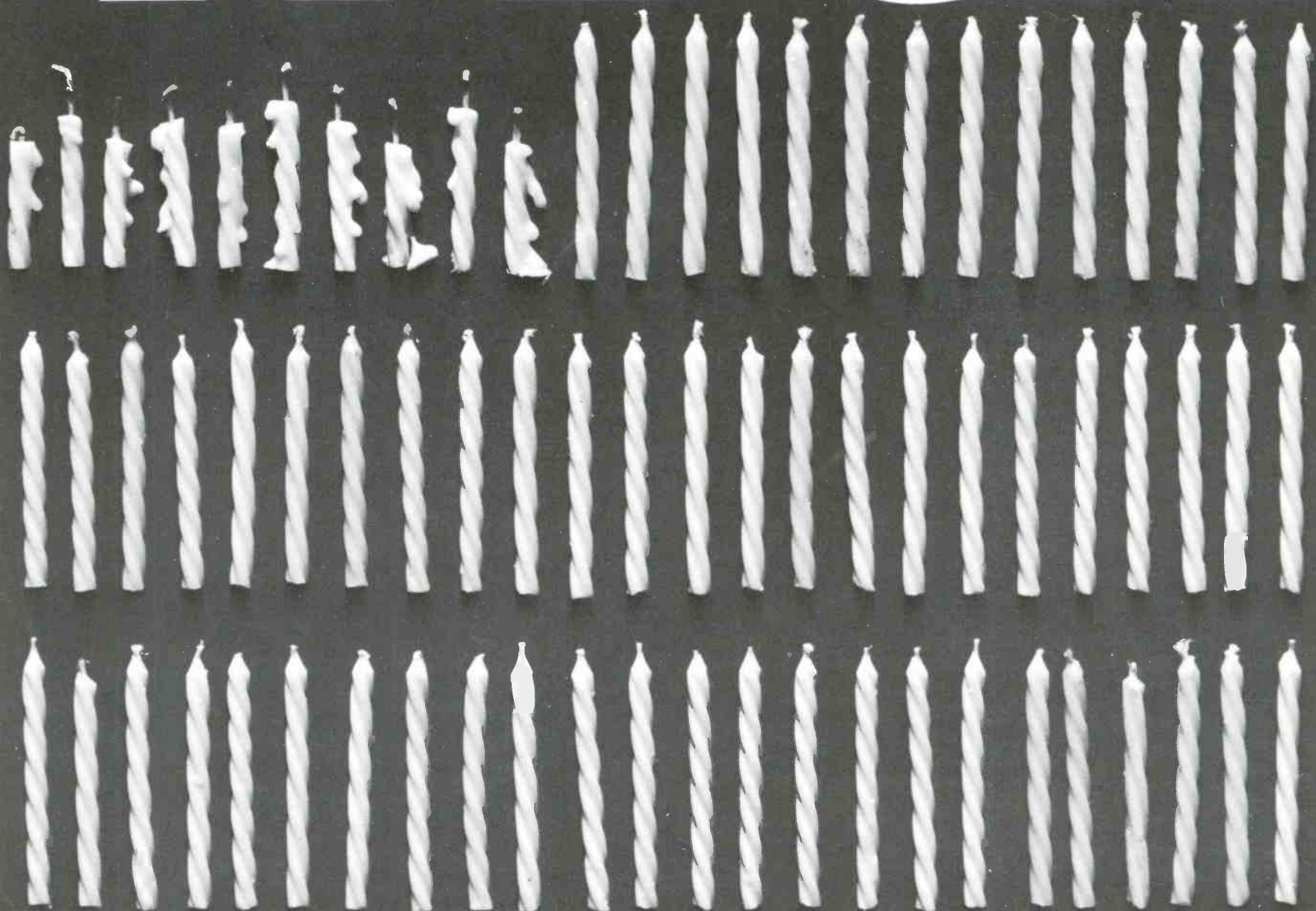


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# CONGRAT ULATIONS WBCN



**10 DOWN AND MANY MORE TO GO  
BEST WISHES FROM MCA RECORDS**



## Retailers Cautious on Video Software

(Continued from page 3)

cassette playback and recording units has thus far been the traditional outlet for blank videocassettes. Thus, Goody's performs the service as a videocassette outlet as a necessary supplementary service to their video hardware sales department. In effect, they can, in certain stores, work with a single videocassette inventory that might interest both the hardware buyer and a more generalized entertainment buyer, a person who could purchase either a videocassette or an album.

One of the difficulties in videocassette marketing is in distribution. Distribution patterns are still in relatively new formation stages, and until both cassette configurations and distribution systems have been standardized, retailers are likely to resist the videocassette on the basis of these considerations.

But an effective and cohesive marketing plan for videocassettes on the retail record store level might be hastened if a manufacturer undertook an extensive marketing study to determine just what the crossover potential was for record buyers. The other areas for consideration in determining whether retailers will accept videocassettes might include pricing considerations, particularly in light of the high price differential between videocassettes and prerecorded music; the effect of prerecorded videocassette purchases, particularly involving musical acts, on the record buyer; and a comparison of the product life cycles of prerecorded music versus prerecorded videocassettes.

This last consideration is an important one, because it appears that the stages in product life cycle of a prerecorded videocassette and a piece of prerecorded music may be of distinctly different lengths, due in part to the accelerated emphasis and movement in popular recorded music in the early stages as a result of radio airplay. Whether there will be corresponding means of promotion for videocassette units is unclear, especially in light of the uncertain future of network television. If smaller or more independent television firms or their generic substitutes begin to play prerecorded videocassettes, then we may witness the beginning of a new era of promotion. But all of this remains pure speculation, unless a complete marketing study is undertaken. Otherwise, it appears that videocassette acceptance on the record retailer level will be predicated on the involvement of the major chains.

Because there is no clear projection of just where videocassette marketing is headed, the industry is left with a rather haph-

azard system of videocassette evaluation in which retailers themselves undertake analysis of the videocassette sales potential. By the nature of record retailing, these undertakings tend to be regionalized, following by necessity the pattern of the retailer's own store locations. Although there are some chains that are national in scope, the majority tend to be geographically confined. As a result, any testing done by a retailer will serve only his own demographics, and national crossreferencing among these retail competitors is virtually nonexistent.

But despite these drawbacks to in-store videocassette marketing testing programs, a few chains have entered into serious research, at least in the area of sales.

At the Record Bar chain, which is especially strong along the Eastern seaboard, Sony's Betamax cassette was recently put to a sales test in a variety of local areas. The results, according to director of purchasing Fred Traub, indicate that "in no market in which we're testing has there been any significant success." Traub added that, based on studies he has made of the blank videocassette market, sales have slowed in both hardware and software since the beginning of the year, "except in a limited number of metropolitan markets."

Traub adds that the market for videocassette recording and playback units is still in relatively early stages, and there is a significant amount of positioning remaining in this phase of the product hardware life cycle.

As more units are bought by consumers two important cost factors may change significantly, and these may, in turn, alter the effect on the sales of both blank and prerecorded videocassettes, as well as the potential for inclusion in the record retail specialist's inventory. Many observers think that the cost of a videocassette recording and playback units will decrease markedly in the

next few years. This could result in an increased demand for videocassettes, and/or could result in a more rapid acceptance at the record retail level.

In addition, firms not engaged in manufacturing hardware will become increasingly involved in software production. For example, Memorex is already selling blank videocassettes, and as other software specialists enter the field, the price of blank videocassettes may go down markedly, thus reducing the price differential between recorded music and prerecorded and blank videocassettes. Some retailers presently view the price differential as a major obstacle. "Why should I try and sell one videocassette in a record store when I can sell two records for 10 dollars and retain a definite musical image in my buying community?" asked one prominent retailer.

Coupled with these problems in getting videocassettes accepted at the record retailer account is what appears to many retailers as a rather cavalier attitude by manufacturers in soliciting new accounts. "We're pretty sure that videocassettes will be sold by record retailers as the market develops," said Paul Pennington, president of Eucalyptus Records, "and we intend to enter the market when it's right for us. But as of now, we've never even been solicited by a videocassette manufacturer."

But the prevailing mood in the retail record community seems to be one of wait-and-see. "There hasn't been a lot of talk about videocassettes in this area that I know of," said Bud Daily of H.W. Daily, a distributor in Houston that also operates Cactus Records. "I expect that some of the major chains will go for it, but so far there just hasn't been the demand to justify our entry in the field. If there's an advertising surge for Betamax at the end of this year, which we expect, we'll enter in order to play off the increased demand for tape that will follow. But that's in the future."

## Seger City



Shown congratulating Bob Seger after his opening show at Detroit's Cobo hall are, from left: Steve Meyer, Capitol's national promotion manager, Craig Lambert, Capitol's Detroit promotion manager, Tim Trombley, Rosalie Trombley-CKLW, Dick Bozzi-CKLW, Gary Firth-WDRQ, and kneeling, Bob Seger.

## Bruce Springsteen

(Continued from page 33)

danger of losing his nickname: with his organ lines now audible and further augmenting the mood Springsteen creates during each song, Federici is something other than "Phantom Dan," at least onstage. Clarence Clemons is, as always, Clarence Clemons: an imposing stage presence, Springsteen's visual foil, a crowd pleaser and a saxophonist whose skills are eminently-suited to the band's style.

Of course the other key element in Springsteen's show is Marc Brickman's lighting. With a larger space to work in on this tour, Brickman is using not only more lights, but also warmer and brighter colors, with the only noticeable holdovers from previous Springsteen shows being the blue back light at the beginning of "Thunder Road" and the flickering white spot above Weinberg at the beginning of "Mona/She's The One." It's the closest Brickman's come to a standard lighting design since he began working with Springsteen, but this is as it should be because the new material, with its overtly humane, optimistic tone, dictates a less foreboding mood.

Even though Springsteen admitted afterwards that the show is still pretty much in an experimental stage, with him and the band trying to determine what works best in larger halls, there were moments of unparalleled rock beauty during both Philadelphia shows. Friday night's highlight—and possibly the high point of the two-day stand—came during the instrumental break in "Candy's Room," when Springsteen struck a pose in mid-stage, crouched, with his guitar neck pointed at the ceiling, and playing a solo line hot enough to melt the steel rafters. In the split-second during which the lights flashed from bright red to blazing white, Springsteen's intensity seemed to signal that the psychological burden of his exile had finally been lifted. And when he responded during one of three encores with a deliberate and deeply-felt reading of one of his finest songs (still unrecorded), "The Promise," singing "My daddy taught me how to . . . make my peace with the past," the last word on an unfortunate episode had been spoken, the catharsis had been completed.

When all was said and done, perhaps Springsteen's major achievement had been to make one feel not only glad to be alive, but fortunate enough to be hearing music as substantial as this. Welcome back, Bruce. It's like you never left.



# The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

## Most Adds

**SONGBIRD**—Barbra Streisand—Col (6)  
**READY OR NOT**—Helen Reddy—Capitol (5)  
**YOU'RE A PART OF ME**—Gene Cotton with Kim Carnes—Ariola (5)  
**ANOTHER FINE MESS**—Glen Campbell—Capitol (3)  
**SOMEWHERE OVER THE RAINBOW**—Gary Tanner—20th Cent. (3)

## WHDH/BOSTON

**BAKER STREET**—Gerry Rafferty—UA  
**COPACABANA**—Barry Manilow—Arista  
**TAKE A CHANCE ON ME**—ABBA—Atlantic

## WNEW/NEW YORK

**GREASE**—Frankie Valli—RSO  
**SONGBIRD**—Barbra Streisand—Col  
**WILL YOU LOVE ME TOMORROW**—Mike Curb Congregation—Warner/Curb

## WIP/PHILADELPHIA

**COPACABANA**—Barry Manilow—Arista  
**GREASE**—Frankie Valli—RSO  
**SOMEWHERE OVER THE RAINBOW**—Gary Tanner—20th Cent. (A.M.)

## WBAL/BALTIMORE

**READY OR NOT**—Helen Reddy—Capitol  
**SONGBIRD**—Barbra Streisand—Col  
**YOU'RE A PART OF ME**—Gene Cotton with Kim Carnes—Ariola

## WMAL/WASHINGTON

**DO YOU KNOW YOU ARE MY SUNSHINE**—Statler Bros.—Merc.  
**IT'S THE SAME OLD SONG**—KC & The Sunshine Band—TK  
**MUSIC IN MY LIFE**—Mac Davis—Col  
**SOMEWHERE OVER THE RAINBOW**—Gary Tanner—20th

## WKBC-FM/

## WINSTON-SALEM

**DAYLIGHT KATY**—Gordon Lightfoot—WB  
**FROM NOW ON**—Bobby Arvon—First Artists  
**I NEED YOU**—Jeff Feinholt—Polydor  
**ONLY THE GOOD DIE YOUNG**—Billy Joel—Col  
**YOU CAN'T DANCE**—Dan & Coley—Big Tree

## WSM/NASHVILLE

**DAYLIGHT KATY**—Gordon Lightfoot—WB  
**I BELIEVE IN YOU**—Mel Tillis—MCA

## WQUD-FM/MEMPHIS

**WILL YOU LOVE ME TOMORROW**—Dave Mason—Col

## WFTL/FT. LAUDERDALE

**ANOTHER FINE MESS**—Glen Campbell—Capitol  
**I BELIEVE IN YOU**—Mel Tillis—MCA

## I CAN'T WAIT ANY LONGER—

Bill Anderson—MCA  
**IF EVER I SEE YOU AGAIN**—Roberta Flack—Atlantic  
**READY OR NOT**—Helen Reddy—Capitol  
**SWEET YOUNG AMERICA**—B. J. Thomas—MCA

## WGAR/CLEVELAND

**CHATTANOOGA CHOO CHOO**—Tuxedo Junction—Butterfly  
**DANCE WITH ME**—Peter Brown—Drive  
**ONLY THE GOOD DIE YOUNG**—Billy Joel—Col  
**WARM RIDE**—Rare Earth—Prodigal

## WCCO/MINNEAPOLIS

**READY OR NOT**—Helen Reddy—Capitol  
**THIS NIGHT WON'T LAST FOREVER**—Bill LaBounty—WB  
**WHEN THE COOKIE JAR IS EMPTY**—Michael Franks—WB

## KMOX/ST. LOUIS

**FOOL (IF YOU THINK IT'S OVER)**—Prisoner—WB  
**HELPLESS IN LOVE**—Andrew Stevens—WB  
**IF EVER I SEE YOU AGAIN**—Roberta Flack—Atlantic  
**MANHATTAN SKYLINE**—Saturday Night Fever—RSO  
**NEW ORLEANS LADIES**—Louisiana Leroux—Capitol  
**SHAKER SONG**—Spyro Gyra—Amherst  
**THIS MAGIC MOMENT**—Richie Furay—Asylum  
**WILL YOU LOVE ME TOMORROW**—Dave Mason—Col

## KMBZ/KANSAS CITY

**FOLLOW YOU, FOLLOW ME**—Genesis—Atlantic  
**HERE COMES THE REASON I LEFT**—Ronnie McDowell—Scorpion  
**READY OR NOT**—Helen Reddy—Capitol  
**READY OR NOT**—Deborah Washington—Ariola  
**SONGBIRD**—Barbra Streisand—Col  
**WILL YOU LOVE ME TOMORROW**—Mike Curb Congregation—Warner/Curb  
**YOU'RE A PART OF ME**—Gene Cotton with Kim Carnes—Ariola

## KSFO/SAN FRANCISCO

**DEACON BLUES**—Steely Dan—ABC  
**WE'RE ON OUR WAY**—Jefferson Starship—Grunt  
**YOU CAN'T DANCE**—Dan & Coley—Big Tree

## KPNW/EUGENE

**ANOTHER FINE MESS**—Glen Campbell—Capitol  
**MUSIC IN MY LIFE**—Mac Davis—Col  
**MY ANGEL BABY**—Toby Beau—RCA  
**READY OR NOT**—Helen Reddy—Capitol  
**SOMEWHERE OVER THE RAINBOW**—Gary Tanner—20th Cent.  
**YOU'RE A PART OF ME**—Gene Cotton with Kim Carnes—Ariola  
**YOU'RE THE ONLY DANCER**—Jackie DeShannon—Amherst

## KVI/SEATTLE

**ANOTHER FINE MESS**—Glen Campbell—Capitol  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
 Also reporting this week: WTMJ, WWSR, WSB, WCCO-FM, WBZ, KULK, KIIS  
 23 stations reporting

# COPY WRITES

## (A Report on the Music Publishing Scene)

By PAT BAIRD

■ **MEMORABILIA:** Certainly the release of the new **Bruce Springsteen** album will garner more print exposure than any other album in recent memory—at least since his last. However, just a personal word, please.

This writer grew up on the New Jersey Shore and, nearly 10 years ago, was the hesitant owner of an "underground" newspaper in Long Branch (just down the beach from Asbury Park). Everything was easy back then—political stands, social tolerance, moral indignation—everything was easy except making money.

Like most papers at that time, we were supported by occasional record company ads and constant band benefits to stimulate "community involvement." Our Sunday beg-ins were on the beach and the family band was **Child** featuring Springsteen, **Danny Federici** and **Vini "Mad Dog" Lopez**.

Bruce was 19 then, skinny as driftwood and so absolutely dedicated to his music we all thought him a bit peculiar. Regardless, **Child** was the band for its time and place and their paying gigs at such as The Student Prince, the Upstage and Mrs. Jay's (now The Stone Pony) were mass events.

Over the years Springsteen has again and again referred to that time, that beach, those streets in his songs. Each listening to his first three albums produced overwhelming waves of sentiment for those of us who were growing up with Bruce, just as each giant step in his career brought cheers and not just a little jealousy for the hometown boy making good elsewhere.

Finally "Darkness On the Edge of Town" is out and it is certainly a splendid presentation. It is brilliantly produced, absolutely on its mark lyrically, melodically and vocally. It is also the first real indication that Bruce is moving on. The lyrics don't refer to the familiar streets quite as often, dare even to mention Utah, but simultaneously display more growth in the artist/writer than even the span from "Greetings From Asbury Park" to "Born to Run."

From the cover it is obvious Bruce has made it; that he is healthier and more cocksure than most of us Long Branch beach people of '69—that the boy who wrote the Shore classic "Jennifer" had to grow to become the man who wrote the new rock & roll anthem "Badlands."

The new album is wonderful and, for some of us, just a little bit sad. **RACING IN THE STREETS:** Another former N.J. Shore resident **Steve Krisloff** finished fourth in last week's Indianapolis 500. Not a bad week, guys.

**CH-CH-CHANGES:** ATV Music is currently re-structuring its N.Y. operation and it will mean, at least, lots of airplane tix for ATV executives. **Happy Godday**, special assistant to president **Sam Trust**, will now spend six to nine months in the city and **Steve Love**, executive director, and **Harry Shannon**, director of writer and artist relations, will be winging back and forth at regular intervals. **Eileen Michaels**, current head of the print division, will stay full-time in the new offices at 115 E. 57th St. And speaking of ATV, word is that super writer **Barry Mann** is about to sign a deal with a major and the new **Dan Hill** single (co-written by Mann) will be released momentarily by 20th Century.

**CORRECTION:** **K.C. & The Sunshine Band** recorded Jobete's "It's The Same Old Song," not "Shake Me, Wake Me" as reported in the last column.

**HAPPY:** Peer-Southern's **Christine Smith** reports their "Find My Way" by **Johnny Melfi** is one of the big cuts on the "Thank God It's Friday" soundtrack. The company will have even more soundtrack activity shortly when "The **Buddy Holly** Story" film and album are released... **Stanley Mills** of September/Galahad is moving to bigger offices at 250 W. 57th St., Suite 1916, due to "a continuing growth pattern in domestic and international associations." The phone number remains (212) 581-1338-9.

**BEING HONORED:** A concert honoring **Erroll Garner** on his birthday will be held at St. Peter's Lutheran Church (N.Y.) Sunday, June 18 at 7 p.m. The salute, which will be an annual event, will feature the Jazzmobile Orchestra and other artists as well as film clips of Garner's performances.

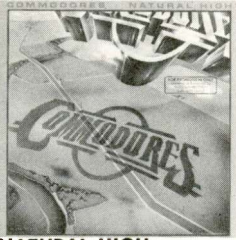
**LOOKING:** Roadshow Music is looking for gospel, r&b, pop and disco material for its catalogue. Contact **Julie Lipsius** or **Susan Reed** at (212) 765-8840... **IN PRINT:** Columbia Pictures Publications has published the sheet music to **Joe Brooks'** "If Ever I See You Again" from the film of the same title.



# RECORD WORLD RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**NATURAL HIGH**  
COMMODORES  
Motown

### TOP SALES

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

## CAMELOT/NATIONAL

- CENTRAL HEATING**—Heatwave—Epic
- CITY TO CITY**—Gerry Rafferty—UA
- FM**—MCA (Soundtrack)
- GREASE**—RSO (Soundtrack)
- LONDON TOWN**—Wings—Capitol
- NATURAL HIGH**—Commodores—Motown
- SHOWDOWN**—Isley Brothers—T-Neck
- SO FULL OF LOVE**—O'Jays—Phila. Intl.
- STONE BLUE**—Foghat—Bearsville
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol

## HANDLEMAN/NATIONAL

- BAND TOGETHER**—Rare Earth—Prodigal
- DOUBLE PLATINUM**—Kiss—Casablanca
- EASTER**—Patti Smith Group—Arista
- FM**—MCA (Soundtrack)
- GREASE**—RSO (Soundtrack)
- 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)
- THE ALBUM**—Abba—Atlantic

## KORVETTES/NATIONAL

- BAND TOGETHER**—Rare Earth—Prodigal
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- CITY TO CITY**—Gerry Rafferty—UA
- DOUBLE PLATINUM**—Kiss—Casablanca
- FANTASY LOVE AFFAIR**—Peter Brown—Drive
- LIVETIME**—Daryl Hall & John Oates—RCA
- NATURAL HIGH**—Commodores—Motown
- STONE BLUE**—Foghat—Bearsville
- THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)
- THE ALBUM**—Abba—Atlantic

## MUSICLAND/NATIONAL

- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- LIVETIME**—Daryl Hall & John Oates—RCA
- MISFITS**—Kinks—Arista
- NATURAL HIGH**—Commodores—Motown
- ROCKY HORROR SHOW**—Ode (Soundtrack)
- SINGER OF SONGS, TELLER OF TALES**—Paul Davis—Bang
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

## RECORD BAR/NATIONAL

- BETTY WRIGHT LIVE**—Alston
- HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- MAGIC IN YOUR EYES**—Earl Klugh—UA
- MISFITS**—Kinks—Arista
- MY RADIO SURE SOUNDS GOOD TO ME**—Graham Central Station—WB
- SLEEPER CATCHER**—Little River Band—Harvest
- TASTY**—Patti Labelle—Epic
- THE ALBUM**—Abba—Atlantic
- THIS IS YOUR LIFE**—Norman Connors—Arista

## SOUND UNLIMITED/NATIONAL

- AND THEN THERE WERE THREE**—Genesis—Atlantic
- BAND TOGETHER**—Rare Earth—Prodigal
- CITY TO CITY**—Gerry Rafferty—UA
- HEAVEN TONIGHT**—Cheap Trick—Epic
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- LIVETIME**—Daryl Hall & John Oates—RCA
- NATURAL HIGH**—Commodores—Motown
- SHOWDOWN**—Isley Brothers—T-Neck
- THIS IS YOUR LIFE**—Norman Connors—Arista
- YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

## KING KAROL/NEW YORK

- AND THEN THERE WERE THREE**—Genesis—Atlantic
- BOYS IN THE TREES**—Carly Simon—Elektra
- EARTH**—Jefferson Starship—Grunt
- EXCITABLE BOY**—Warren Zevon—Asylum
- FEELS SO GOOD**—Chuck Mangione—A&M
- LONDON TOWN**—Wings—Capitol
- MACHO MAN**—Village People—Casablanca
- POINT OF KNOW RETURN**—Kansas—Kirschner
- THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)
- YOU LIGHT UP MY LIFE**—Johnny Mathis—Col

## RECORD WORLD-TSS STORES/NEW YORK

- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DAVID JOHANSEN**—Blue Sky
- ELECTRIC GUITARIST**—John McLaughlin—Col
- HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
- LIVETIME**—Daryl Hall & John Oates—RCA
- NEW DAY**—Airwaves—A&M
- ROCKET FUEL**—Alvin Lee—RSO
- SONGBIRD**—Barbra Streisand—Col
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

## FOR THE RECORD/BALTIMORE

- COME GET IT**—Rick James—Gordy
- DON'T LET GO**—George Duke—Epic
- FREESTYLE**—Bobbi Humphrey—Epic
- IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton
- JAMERICAN MAN**—David Oliver—Mercury
- MY RADIO SURE 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

## KEMP MILL/WASH., D.C.

- BRUISED ORANGE**—John Prine—Asylum
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum

- CITY TO CITY**—Gerry Rafferty—UA
- COME GET IT**—Rick James—Gordy
- DANCE ACROSS THE FLOOR**—Jimmy Bo Home—Sunshine Sound
- DO WHAT YOU WANNA DO**—Dramatics—ABC
- MAGAZINE**—Heart—Mushroom
- MY RADIO SURE SOUNDS GOOD TO ME**—Graham Central Station—WB
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- TASTY**—Patti Labelle—Epic

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

- ALMIGHTY FIRE**—Aretha Franklin—Atlantic
- COME GET IT**—Rick James—Gordy
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- MY RADIO SURE SOUNDS GOOD TO ME**—Graham Central Station—WB
- NATURAL HIGH**—Commodores—Motown
- SKY BLUE**—Passport
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- TASTY**—Patti Labelle—Epic
- THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)
- ZARAGON**—John Miles—London

## NATL. RECORD MART/MIDWEST

- BETTY WRIGHT LIVE**—Alston
- BRITISH LIONS**—RSO
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- CENTRAL HEATING**—Heatwave—Epic
- CITY TO CITY**—Gerry Rafferty—UA
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- MACHO MAN**—Village People—Casablanca
- NATURAL HIGH**—Commodores—Motown
- SONGBIRD**—Barbra Streisand—Col
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol

## MUSIC STOP/DETROIT

- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- COME GET IT**—Rick James—Gordy
- NATURAL HIGH**—Commodores—Motown
- SHADOW DANCING**—Andy Gibb—RSO
- SONGBIRD**—Barbra Streisand—Col
- 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
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter
- ZARAGON**—John Miles—Arista

## ROSE DISCOUNT/CHICAGO

- BOYS IN THE TREES**—Carly Simon—Elektra
- BRUISED ORANGE**—John Prine—Asylum
- DON'T LET GO**—George Duke—Epic
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- NATURAL HIGH**—Commodores—Motown
- SMOOTH TALK**—Evelyn Now—Linda Clifford—Curton
- SO FULL OF LOVE**—O'Jays—Phila. Intl.
- SONGBIRD**—Barbra Streisand—Col
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- TASTE OF HONEY**—Capitol

## DISCOUNT RECORDS/ST. LOUIS

- COOPER BROTHERS**—Capricorn
- DEMIS ROUSSOS**—Polydor
- HEADLIGHTS**—Whispers—RCA
- I'D RATHER BE SAILING**—Black Oak—Capricorn

- IF EVER I SEE YOU AGAIN**—Warner/Curb (Soundtrack)
- KAYA**—Bob Marley & the Wailers—Island
- MY RADIO SURE SOUNDS GOOD TO ME**—Graham Central Station—WB
- SHADOW DANCING**—Andy Gibb—RSO
- THE PARKERILLA**—Graham Parker & the Rumour—Mercury
- TRIGGER**—Casablanca

## EAST-WEST RECORDS/CENTRAL FLORIDA

- BETTY WRIGHT LIVE**—Alston
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- CASINO**—Al Dimeola—Cal
- CITY TO CITY**—Gerry Rafferty—UA
- DOUBLE FUN**—Robert Palmer—Island
- FOXY**—TK
- FREESTYLE**—Bobbi Humphrey—Epic
- LOVE ISLAND**—Deodato—WB
- RAINBOW SEEKER**—Joe Sample—ABC
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol

## MUSHROOM/NEW ORLEANS

- BETTY WRIGHT LIVE**—Alston
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- CENTRAL HEATING**—Heatwave—Epic
- DON'T LET GO**—George Duke—Epic
- LOUISIANA'S LEROUX**—Capitol
- MAGIC IN YOUR EYES**—Earl Klugh—UA
- MISFITS**—Kinks—Arista
- NATURAL HIGH**—Commodores—Motown
- SO FULL OF LOVE**—O'Jays—Phila. Intl.
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

## TAPE CITY/NEW ORLEANS

- CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
- CITY TO CITY**—Gerry Rafferty—UA
- DON'T LET GO**—George Duke—Epic
- EXCITABLE BOY**—Warren Zevon—Asylum
- FM**—MCA (Soundtrack)
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- LOUISIANA'S LEROUX**—Capitol
- NATURAL HIGH**—Commodores—Motown
- STARDUST**—Willie Nelson—Col
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol

## DAVEY'S LOCKER/SOUTH

- BARRY MANILOW LIVE**—Arista
- GREATEST HITS**—Linda Ronstadt—Asylum
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- LIVETIME**—Daryl Hall & John Oates—RCA
- MACHO MAN**—Village People—Casablanca
- NATURAL HIGH**—Commodores—Motown
- NIGHT FLIGHT**—Yvonne Elliman—RSO
- ROCKY HORROR SHOW**—Ode (Soundtrack)
- SHINE ON**—Climax Blues Band—Sire
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

## SOUND TOWN/DALLAS

- DON'T LET GO**—George Duke—Epic
- EASTER**—Patti Smith Group—Arista
- FM**—MCA (Soundtrack)
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- NATURAL HIGH**—Commodores—Motown
- SPYRO GYRA**—Amherst
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)
- U.K.**—Polydor
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

## INDEPENDENT RECORDS/DENVER

- BALTIMORE**—Nina Simone—CTI
- BOOGIE TO THE TOP**—Idris Muhammad—Kudu
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DANCE ACROSS THE FLOOR**—Jimmy Bo Home—Sunshine Sound
- HEAVEN TONIGHT**—Cheap Trick—Epic
- NATURAL HIGH**—Commodores—Motown
- SO FULL OF LOVE**—O'Jays—Phila. Intl.
- SONGBIRD**—Barbra Streisand—Col
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- TASTE OF HONEY**—Capitol

## CIRCLES/ARIZONA

- BANDIT IN A BATHING SUIT**—David Bromberg Band—Fantasy
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- CITY TO CITY**—Gerry Rafferty—UA
- COME GET IT**—Rick James—Gordy
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- MISFITS**—Kinks—Arista
- NATURAL HIGH**—Commodores—Motown
- SLEEPER CATCHER**—Little River Band—Harvest
- SONGBIRD**—Barbra Streisand—Col
- U.K.**—Polydor

## ODYSSEY/SOUTHWEST & WEST

- HEADLIGHTS**—Whispers—RCA
- HEAVEN TONIGHT**—Cheap Trick—Epic
- KATE TAYLOR**—Col
- LINES**—Charlie—Janus
- NEW DAY**—Airwaves—A&M
- SLEEPER CATCHER**—Little River Band—Harvest
- SNAIL**—Cream
- SONGBIRD**—Barbra Streisand—Col
- WELCOME HOME**—Carole King—Capitol
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

## MUSIC PLUS/LOS ANGELES

- ALMOST SUMMER**—MCA (Soundtrack)
- CAPTAIN'S JOURNEY**—Lee Ritenour—Elektra
- 801 LIVE**—Polydor
- GREASE**—RSO (Soundtrack)
- HEAVEN TONIGHT**—Cheap Trick—Epic
- JAMERICAN MAN**—David Oliver—Mercury
- JAAS '78**—James Brown—Polydor
- LEVEL HEADED**—Sweet—Capitol
- SONGBIRD**—Barbra Streisand—Col
- THE ALBUM**—Abba—Atlantic

## EUCALYPTUS RECORDS/WEST & NORTHWEST

- BERKSHIRE**—Wha-Koo—ABC
- BOOGIE TO THE TOP**—Idris Muhammad—Kudu
- BRITISH LIONS**—RSO
- GET TO THE FEELING**—Pleasure—Fantasy
- GREASE**—RSO (Soundtrack)
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- PURE POP FOR NOW PEOPLE**—Nick Lowe—Col
- ROCKY HORROR SHOW**—Ode (Soundtrack)
- TOGETHER FOREVER**—Marshall Tucker Band—Capricorn
- U.K.**—Polydor

## EVERYBODY'S RECORDS/NORTHWEST

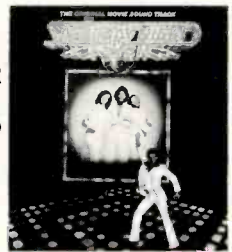
- ARABESQUE**—John Klemmer—ABC/Impulse
- BRUISED ORANGE**—John Prine—Asylum
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- CITY TO CITY**—Gerry Rafferty—UA
- NATURAL HIGH**—Commodores—Motown
- ROCKET FUEL**—Alvin Lee—RSO
- STARDUST**—Willie Nelson—Col
- STONE BLUE**—Foghat—Bearsville
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter



# RECORD WORLD ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)  
JUNE 10 JUNE 3



**1** **1** **SATURDAY NIGHT FEVER**  
BEE GEES AND VARIOUS ARTISTS  
RSO RS 2 4001  
(21st Week) **25** J

2	2	FEELS SO GOOD	CHUCK MANGIONE/A&M SP 4658	32	G
3	3	LONDON TOWN	WINGS/Capitol SW 11777	9	G
4	9	SO FULL OF LOVE	O'JAYS/Phila. Intl. JZ 35355 (CBS)	8	G
5	5	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113	24	G
6	17	NATURAL HIGH	COMMODORES/Motown M7 902R1	3	G
7	8	THE STRANGER	BILLY JOEL/Columbia JC 34987	36	G
8	4	SHOWDOWN	ISLEY BROS./T-Neck JZ 34930 (CBS)	8	G
9	11	FM (ORIGINAL SOUNDTRACK)	MCA 2 12000	6	X
10	7	EVEN NOW	BARRY MANILOW/Arista AB 4164	16	G
11	10	SLOWHAND	ERIC CLAPTON/RSO RS 1 3030	29	G
12	18	STRANGER IN TOWN	BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	3	G
13	16	CENTRAL HEATING	HEATWAVE/Epic JE 35260	8	G
14	14	YOU LIGHT UP MY LIFE	JOHNNY MATHIS/Columbia JC 35259	11	G
15	6	POINT OF KNOW RETURN	KANSAS/Kirshner JZ 34929 (CBS)	34	G
16	20	CITY TO CITY	GERRY RAFFERTY/United Artists UA LA 840	5	G
17	22	BOYS IN THE TREES	CARLY SIMON/Elektra 6E 128	7	F
18	12	EARTH	JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	13	G
19	15	MAGAZINE	HEART/Mushroom MRS 5008	8	G
20	13	CHAMPAGNE JAM	ATLANTA RHYTHM SECTION/Polydor PD 1 6134	10	G
21	19	WEEKEND IN L.A.	GEORGE BENSON/Warner Bros. 2WB 3139	19	J
22	23	EXCITABLE BOY	WARREN ZEVON/Asylum 6E 118	16	G
23	21	AJA STEELY	DAN/ABC AA 1006	36	G
24	24	SON OF A SON OF A SAILOR	JIMMY BUFFETT/ABC AA 1046	10	G
25	28	GREASE (ORIGINAL SOUNDTRACK)	RSO RS 2 4002	5	J
26	25	HEAVY HORSES	JETHRO TULL/Chrysalis CHR 1175	8	G
27	31	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)	Casablanca NBLP 7099	6	X
28	35	DOUBLE PLATINUM	KISS/Casablanca NBLP 7100 2	3	J
29	30	BAT OUT OF HELL	MEATLOAF/Epic/Cleveland Intl. PE 34974	26	G
30	33	STONE BLUE	FOGHAT/Bearsville BRK 6977 (WB)	4	G
31	26	RUMOURS	FLEETWOOD MAC/Warner Bros. BSK 3010	68	G
32	51	BUT SERIOUSLY, FOLKS . . .	JOE WALSH/Asylum 6E 141	2	G
33	29	. . . AND THEN THERE WERE THREE	GENESIS/Atlantic SD 19173	9	G
34	43	TOGETHER FOREVER	THE MARSHALL TUCKER BAND/Capricorn CPN 0205	4	G
35	27	SHAUN CASSIDY	Warner/Curb BS 3067 (WB)	50	F
36	32	FOOTLOOSE & FANCY FREE	ROD STEWART/Warner Bros. BSK 3092	30	G
37	39	EDDIE MONEY	Columbia PC 34909	15	F
38	40	THE LAST WALTZ	THE BAND/Warner Bros. 3WB 3146	7	X
39	34	ALL 'N ALL EARTH, WIND & FIRE	Columbia JC 34905	28	G
40	45	EASTER PATTI	SMITH/Arista AB 4171	9	G
41	38	DOUBLE FUN	ROBERT PALMER/Island ILPS 9476	13	G
42	36	THE GRAND ILLUSION	STYX/A&M SP 4637	46	G
43	37	INFINITY	JOURNEY/Columbia JC 34912	19	G
44	44	THIS YEARS MODEL	ELVIS COSTELLO/Columbia JC 35331	10	G
45	42	BORN LATE	SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	29	G
46	41	VAN HALEN	Warner Bros. BSK 3075	14	G
47	53	DON'T LET GO	GEORGE DUKE/Epic JE 35366	3	G
48	46	STREET PLAYER	RUFUS/CHAKA KHAN/ABC AA 1049	18	G
49	47	FRENCH KISS	BOB WELCH/Capitol ST 11663	36	G
50	55	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH	REO SPEEDWAGON/Epic JE 35082	6	G

51	48	BLUE LIGHTS IN THE BASEMENT	ROBERTA FLACK/Atlantic SD 19149	22	G
52	49	NEWS OF THE WORLD	QUEEN/Elektra 6E 112	29	G
53	52	10 YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H	18	G
54	74	IT'S A HEARTACHE	BONNIE TYLER/RCA AFL1 2821	2	G
55	50	BOOTSYP? PLAYER OF THE YEAR	BOOTSYP'S RUBBER BAND/Warner Bros. BSK 3093	16	G
56	54	HEAD EAST	A&M SP 4680	15	G
57	56	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	19	G
58	57	FUNKENTELECHY VS. THE PLACEBO SYNDROME	PARLIAMENT/Casablanca NBLP 7034	26	G
59	66	THE ALBUM	ABBA/Atlantic SD 19164	17	G
60	62	MODERN MAN	STANLEY CLARKE/Nemperor JZ 35303 (CBS)	8	G
61	72	MISFITS	KINKS/Arista AB 4167	2	G
62	68	STARDUST	WILLIE NELSON/Columbia JC 35332	3	G
63	59	HERE AT LAST—BEE GEES LIVE	RSO RS2 3901	54	I
64	70	CASINO	AL DiMEOLA/Columbia JC 35277	6	G

CHARTMAKER OF THE WEEK

**65** — **SONGBIRD**  
BARBRA STREISAND  
Columbia JC 35375 **1** G



66	69	PEABO	PEABO BRYSON/Capitol ST 11729	15	G
67	58	WARMER COMMUNICATIONS	AVERAGE WHITE BAND/Atlantic SD 19162	11	G
68	76	HERMIT OF MINK HOLLOW	TODD RUNDGREN/Bearsville BRK 6091 (WB)	4	G
69	61	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)	20th Century T 550	25	G
70	71	KAYA	BOB MARLEY & THE WAILERS/Island ILPS 9517	7	G
71	78	LIVETIME	DARYL HALL & JOHN OATES/RCA AFL1 2802	3	G
72	73	WEST SIDE HIGHWAY	STANLEY TURRENTINE/Fantasy F 9548	12	G
73	60	WAITING FOR COLUMBUS	LITTLE FEAT/Warner Bros. 2BS 3140	15	H
74	79	ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)	Ode OSY 21653 (Jem)	5	X
75	63	RAYDIO	Arista AB 4163	17	G
76	75	LET'S GET SMALL	STEVE MARTIN/Warner Bros. BSK 3090	37	G
77	85	ALMIGHTY FIRE	ARETHA FRANKLIN/Atlantic SD 19161	3	G
78	80	FANTASY LOVE AFFAIR	PETER BROWN/Drive 104 (TK)	22	G
79	87	U.K.	Polydor PD 1 6146	3	G
80	82	FLOWING RIVERS	ANDY GIBB/RSO RS 1 3019	14	G
81	89	ROCKET FUEL	ALVIN LEE/RSO RS 1 3033	3	G
82	95	HEAVEN TONIGHT	CHEAP TRICK/Epic JE 35312	2	G
83	64	THANKFUL	NATALIE COLE/Capitol SW 11708	27	G
84	98	THIS IS YOUR LIFE	NORMAN CONNORS/Arista AB 4177	2	G
85	86	RAINBOW SEEKER	JOE SAMPLE/ABC AA 1050	8	G
86	91	NEW DAY AIRWAVES	A&M SP 4689	3	G
87	88	ONE-EYED JACK	GARLAND JEFFREYS/A&M SP 4681	5	G
88	96	DO WHAT YOU WANNA DO	DRAMATICS/ABC AA 1072	2	G
89	135	YOU'RE GONNA GET IT	TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)	1	G
90	65	OUT OF THE BLUE	ELO/Jet JTLA 823 L2 (UA)	29	I
91	77	KISS ALIVE II	Casablanca NBLP 7076	30	I
92	67	SIMPLE DREAMS	LINDA RONSTADT/Asylum 6E 104	39	G
93	93	SAY IT WITH SILENCE	HUBERT LAWS/Columbia JC 35022	6	G
94	97	BRITISH LIONS	RSO RS 1 3032	2	G
95	81	LINES	CHARLIE/Janus JXS 7036	6	G
96	99	LONG LIVE ROCK AND ROLL	RAINBOW/Polydor PD 1 6143	2	G
97	83	STREET SURVIVORS	LYNYRD SKYNYRD/MCA 3029	32	G
98	84	BARRY MANILOW LIVE	Arista AL 8500	54	I
99	104	MACHO MAN	VILLAGE PEOPLE/Casablanca NBLP 7096	1	G
100	111	HEADLIGHTS	WHISPERS/Solar BXL1 2774 (RCA)	1	G





20th CENTURY-FOX RECORDS PROUDLY PRESENTS

# ULYSSES

THE GREEK SUITE

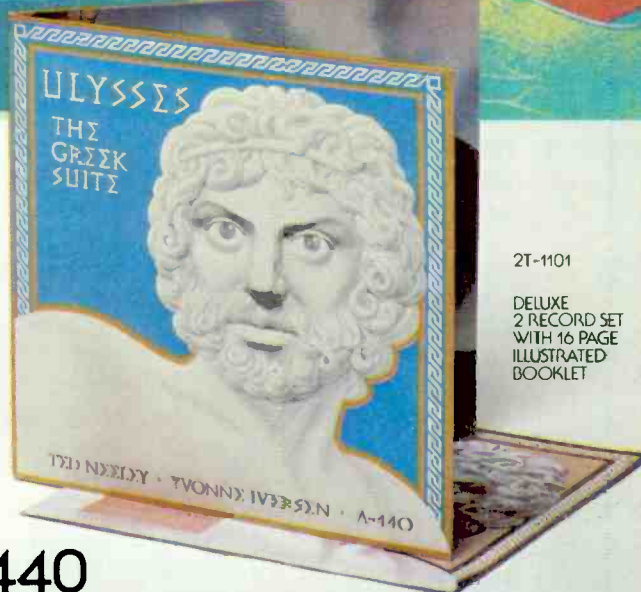
A ROCK ODYSSEY

FEATURING

**TED NEELEY, YVONNE IVERSEN AND A-440**

Produced by "JJ" Jorgensen · Lyrics & Music by Michael Rapp · Arranged by Michael Rapp

Special Marketing/Management Consultant · David Gershenson



2T-1101

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2 RECORD SET  
WITH 16 PAGE  
ILLUSTRATED  
BOOKLET

**SPECIAL CONCERT PERFORMANCE  
BY INVITATION ONLY - JUNE 8th 1978, LOS ANGELES**





# 101 THE ALBUM CHART 150

JUNE 10, 1978

JUNE 10	JUNE 3	
101	101	GHOST TOWN PARADE LES DUDEK/Columbia JC 35088
102	102	LOVELAND LONNIE LISTON SMITH/Columbia JC 35332
103	92	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541
104	126	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
105	107	SPYRO GYRA/Amherst AMH 1014
106	119	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/Curtom 502 (WB)
107	134	A TASTE OF HONEY/Capitol ST 11754
108	106	CHIC/Atlantic SD 19153
109	110	LEVEL HEADED SWEET/Capitol SKAO 11744
110	109	WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca)
111	90	NIGHT FLIGHT YVONNE ELLIMAN/RSO RS 1 3031
112	112	GET TO THE FEELING PLEASURE/Fantasy F 9550
113	114	SKY BLUE PASSPORT/Atlantic SD 19177
114	113	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists UA LA 684 H
115	94	THE PATH RALPH MacDONALD/Marlin 2210 (TK)
116	100	FOTOMAKER/Atlantic SD 19165
117	103	LET'S DO IT ROY AYERS/Polydor PD 1 6126
118	118	SPINOZZA DAVID SPINOZZA/A&M SP 4677
119	129	TUXEDO JUNCTION/Butterfly Fly 007
120	136	COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
121	105	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036
122	108	JUST FLY PURE PRAIRIE LEAGUE/RCA AFL1 2590
123	125	FUTURE BOUND TAVARES/Capitol SW 11719
124	115	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)
125	117	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772
126	116	BRING IT BACK ALIVE THE OUTLAWS/Arista AL 8300
127	—	TASTY PATTI LABELLE/Epic JE 35335
128	120	ZAPPA IN NEW YORK FRANK ZAPPA/DiscReet 2D 2290 (WB)
129	121	DOUBLE LIVE GONZO! TED NUGENT/Epic KE 35069
130	132	PLEASE DON'T TOUCH STEVE HACKETT/Chrysalis CHR 1176
131	137	SUNBURN SUN/Capitol ST 11723
132	122	HER GREATEST HITS CAROLE KING/Epic/Ode JE 34967
133	123	WE CAME TO PLAY TOWER OF POWER/Columbia JC 34906
134	124	AMERICAN HOT WAX (ORIGINAL SOUNDTRACK)/A&M SP 6500
135	—	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)
136	130	JUST FAMILY DEE DEE BRIDGEWATER/Elektra 6E 119
137	138	COME INTO MY HEART USA-EUROPEAN CONNECTION/Marlin 2212 (TK)
138	131	GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710
139	133	MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 35037
140	142	JAMERICAN MAN DAVID OLIVER/Mercury SRM 1 118
141	144	TAKIN' IT EASY SEALS & CROFTS/Warner Bros. BSK 3163
142	145	ELECTRIC GUITARIST JOHN McLAUGHLIN/Columbia JC 35326
143	146	BAND TOGETHER RARE EARTH/Prodigal P7 10025R1 (Motown)
144	147	BARRY WHITE SINGS FOR SOMEONE YOU LOVE/20th Century T 543
145	143	PLAYER/RSO RS 1 3026
146	140	BOSTON/Epic JE 34188
147	150	YOU'RE NOT ALONE ROY BUCHANAN/Atlantic SD 19170
148	—	BETTY WRIGHT LIVE/Alston 4408 (TK)
149	148	HOTEL CALIFORNIA EAGLES/Asylum 6E 103
150	—	BRUISED ORANGE JOHN PRINE/Asylum 6E 139

# 151-200 ALBUM CHART

151	SHINE ON CLIMAX BLUES BAND/Sire SRK 6056 (WB)
152	LOVE BREEZE SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
153	VOYAGE/Marlin 2213 (TK)
154	BALTIMORE NINA SIMONE/CTI 7084
155	THE BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037
156	BOOGIE TO THE TOP IDRIS MUHAMMAD/Kudu 38 (CTI)
157	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 2466
158	LOVE ISLAND DEODATO/Warner Bros. BSK 3132
159	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544
160	NOT SHY WALTER EGAN/Columbia JC 35077
161	FREESTYLE BOBBI HUMPHREY/Epic JE 35338
162	LOVE WILL FIND A WAY PHAROAH SANDERS/Arista AB 4161
163	PURE POP FOR NOW PEOPLE NICK LOWE/Columbia JC 35329
164	OLD FASHIONED LOVE KENDALLS/Ovation OV 1733
165	RETURN TO MAGENTA MINK DeVILLE/Capitol 11780
166	PROKOFIEV'S PETER AND THE WOLF DAVID BOWIE/EUGENE ORMANDY & THE PHILADELPHIA ORCHESTRA/Red Seal ARL1 2743 (RCA)
167	DISCO INFERNO THE TRAMMPS/Atlantic SD 18211
168	ARABESQUE JOHN KLEMMER/ABC AA 1068
169	DAVID JOHANSEN/Blue Sky JZ 34926 (CBS)
170	THAT'S WHAT SHE SAID FLORA PURIM/Milestone M 9081
171	MIDNIGHT BELIEVER B.B. KING/ABC AA 1061
172	SWEET BOTTOM/Sweet Bottom SB 10177
173	THE CAPTAIN'S JOURNEY LEE RITENOUR/Elektra 6E 136
174	DON'T ASK MY NEIGHBORS RAUL de SOUZA/Capitol SW 11774
175	MAGIC IN YOUR EYES EARL KLUGH/United Artists UA LA 877 H
176	DANCE ACROSS THE FLOOR JIMMY BO HORNE/Sunshine Sound 7801 (TK)
177	ZARAGON JOHN MILES/Arista AB 4176
178	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 7078
179	BANDIT IN A BATHING SUIT DAVID BROMBERG BAND/Fantasy F 9555
180	ABBA'S GREATEST HITS/Atlantic SD 19114
181	THE MAN MACHINE KRAFTWERK/Capitol SW 11723
182	BURNING THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063
183	DANCE A LITTLE LIGHT RICHIE FURAY/Asylum 6E 115
184	SNAIL/Cream CR 1009
185	LEIF GARRETT/Atlantic SD 19152
186	POUSETTE-DART BAND III/Capitol SW 11781
187	VINTAGE '78 EDDIE KENDRICKS/Arista AB 4170
188	LOUISIANA'S LE ROUX/Capitol SW 11734
189	I WASN'T BORN YESTERDAY ALLAN CLARKE/Atlantic SD 19175
190	ADVENTURE TELEVISION/Elektra 6E 133
191	VILLAGE PEOPLE/Casablanca NBLP 7064
192	NANTUCKET/Epic JE 35253
193	DOUBLE TROUBLE FRANKIE MILLER/Chrysalis CHR 1174
194	DEMIS ROUSSOS/Mercury SRM 1 3724
195	I'D RATHER BE SAILING BLACK OAK/Capricorn CPN 0207
196	HOW MUCH, HOW MUCH I LOVE YOU LOVE & KISSES/Casablanca NBLP 7078
197	THE X FACTOR MICHAEL WHITE/Elektra 6E 138
198	COOPER BROTHERS/Capricorn CPN 0206
199	ARRIVAL ABBA/Atlantic SD 19115
200	STRANGE COMPANY WENDY WALDMAN/Warner Bros. BSK 3178

# ALBUM CROSS REFERENCE

ABBA	59	THE MARSHALL TUCKER BAND	34
AIRWAVES	86	STEVE MARTIN	76
ATLANTA RHYTHM SECTION	20	JOHNNY MATHIS	14
AVERAGE WHITE BAND	67	MAZE	138
ROY AYERS	117	MEATLOAF	37
THE BAND	38	EAT MY MONEY	37
BEE GEES	63	WILLIE NELSON	62
GEORGE BENSON	21	TED NUGENT	129
DEBBY BOONE	124	O'JAYS	4
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BOSTON	146	ORIGINAL SOUNDTRACK:	
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PETER BROWN	78	GREASE	25
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JIMMY BUFFETT	24	THANK GOD IT'S FRIDAY	27
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CHARLIE	95	PARLIAMENT	113
CHEAP TRICK	82	PASSPORT	89
CHIC	108	TOM PETTY	145
ERIC CLAPTON	11	PLAYER	112
STANLEY CLARKE	60	PLEASURE	125
LINDA CLIFFORD	106	ELVIS PRESLEY	122
NATALIE COLE	83	PURE PRAIRIE LEAGUE	150
COMMODORE	69	JOHN PRINE	52
NORMAN CONNORS	54	QUEEN	121
ELVIS COSTELLO	44, 139	GERRY RAFFERTY	16
AL DIMEOLA	64	LOU RAWLS	121
DRAMATICS	88	RAINBOW	96
LES DUDEK	101	RARE EARTH	143
GEORGE DUKE	47	RAYDIO	50
EAGLES	149	REO SPEEDWAGON	53
EARTH, WIND & FIRE	39	KENNY ROGERS	114
ELECTRIC LIGHT ORCHESTRA	90	KENNY ROGERS AND DOTTIE WEST	92
YVONNE ELLIMAN	111	RUFUS/CHAKA KHAN	48
ROBERTA FLACK	51	TODD RUNDGREN	68
FLEETWOOD MAC	31	JOE SAMPLE	85
FOGHAT	30	SEALS & CROFTS	12
FOTOMAKER	116	BOB SEGER	17
ARETHA FRANKLIN	77	CARLY SIMON	102
GENESIS	33	LONNIE LISTON SMITH	40
ANDY GIBB	80	PATTI SMITH	118
GRAHAM CENTRAL STATION	104	DAVID SPINOZZA	23
STEVE HACKETT	130	SPYRO GYRA	103
HALL & OATES	71	STEELE DAN	36
HEAD EAST	56	THE STORY OF STAR WARS	69
HEART	19	BARBRA STREISAND	65
HEATWAVE	13	STYX	42
ISLEY BROS.	8	SUN	131
RICK JAMES STONE CITY BAND	120	SWEET	109
GARLAND JEFFREYS	87	TASTE OF HONEY	107
WAYLON JENNINGS & WILLIE NELSON	57	TAVARES	123
JEFFERSON STARSHIP	18	TOWER OF POWER	72
JETHRO TULL	26	STANLEY TURRENTINE	119
BILLY JOEL	7	TUXEDO JUNCTION	59
JOURNEY	43	BONNIE TYLER	79
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CAROLE KING	132	USA-EUROPEAN CONNECTION	46
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KISS	28, 91	JOE WALSH	32
PATTI LABELLE	127	BOB WELCH	49
HUBERT LAWS	93	WHISPERS	100
ALVIN LEE	81	BARRY WHITE	144
LITTLE FEAT	73	WINGS	3
LITTLE RIVER BAND	135	BETTY WRIGHT	148
LYNYRD SKYNYRD	97	FRANK ZAPPA	128
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# Disco File

(Continued from page 30)

numbers. Also of interest: two totally-synthesized instrumentals that are a little heavy-handed but quite forceful—"La Nuit Blanche" which incorporates the familiar "Also Sprach Zarathustra" ("2001") and "In Love with Love."

With a number of former import albums being heavily revised before their release on the American market, perhaps the most thorough transformation so far is the **Blackwell** album, a Canadian production by **David Baker** and **Larry Page** recently released by Butterfly in the States. The new album, titled "Boogie Down," credits "additional production and remix" to **Jim Taylor** (who helped redo the **THP Orchestra** lp), but this was no small editing job. Much of the material bears little resemblance to tracks of the same name on the original album (released in Canada on Penny Farthing): not only have entire new instrumental elements been added, giving much-needed fullness and punch to the tracks, but the grating male vocals on the early album have been replaced here with a hot female chorus. So Butterfly has essentially a whole new thing here, not especially innovative (**Rinder & Lewis** have worked this territory quite effectively already), but bright, spunky and, in the end, hard to ignore. The style is pop disco with tasty jazz/funk overtones, mixing swinging instrumentals like the **Junior Walker**-esque "Put the Funk Back" with its sizzling sax) and jumping vocals with simple, to-the-point lyrics and tight moves ("That's What It's All About" is my favorite, followed closely by "Boogie Down Mess Around," "I Love to See Ya Dancin'," "Give It All Ya Got" and "Move Your Ass Gringo"—just about the whole album). Very good, highly commercial disco pop, pressed on hot red vinyl.

**Theo Vaness'** "Back to Music" album, recorded in Paris and Munich and already enjoying considerable success as a CBS/France import, is available now on Prelude with a sharp new American mix by **Jim Burgess**. Vaness has a rough, squealy, rather unappealing voice but the production on the two key cuts has a sweeping strength that more than makes up for his deficiencies as a singer. "Nobody But You" (8:40), the more highspirited and driving of the two, is lively enough to propel the practically non-stop vocals into several fine flights of riffing. And the title track, a ten-minute plus medley of songs supposedly recaptured in a time machine by a dying culture, is a bizarre pastiche (ranging from "I Who Have Nothing" to "Feelings," from "Tutti Frutti" to Brahms' "Third Symphony") that works only because the "Back to Music" refrain is so rich and the central instrumental section with its breaks is so hot (the bulk of this segment is new to this mix, apparently, covering the absence of some other **Beatles** material besides "Yesterday"); uneven but often invigorating stuff. . . . The **Kebekelektrik** album is another import just making its American debut in revamped form — produced by Quebec's **Pat Deserio** and available for some time on the Direction label from Canada, it's out now as a "Tom Moulton Mix" on Salsoul. As usual, Moulton has added additional material to some of original tracks (primarily percussion by **Larry Washington**, **Keith Benson** and himself) and the result is one of the most attractive synthesizer instrumental albums so far this year. "War Dance" (8:57) is the standout—the original had an almost muted quality, but the new one's got a zippy, electronic sting like a shiver up the spine that never lets up; a weird thump break at the end of the early version is gone, but the overall energy is more than doubled. Much the same can be said for everything here—it all has a new charge and a more vibrant pace. The version of **Ravel's** "Bolero" no longer takes up an entire side—cut by nearly two minutes (to 14:00), it has more snap, picks up faster; "Mirage" (7:50) suddenly hums with life; and even "Magic Fly" (6:23) sounds fresh. "War Dance" is the important cut here, but everything works.

The following records have all been remixed to some degree and are now available as disco discs; without going into too much detail, each has made a significant improvement and are highly recommended: "The Mexican" and "Dance, Dance, Dance" by **Bombers** (A Paul Poulos mix for West End that considerably restructures and refines the original with only slight lengthening); "Get Off" and "Tena's Song" by **Foxy** (the latter with a great but unattached instrumental version included—on TK); **Linda Clifford's** still-magnificent "Runaway Love" (Curtom; brightened and lengthened from 7:04 to 9:44 with the addition of new vocal parts and breaks by Jim Burgess); "Lady America" and "Scotch Machine" by **Voyage** (TK); "Flight From Versailles" and "The Grand Tour" by **Grand Tour** (Butterfly; speedier) and **Sweet Cream's** "I Don't Know What I'd Do" (now on Shadybrook and sounding better than ever somehow—never noticed how much it resembled "Lovin' Is Really My Game" at the start; Richie Kaczor says it's a long-term favorite at Studio 54 and it deserves wider recog-

niton). A number of the above records are already showing new club action as a result of their disco disc release. . . . **Heatwave's** "The Groove Line" stands a good chance of expanding its currently limited disco audience with the pressing of a longer disco disc version by Epic—it's now 7:28 and wonderfully easy to slip into during a mellow part of the evening.

## Music Business Making National Headlines

(Continued from page 3)

hippies, druggies, spics, spades, transvestites, and Englishmen, Ahmet Ertegun was an exception. He had the stature in his line of work that Irving Thalberg and Louis B. Mayer had in theirs."

Trow goes on to discuss what he perceives as the growing stature of the record industry, which he places "at the top of the real entertainment hierarchy in America."

"To the extent that the American public makes a decision about its entertainment, it makes the decision to buy records . . . It should be noted that the record business has subsumed not only radio but vaudeville. In a city of a hundred thousand people, almost every radio station plays recorded rock-and-roll music, and if there is ever any currently celebrated entertainer to be seen live on a stage it is likely to be a rock-and-roll singer."

The May 26 Wall Street Journal article, by John E. Cooney, dwells on the huge dollar volume represented by recording artists, and it may be that a growing awareness of just how profitable the record business has become has sparked this surge of interest in the people who oversee the income and outgo of all that money.

"Bands with such unlikely names as Jefferson Starship, Fleetwood Mac, Chicago and Kiss now commonly sell more than a million of their albums," the article states. "The members of such groups take home paychecks that dwarf the income of corporate chieftains." That sort

of assertion is likely to make those corporate chieftains sit up and take notice.

The growing-together of the music and film industries, touched upon by Barney Cohen's piece in the May 13 Saturday Review, is another probable reason for the increasingly high profile of the record business. The films and records that deal with dead stars—Cohen discusses "American Hot Wax," "The Rose" and "The Buddy Holly Story"—tie in the two media, much as "Saturday Night Fever," "FM" and "Thank God It's Friday" have. In some cases—Robert Stigwood and Neil Bogart are two—the film executive and the record executive are one and the same.

### Television

Television has also played some part in these executives' notoriety. The recent Merv Griffin salute to "T.G.I.F."—on which Bogart appeared with the artists who perform in the movie—seems likely to produce more such executive-and-artist appearances. Don Kirshner's interviews with executives on "Rock Concert" anticipated the trend by more than a year.

If anything, the "visibility" of film executives has moved in precisely the opposite direction. There are no present-day movie moguls whose fame approaches that of Thalberg, Mayer or Darryl F. Zanuck in past years. But as the music business continues to grow at a rapid pace, public awareness of the men and women behind the stars, behind the music, seems certain to increase as well.

## The Coast (Continued from page 15)

are held on Saturday afternoons from 2-4; **Mink DeVille** was scheduled for June 3, with **Dirk Hamilton** to follow on June 10. Though admission is free, concertgoers need tickets, which have been made available through local FMer KWST. The shows have been produced by **Billy Gerber** of Palmer-Gerber Associates. . . . Speaking of concerts, a July 15 date at England's Blackebush Aerodome sounds as if it may be a killer. **Bob Dylan** will headline at the 100,000-capacity facility, with special guest **Joan Armatrading** as well as **Eric Clapton**, **Sonny Terry and Brownie McGee** and **Lake**. . . . **Styx** has had to cancel several of their European gigs due to the collapse of bassist **Chuck Panozzo** from a recurring blood disease. We wish him a speedy recovery. . . . Studio action: **Michael Zager** producing **Cissy Houston** at Secret Sound in New York; **Thom Bell** mixing the new **Spinners** album at AVI's Producer's Workshop in Hollywood; and **Narada Michael Walden** is cutting his third lp at Crystal, ABC and Ocean Way.

ERRATUM: In last week's **Chuck Mangione** story in RW, **Mangione's** talents as horn player, pianist, bandleader and composer were lumped together in a simple description of Mangione as a trumpeter. We were wrong: his instrument is the fluegelhorn, not the trumpet.



# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Happy To Be With You" — Jean Carn (Philadelphia International). With the first release and title cut from her current PIR lp, Ms. Carn exhibits a magnificent feel for this r&b/pop tune. This song provides an excellent vehicle for Jean's tremendous talent.

**DEDE'S DITTIES TO WATCH:** "Big City Sidewalk" — G.J. & Co. (Westbound); "Say It Again" — Lee Dorsey (ABC); "We Just Can't Get It Together" — Fat Larry's Band (Fantasy/WMOT).

## MUSICAL CHAIRS

In the past year Bunky Sheppard has gone from Motown to CTI and now is on his way back to the west coast as a vice president for 20th Century. Good Luck Bunky.

At Atlantic Records, Hillary Johnson will be leaving his position sometime within the next month to assume control of his own record label. Coming down from Cotillion Records to fill the vacancy left by Hillary will be Ed Holland. As of now there are no additional staff changes anticipated.

Congratulations are due to Dave Lampell, Hal Jackson and Jerry Bledsoe for winning awards at the BRE convention in L.A. recently. Outstanding at the conference was Wanda Ramos of WBL5-FM, who chaired a session on crossover music, which still has everyone buzzing.

Philadelphia's loss is the Bay Area's gain as Diane Blackman has moved her sultry voice from WCAU-FM to KSOL-AM. Ms. Blackman is lending magic to darkness as she seduces the San Francisco area on her after-dark program.

According to Al Edmundson of A&M, this summer will mark A&M's greatest stride into the r&b field with at least eight new ventures from the company into this market. Included in these releases are Quincy Jones, LTD, the Brothers Johnson and an incredible group by the name of Atlantic Starr, which shows great promise for the future.

Currently touring the west coast is the dynamic duo from Salsoul of Priscilla Chapman and Lloyd Gelassen. They are looking into possible television revenues for Salsoul recording artists.

After its initial success, the Apollo Theater is alive and kicking. The theater is featuring such acts as Teddy Pendergrass, The Dramatics and Castor, and in the future they plan to bring in

(Continued on page 98)

## Black Radio Exclusive Convention

(Continued from page 29)

from playlists, especially in tight formats. Because these white crossover artists are also played by white stations, Heywood argued, Black radio outlets are then forced to compete with larger white stations.

The second panel dealt with programming, and it was here that the heated discussions which were to mark the conference first surfaced. After a series of statements in which various panelists discussed daypart programming, the use of clocks and restricted playlists, the Rev. King Coleman took the microphone and blasted the panel for not paying more attention to Black music, and less to "scientific" theories of programming. Rev. Coleman, who has had a variety of experiences on the radio field in both religious and secular formats, stated that "Black music is being put in the corner," and that "blues and gospel is being ignored."

If there was a moment in the conference when the lines between the heritage-minded members of the Black community and the more crossover-oriented programmers could be said to have been drawn, it was when Rev. Coleman, who would throughout the convene remind conventioners of their responsibilities, took the floor mic and lambasted the panel for their shortsightedness in looking for shortrange profit first and at the historical mandates of the Black community second.

learn scientific testing and research methods, if only to know what they are up against in competing for the advertising dollar.

Although a lot of argument had been made at the convene concerning the methods the Arbitron rating service uses to make market studies in the Black community, the "Rating Story," hosted by Arbitron's vice president Bill Eagle, turned out to be surprisingly calm during the first part of the four-hour marketing presentation. The thrust of the Arbitron presentation was that radio marketing was very similar to

general marketing concepts, and Eagle's involved multimedia show proved to be a compressed education in basic marketing designed for a radio audience.

It was the "Crossover" session, however, that proved to be the most heated in the conference. The panel included both KHJ's John Sebastian and WYSP's Sonny Fox, although neither showed up. Sebastian's letter of apology brought numerous "boos" from the audience when it was read by FRED Magazine's publisher, Bob Hamilton. It was here that the Bee Gees and other white disco and blues-based white acts were taken to task by the audience, and nowhere was the influence of crossover programming more firmly attacked as a threat to both the economic and cultural health of the Black community. Moderate programmers, however, explained that in order to tap the crossover market and garner shares of white advertising it was necessary to play crossover acts.

The 1978 Black Radio Exclusive Awards were presented Saturday evening (27), but there were some complaints that the balloting procedures were too loose.

1978 award winners were: Man of the Year: Rod McGraw, Jazz Count Countdown. Woman of the Year: Wanda Ramos, WBL5, New York. Station of the Year (in markets over 250,000): WBL5. Station of the Year (markets under 250,000): WDJA, Memphis. Program Director of the Year (in markets over 250,000): tie between Brute Bailey, WOKS, Columbus, Ga., and J. D. Block, KOKY, Little Rock, Arkansas. Air Personality of the Year (in markets over 250,000): Gerry Bledsoe, WWRL, New York. Air Personality of the Year (in markets under 250,000): J. Johnson, WTLC, Indianapolis. Black Personality of the Year in Pop Radio: Chuck Leonard, WABC, New York. News Director of the Year: Dave Lampell, WBL5.

Additionally, a special scholarship was established at Morgan State University in the name of Paul Johnson.

## R&B PICKS OF THE WEEK

**SINGLE** ENCHANTMENT, "IF YOU'RE READY (HERE IT COMES)" (Desert Moon, LTD./Willow Girl Music Co., BMI/Desert Rain Music, LTD/Sky Tower Music, ASCAP). This "enchanting" track is definitely coming at you with possibilities of immediate chart action. A change from the slow ballads that this Detroit based crew is known for, the vocals are excellent. A sure heavyweight, destined to be huge in the disco circuit. Roadshow RS-X1212-Y.

**SUPER** GLORIA GAYNOR, "THIS LOVE AFFAIR" (Wazuri Music/Gloria Gaynor Music, BMI/ASCAP). In true form, the queen of the discos continues her superb work. A true, lyrical story, the track is compelling. A tune that will go a long way both pop and r&b. Extracted from her latest lp, "Gloria Gaynor's Park Avenue Second." Polydor PD 14472.

**ALBUM** QUINCY JONES, "SOUNDS." A master with anything he touches, Jones has come up with a theory as to what is enjoyable for the public. "Tell Me A Bedtime Story" is a natural with the smoothness of Herbie Hancock and softness of Hubert Laws. Vocalists such as Patti Austin create a strong mood in such cuts as "Love Me By Name." A&M SP 4685.





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JUNE 10, 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. **DON'T LET GO**  
GEORGE DUKE/Epic JE 35366
5. **RAINBOW SEEKER**  
JOE SAMPLE/ABC AA 1050
6. **CASINO**  
AL DIMEOLA/Columbia JC 35277
7. **SAY IT WITH SILENCE**  
HUBERT LAWS/Columbia JC 35022
8. **LOVE ISLAND**  
DEODATO/Warner Bros. BSK 3132
9. **LIVE AT THE BIJOU**  
GROVER WASHINGTON, JR./Kudu KUX 3667 (Motown)
10. **LOVELAND**  
LONNIE LISTON SMITH/Columbia JC 35332
11. **ELECTRIC GUITARIST**  
JOHN McLAUGHLIN/Columbia JC 35326
12. **SPINOZZA**  
DAVID SPINOZZA/A&M SP 4677
13. **LOVE WILL FIND A WAY**  
PHAROAH SANDERS/Arista AB 4161
14. **WEST SIDE HIGHWAY**  
STANLEY TURRENTINE/Fantasy F 9548
15. **MAGIC IN YOUR EYES**  
EARL KLUGH/United Artists UA LA 877 H
16. **BOOGIE TO THE TOP**  
IDRIS MUHAMMAD/Kudu 38 (CTI)
17. **SKY BLUE**  
PASSPORT/Atlantic SD 19177
18. **THE PATH**  
RALPH MacDONALD/Marlin 2210 (TK)
19. **HERB ALPERT-HUGH MASEKELA**  
Horizon 728 (A&M)
20. **THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
21. **SPYRO GYRA**  
Amherst AMH 1014
22. **INNER CONFLICTS**  
BILLY COBHAM/Atlantic SD 19174
23. **BALTIMORE**  
NINA SIMONE/CTI 7084
24. **DON'T ASK MY NEIGHBORS**  
RAUL de SOUZA/Capitol SW 11774
25. **EVERYDAY, EVERYNIGHT**  
FLORA PURIM/Warner Bros. BSK 3168
26. **HOLD ON**  
NOEL POINTER/United Artists UA LA 848 H
27. **FREESTYLE**  
BOBBI HUMPHREY/Epic JE 35338
28. **BRAZIL-ONCE AGAIN**  
HERBIE MANN/Atlantic SD 19169
29. **ARABESQUE**  
JOHN KLEMMER/ABC AA 1068
30. **THE CAPTAIN'S JOURNEY**  
LEE RITENOUR/Elektra 6E 136
31. **HEART TO HEART**  
DAVID SANBORN/Warner Bros. BSK 3189
32. **JUST FAMILY**  
DEE DEE BRIDGGEWATER/Elektra 6E 119
33. **BOP-BE**  
KEITH JARRETT/Impulse IA 9334 (ABC)
34. **ROTATIONS**  
TIM WEISBERG/United Artists UA LA 857 H
35. **PEG LEG**  
RON CARTER/Milestone M 9082 (Fantasy)
36. **THE X FACTOR**  
MICHAEL WHITE/Elektra 6E 138
37. **LET'S DO IT**  
ROY AYERS/Polydor PD 1 6126
38. **AUTOPHYSIOPSYCHIC**  
YUSEF LATEEF/CTI 7082
39. **CHASE THE CLOUDS AWAY**  
CHUCK MANGIONE/A&M SP 4518
40. **FUNK IN A MASON JAR**  
HARVEY MASON/Arista AB 4157

By ROBERT PALMER

■ Arista's Novus jazz series is off to a very promising start with five new releases. As of now, "Open Air Suit" by the trio **Air** is the favorite around here. It sounds very much like a contemporary perspective on the sort of thematic improvising developed by some of the Sonny Rollins trios of the fifties. The other Novus releases are "Life Dance of Is," a fine new statement from saxophonist **Oliver Lake**; pianist **Muhai Richard Abrams'** "Lifea Blinec," a startling date featuring two pianos, two saxophones, and drums; "Lookin' For That Groove" by the contemporary Boston-based ten-piece horn band **Year of the Ear**, led by guitarist **Baird Hersey**; and "Solo Piano," which should interest all Keith Jarrett fans, from **Warren Bernhardt**. Arista has also released a new **Anthony Braxton** album, "For Trio," with Art Ensemble of Chicago members **Roscoe Mitchell** and **Joseph Jarman** helping out on one side and **Douglas Ewart** and **Henry Threadgill** on the other. This is modern chamber music at its most creative. It straddles a fine line between jazz and classical music, but ultimately categories are not important; the music works. And speaking of saxophonists—all the players on Braxton's album play saxes, though they play quite a few other things too—**Marion Brown** has released an exceptional album of alto saxophone solos, the first on his own Sweet Earth label (P.O. Box 821, Northampton, Mass. 01060 or from New Music Distribution Service). Titled "Solo Saxophone," it was recorded during a concert at New York's jazz loft Environ and finds Brown in peak form.

"Joe Willie Wilkins and his King Biscuit Boys" is an important new blues release from Adamo Records, 29 Washington Avenue, South Nyack, New York 10960, distributed by Record People. **Joe Willie Wilkins** was the guitarist behind Sonny Boy Williamson on the legendary deep south radio show King Biscuit Time, and he influenced the styles of a number of the great bluesmen to emerge from the Mississippi Delta. But while most of his contemporaries and those who learned from him moved north to Chicago, Wilkins stayed behind. This is actually his first album. It consists of concert performances for the most part, with some King Biscuit veterans in the various effective backup groups, and it is as fine an album of hard-core Mississippi blues as had come down the pike in many a moon. Some other new blues releases, also available through Record People, are "The Nighthawks/Jacks & Kings" on Adelphi, which finds the **Nighthawks** band playing the blues with several musicians from the Muddy Waters and James Cotton bands; and "Music is my Business" by pianist and singer **Roosevelt Sykes**, with

(Continued on page 98)

JUNE 10, 1978

1. **SO FULL OF LOVE**  
O'JAYS/Phila. Intl. JZ 35355 (CBS)
2. **NATURAL HIGH**  
COMMODORES/Motown M7 902R1
3. **SHOWDOWN**  
ISLEY BROS./T-Neck 34930 (CBS)
4. **CENTRAL HEATING**  
HEATWAVE/Epic JE 35260
5. **SATURDAY NIGHT FEVER**  
BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
6. **WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2WB 3139
7. **THANK GOD IT'S FRIDAY**  
(ORIGINAL SOUNDTRACK)  
Casablanca NBLP 7099
8. **YOU LIGHT UP MY LIFE**  
JOHNNY MATHIS/Columbia JC 35259
9. **STREET PLAYER**  
RUFUS/CHAKA KHAN/ABC AA 1049
10. **DO WHAT YOU WANNA DO**  
DRAMATICS/ABC AA 1972
11. **BOOTS? PLAYER OF THE YEAR**  
BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093
12. **FANTASY LOVE AFFAIR**  
PETER BROWN/Drive 104 (TK)
13. **DON'T LET GO**  
GEORGE DUKE/Epic JE 35366
14. **PEABO**  
PEABO BRYSON/Capitol ST 11729
15. **THANKFUL**  
NATALIE COLE/Capitol SW 11708
16. **BLUE LIGHTS IN THE BASEMENT**  
ROBERTA FLACK/Atlantic SD 19149
17. **IF MY FRIENDS COULD SEE ME NOW**  
LINDA CLIFFORD/Curtom 5021 (WB)
18. **ALMIGHTY FIRE**  
ARETHA FRANKLIN/Atlantic SD 19161
19. **SUNBURN**  
SUN/Capitol ST 11723
20. **MY RADIO SURE SOUNDS GOOD TO ME**  
LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
21. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**  
PARLIAMENT/Casablanca NBLP 7034
22. **WE ALL KNOW WHO WE ARE**  
CAMEO/Chocolate City CCLP 2004 (Casablanca)
23. **THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
24. **RAYDIO**  
Arista AB 4163
25. **HEADLIGHTS**  
THE WHISPERS/Solar BXL 1 2774 (RCA)
26. **MACHO MAN**  
VILLAGE PEOPLE/Casablanca NBLP 7096
27. **SMOOTH TALK**  
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
28. **AMERICAN MAN**  
DAVID OLIVER/Mercury SRM 1 1183
29. **LOVE BREEZE**  
SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
30. **COME GET IT**  
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
31. **A TASTE OF HONEY**  
Capitol ST 11754
32. **ALL 'N ALL**  
EARTH, WIND & FIRE/Columbia JC 34905
33. **WARMER COMMUNICATIONS**  
AVERAGE WHITE BAND/Atlantic SD 19162
34. **TASTY**  
PATTI LABELLE/Epic JE 35335
35. **WE CAME TO PLAY**  
TOWER OF POWER/Columbia JC 34906
36. **COME FLY WITH ME**  
BOBBY BLAND/ABC AA 1075
37. **SWEET THUNDER**  
SWEET THUNDER/Fantasy-WMOT 9547
38. **DANCE ACROSS THE FLOOR**  
JIMMY "BO" HORNE/Sunshine 7801 (TK)
39. **FUTURE BOUND**  
TAVARES/Capitol SW 11719
40. **MIDNIGHT BELIEVER**  
B.B. KING/ABC AA 1061

**R&B REGIONAL BREAKOUTS**

**Singles**

- East:**  
Donna Summer (Casablanca)  
Rick James Stone City Band (Gordy)  
Maze (Capitol)  
Floaters (ABC)
- South:**  
Bootsy's Rubber Band (Warner Bros.)  
Rick James Stone City Band (Gordy)  
A Taste Of Honey (Capitol)  
Ashford & Simpson (Warner Bros.)  
Soul Children (Stax)
- Midwest:**  
Donna Summer (Casablanca)  
A Taste Of Honey (Capitol)
- West:**  
Barbara Mason (Prelude)  
A Taste Of Honey (Capitol)  
Shotgun (ABC)

**Albums**

- East:**  
Sweet Thunder (Fantasy)  
Jimmy "Bo" Horne (Sunshine)
- South:**  
Bobby Bland (ABC)  
BB King (ABC)
- Midwest:**  
LaBelle (Epic)  
Bobby Bland (ABC)  
Sweet Thunder (Fantasy)  
Jimmy "Bo" Horne (Sunshine)  
BB King (ABC)
- West:**  
Bobby Bland (ABC)  
Jimmy "Bo" Horne (Sunshine)



# RECORD WORLD R&B SINGLES CHART

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

JUNE 10 JUNE 3

WKS. ON CHART

JUNE 10	JUNE 3	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>USE TA BE MY GIRL</b> THE O'JAYS Phila. Intl. 8 3642 (CBS) (4th Week)	10
2	2	<b>THE GROOVE LINE HEATWAVE</b> /Epic 8 50524	10
3	3	<b>TAKE ME TO THE NEXT PHASE (PT. I)</b> ISLEY BROS./ T-Neck 2272 (CBS)	11
4	6	<b>DUKEY STICK (PART ONE)</b> GEORGE DUKE/Epic 8 50531	9
5	4	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693	15
6	5	<b>ON BROADWAY</b> GEORGE BENSON/Warner Bros. 8542	14
7	17	<b>RUNAWAY LOVE</b> LINDA CLIFFORD/Curtom 0133 (WB)	6
8	7	<b>STAY RUFUS</b> /Chaka Khan/ABC 12349	11
9	12	<b>DANCE ACROSS THE FLOOR</b> JIMMY "BO" HORNE/SHS 1003 (TK)	12
10	9	<b>OH WHAT A NIGHT FOR DANCING</b> BARRY WHITE/ 20th Century 2365	12
11	10	<b>MS DAVID OLIVER</b> /Mercury 73973	13
12	13	<b>EVERYBODY DANCE</b> CHIC/Atlantic 3469	9
13	14	<b>DAYLIGHT AND DARKNESS</b> SMOKEY ROBINSON/Tamla 54293 (Motown)	12
14	16	<b>(LET'S GO) ALL THE WAY WHISPERS</b> /Solar 11246 (RCA)	8
15	15	<b>GIRL CALLIN' CHOCOLATE MILK</b> /RCA 11222	12
16	18	<b>SHAME</b> EVELYN "CHAMPAGNE" KING/RCA 11122	9
17	20	<b>ANNIE MAE</b> NATALIE COLE/Capitol 4572	5
18	21	<b>STUFF LIKE THAT</b> QUINCY JONES/A&M 2043	4
19	8	<b>THE CLOSER I GET TO YOU</b> ROBERTA FLACK (WITH DONNY HATHAWAY) Atlantic 3463	18
20	11	<b>DANCE WITH ME</b> PETER BROWN/Drive 6269 (TK)	18
21	22	<b>AIN'T NO SMOKE WITHOUT FIRE</b> EDDIE KENDRICKS/ Arista 0325	7
22	28	<b>I AM YOUR WOMAN, SHE IS YOUR WIFE</b> BARBARA MASON/Prelude 71103	6
23	27	<b>SHADOW DANCING</b> ANDY GIBB/RSO 893	5
24	26	<b>ALMIGHTY FIRE (WOMAN OF THE FUTURE)</b> ARETHA FRANKLIN/Atlantic 3468	7
25	30	<b>FEEL THE FIRE</b> PEABO BRYSON/Capitol 4573	5
26	19	<b>FLASH LIGHT</b> PARLIAMENT/Casablanca 909	21
27	33	<b>CLOSE THE DOOR</b> TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	3
28	23	<b>GET ON UP</b> TYRONE DAVIS/Columbia 3 10648	14
29	24	<b>BOOTZILLA</b> BOOTSY'S RUBBER BAND/Warner Bros. 8512	19
30	36	<b>IS THIS A LOVE THING</b> RAYDIO/Arista 0328	4
31	32	<b>ATTITUDES</b> BAR KAYS/Mercury 8 54283	10
32	29	<b>WAITING ON LOVE</b> JOHNNY BRISTOL/Atlantic 3421	11
33	25	<b>NIGHT FEVER</b> BEE GEES/RSO 889	15
34	31	<b>SUPERNATURAL FEELING</b> BLACKBYRDS/Fantasy 819	11
35	42	<b>LAST DANCE</b> DONNA SUMMER/Casablanca 926	4
36	43	<b>HOLLYWOOD SQUARES</b> BOOTSY'S RUBBER BAND/ Warner Bros. 8575	3
37	37	<b>WEEKEND LOVER</b> ODYSSEY/RCA 11245	6
38	53	<b>YOU AND I</b> RICK JAMES/Gordy 7156 (Motown)	3
39	47	<b>BOOGIE OOGIE OOGIE A TASTE OF HONEY</b> /Capitol 4565	5
40	40	<b>TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY</b> JAISUN/Jett Sett 1001	13
41	35	<b>LET THE MUSIC PLAY</b> DOROTHY MOORE/Malaco 1048 (TK)	8
42	45	<b>IT'S THE SAME OLD SONG</b> KC & THE SUNSHINE BAND/ TK 1028	4
43	41	<b>LET'S GET FUNKTIFIED</b> BOILING POINT/Bullet 05 (Bang)	8
44	50	<b>HOME MADE JAM</b> BOBBI HUMPHREY/Epic 8 50529	4
45	34	<b>IT'S SERIOUS</b> CAMEO/Chocolate City 013 (Casablanca)	12
46	46	<b>EYESIGHT</b> JAMES BROWN/Polydor 1 4465	9
47	38	<b>OUR LOVE</b> NATALIE COLE/Capitol 4509	30
48	51	<b>MY FAVORITE FANTASY</b> VAN McCOY/MCA 40885	7
49	57	<b>GOLDEN TIME OF DAY/TRAVELIN' MAN</b> MAZE FEATURING FRANKIE BEVERLY/Capitol 4580	3
50	58	<b>I JUST WANT TO BE WITH YOU</b> FLOATERS/ABC 12364	3
51	55	<b>WHO'S GONNA LOVE ME</b> IMPERIALS/Omni 5501	4
52	59	<b>LOVE TO SEE YOU SMILE</b> BOBBY BLAND/ABC 12360	3
53	54	<b>YOU GOT IT</b> DIANA ROSS/Motown 1442	4
54	56	<b>MAKE A DREAM COME TRUE</b> MASS PRODUCTION/ Corillion 44233 (Atl.)	4
55	61	<b>I GOT WHAT YOU NEED</b> BUNNY SIGLER/Gold Mind 4010 (Salsoul)	3
56	64	<b>YOUR LOVE IS A MIRACLE</b> AWB/Atlantic 3481	2
57	63	<b>GET TO ME</b> LUTHER INGRAM/Koko 731	2
58	62	<b>SHAKER SONG</b> SPYRO GYRA/Amherst 730	4
59	69	<b>BY WAY OF LOVE'S EXPRESS</b> ASHFORD & SIMPSON/ Warner Bros. 8571	2
60	60	<b>TILL YOU TAKE MY LOVE</b> HARVEY MASON/Arista 0323	6
61	39	<b>RIDING HIGH</b> FAZE-O/SHE 8700 (Atl.)	15
62	68	<b>GOOD, BAD AND FUNKY</b> SHOTGUN/ABC 12363	2
63	44	<b>I COULD HAVE LOVED YOU</b> MOMENTS/Stang 5075 (All Platinum)	17

**CHARTMAKER OF THE WEEK**

64	<b>AUTOMATIC LOVER</b> SYLVIA Vibration 576 (All Platinum)	1
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65	49	<b>REACHING FOR THE SKY</b> PEABO BRYSON/Capitol 4522	24
66	48	<b>STAYIN' ALIVE</b> BEE GEES/RSO 885	21
67	67	<b>PLEASURE PRINCIPLE</b> PARLET/Casablanca 919	5
68	—	<b>CAN'T GIVE UP A GOOD THING</b> SOUL CHILDREN/ Stax 3206 (Fantasy)	1
69	72	<b>JUST FAMILY</b> DEE DEE BRIDGEWATER/Elektra 45466	5
70	52	<b>YOU ARE, YOU ARE</b> CURTIS MAYFIELD/Curtom 0135 (WB)	9
71	70	<b>MEAN MACHINE</b> THE MIRACLES/Columbia 3 10706	6
72	73	<b>YOU KNOW YOU WANNA BE LOVED</b> KEITH BARROW/ Columbia 3 10722	2
73	—	<b>STOP YOUR WEEPING</b> DRAMATICS/ABC 12372	1
74	75	<b>THANK GOD IT'S FRIDAY</b> LOVE & KISSES/Casablanca 925	2
75	66	<b>LET'S ALL CHANT</b> MICHAEL ZAGER BAND/Private Stock 45184	18



## GERMANY

By JIM SAMPSON

■ MUNICH—Despite the continuing trend of smaller U.S. labels coming under the influence of media conglomerates, Bellaphon Records' **Branko Zivanovic** sees a healthy future for independent labels in Europe. "The U.S. is not comparable with Europe or Germany," claims Zivanovic, noting that manufacturing and distribution requirements encourage affiliation with a major in the vast U.S. market. Zivanovic wants to stay independent, maintaining international catalogs (Casablanca, Fantasy) while building up his national roster. Two Bellaphon eastern European acts due soon in U.S. stores: **Smak** from Yugoslavia and **Omega**, Hungary's top rock group, both on Fantasy. Bellaphon's new PR chief, **York von Prittwitz**, notes good disco reaction for several new acts. Zivanovic says the "TGIF" soundtrack is off to a much better start that "Fever," selling 50,000 units in the first month here.

**Boney M.**'s "Rivers Of Babylon" single on Hansa/Ariola is riding a tidal wave of popularity to the top of European charts. With the million mark passed in less than five weeks, the **Frank Farian** production is the fastest selling single in German history. Ariola production chief **Hans Knappe** has to order a rush pressing of 100,000 from VEB in East Berlin because West German manufacturers couldn't keep up with demand. **Friedel Schmidt** notes with pleasure that Ariola has better than one third of the titles on the latest singles chart in Germany.

Hamburg promoter **Werner Kuhls** (Sunrise Concerts) putting on a big open air show at the Loreley Amphitheater in two weeks with **Jefferson Starship**, **Atlanta Rhythm Section** and **Leo Kottke**. . . **Gotthilf Fischer** and his 700-voice **Fischer Choir** back home after serenading **Franz Beckenbauer** and **Jimmy Carter**. . . Magazine Music's **Wolf Bruemmel** notes that the **Henry Valentino** single, "Im Wagen vor mir," has been on the charts for 33 weeks; tune is the latest hit from **Hans Blum**, a top author/composer who just celebrated his 50th birthday. . . **Eberhard Schoener** touring with ambitious concerts featuring rock band, dancer, synthesizer and laser show (the Laserium from L.A.); the generation weaned on a TV tube seemed to have a snorting good time staring at the laser designs on the ceiling while listening to Schoener's soporific synthesizer. . . **Thin Lizzy** tour cancelled last month because of difficulties in the recording studio (?) . . . **Styx** cancelled because of hepatitis. . . **Tubes** cancelled because of a broken leg, ripped tendons and a sprained left wrist. I don't know who puts on the best show, but the Tubes certainly are best at putting off a show. . . TV broadcast of the **James Last** band's Royal Albert Hall concert in London confirmed that Germany's No. 1 musical export can come, play, and conquer an English-speaking audience. 135 golden discs are stored in the Last treasury, from almost every major market except the U.S.

### CBS Execs Visit London



Senior executives from CBS, Inc. visited London recently for a series of business and social events. Pictured at a special lunch held for the American Ambassador are, from left: CBS Records International president Dick Asher, CBS Records UK managing director Maurice Oberstein, CBS, Inc. president John Backe, senior vice president of CBS, Inc. John Purcell, CBS Records Group president Walter Yetnikoff, and Gene Jankowski, president, CBS Broadcasting Group.

## CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—SO THAT'S WHERE ALL THE OLD WAVERS GO DEPT.: We've often wondered what became of last decade's almost-rans in the Next Big Thing Sweepstakes. Over a period of months a young gent with an Anglo accent repeatedly dropped by a local hip nosher, The Peter Pan Lunch, and in the course of conversation alluded to a band he'd been in "back home." However, not being a name dropper he never informed the staff which band it was. Recently he was eating his grilled cheese sandwich when "Needles And Pins" came on the eatery's PA. He casually commented that his group was, indeed, **The Searchers**. So for those of you who have always wondered, The Searchers' rhythm guitarist and lead singer is now the owner of a furniture design operation in Toronto. Now you know. **Tony Jackson**, this is your life!

PUNK CONGLOMERATE? Local new wave acts have been marketing their product with some success on their own labels for the past few years. Now however, it appears the lads & lasses are getting hip to the way the industry operates. Deciding that several spikeheads are better than one, **The Cads**, **The Dishes** and **The Curse** have merged their own labels (Bi-R, Regular and Hi-Fi, respectively) into Bi-R Regular Hi-Fi Records Please, hoping to avoid ripoffs and other spoiler situations by pooling information. At least they say "please."

WHEN IT RAINS IT POURS: A few years back **Carroll Baker** was an unknown hopeful, a country singer whose first name was constantly misspelled. That problem appears to have been eliminated. Dynamite reviews from her appearances at the Wembley Country Fest in the U.K., a Juno Award as top female country vocalist, a similar citation at the recent Big Country Awards, and now she's been awarded a platinum album for her "20 Country Classics," a co-production between her label, RCA, and TeeVee Records. This makes her the first Canadian country artist to win that award. Those who have not heard the lady in action are advised to do so. A nice tale of talent and perseverance recognized.

IF THERE'S ONE MORE FESTIVAL WE'LL SCREAM DEPT.: Canada is well known for its penchant for folk festivals. Many musicians travel the land coast to coast each year playing little but folk festivals and related crafts fairs. Here's two more: The Victoria County Spring Festival, which is a nine day event taking place in (are you ready?) nine different small towns in the county of the same name featuring every-

(Continued on page 95)

## FRANCE

By GILLES PETARD

■ **Jean-Michel Jarre**, who was recently named European man of the year (1977) by People Magazine, put the final touch to his second album, due for immediate worldwide release. . . Sales for "Saturday Night Fever" by the **Bee Gees** have passed the half-million mark, an unprecedented figure for the French market. . . Cerrone will be in the U.S. to help promote artist **Don Ray**.

Phonogram released a six-lp box covering the 20 years recording career of **Serge Gainsbourg**. Composer, lyricist and occasional movie actor, Gainsbourg rates among the most creative artists of our era, while still being considered controversial by certain parties. And that reminds us. . . of **Randy Newman**, who earned raving applause for his solo concert at Salle Pleyel (short people are everywhere, even in France). . . Other concerts of note included **Kris Kristofferson** and **Rita Coolidge**, **David Bowie**, **Electric Light Orchestra**, **Anthony Braxton**, **Tom Robinson Band** and **Joe Pass**.

**Patrick Juvet** has a new album, recorded in the States, including the disco number "I Love America;" it is due for U.S. release on Casablanca. . . French Motown released an album by **Thelma Houston** made up from singles track previously unreleased in lp form. On the disco bandwagon: **Franck Pourcel** with "Limelight Disco Symphony," a collection of songs from Charlie Chaplin movies. . . **Julien Clerc**'s latest album, entitled "Jaloux," should keep him in the limelight for a good while. . . **Amanda Lear** was in Paris to promote her new album.



# ENGLAND

By PHILIP PALMER

■ LONDON—SIGNINGS AND ACQUISITIONS: WEA has acquired the two-year-old classical Enigma label, which was launched by **John Boyden**, former managing director of the London Symphony Orchestra, and **Peter Whiteside**, a former Music for Pleasure executive. Commenting on the acquisition, WEA's managing director **John Fruin** said, "We were attracted to Enigma as we needed a U.K. base to build our classical business upon." Enigma's policy has been forged using regional orchestra's and local artists in making recordings of the standard classics. Notable successes so far have been the series of Beethoven Symphonies with the Halle Orchestra, conductor **James Loughran** plus the first record made by BBC-TV newsreader **Angela Rippon** with the Royal Philharmonic Orchestra in an interpretation of "Peter And The Wolf."

New group **Liar** has placed its White Lie Music company with Chappell on a worldwide basis. Chappell will have rights to all material by **Dave Burton**, **Dave Taylor**, **Steve Mann** and **Clive Brooks** of Liar, while the other member of the band, **Paul Travis**, has his material published by Pendulum Music, also handled by Chappell. Liar has just been signed to the American Bearsville label, distributed by Warner Brothers worldwide and the first release with the label will be an album titled "Set The World on Fire," produced by **John Alcock** . . . Songwriter/producer **Tony Eyers** and his Hensley Music Publishing Company has been pacted by Intersong International's recently appointed London manager **Ron Solleveld**. Eyers has been responsible for writing a number of hits including "I'm On Fire," "Walking On A Love Cloud" and "Light The Flame Of Love." As a producer Eyers has worked with **Twiggy**, **Petula Clark** and is currently producing a first album by new band **Miami Zap** . . . Lightning Records has concluded a deal with Pye for special pressings of 15 classic golden oldies to add to their recent release of product acquired from Decca on a non-exclusive basis. Artists include **Status Quo**, **Donovan**, **Melanie** and the **Kinks**.

UPPED: **Brian Shepherd** has been named general manager of a&r and artist development of the EMI group repertoire division. He succeeds **Nick Mobbs**, who has left the company to form his own label with **Mo Ostin** of WB. Previously resident director international of Capitol, he transfers with a background in the a&r and international marketing areas of the record business. Shepherd now fills one of the key posts within the EMI record division.

STATESIDE: Following a successful European tour, the **Tom Robinson Band** is in America headlining a tour . . . One of the U.K.'s top country bands, **The Frank Jennings Syndicate**, will appear at the International Fanfair in Nashville on June 10 at the invitation of the Country Music Association of America. While in Nashville, they will spend two days recording tracks for a new album . . . Former member of the **Peddlers**, **Tab Martin**, will be head of a&r at **Gordon Mills'** new recording studios in Nashville.

ON THE MARKET: **Nigel Grainge**, boss of the U.K. indie Ensign label, is seeking a new record outlet for the **Boomtown Rats**. Although signed to Polydor for the Canadian territory, an American outlet is still being sought. A new Boomtown Rats single, "Like Cloakroom," and an album, "A Tonic For The Troops" are scheduled for release soon.

SPLIT: The American Sire label and Phonogram are parting company in the U.K. and it is understood that negotiations are currently underway for WEA to take over the distributions rights.

## GERMANY'S TOP 10

### Singles

1. RIVERS OF BABYLON BONEY M.—Hansa Intl.
2. STAYIN' ALIVE BEE GEES—RSO
3. NIGHT FEVER BEE GEES—RSO
4. DAS LIED DER SCHLUEMPFE VADER ABRAHAM—Philips
5. IF YOU CAN'T GIVE ME LOVE SUZI QUATRO—RAK
6. FOLLOW ME AMANDA LEAR—Ariola
7. LAY LOVE ON YOU LUISA FERNANDEZ—Warner Bros.
8. FOLLOW ME, FOLLOW YOU GENESIS—Charisma
9. OH CAROL SMOKIE—RAK
10. BUENOS DIAS, ARGENTINA UDO JUERGENS—Ariola

### Albums

1. SATURDAY NIGHT FEVER VARIOUS ARTISTS—RSO
2. SUPER 20 HITPARADE VARIOUS ARTISTS—Ariola
3. THEN THERE WERE THREE GENESIS—Charisma
4. 20 GREATEST HITS BEE GEES—RSO
5. 30 GOLDEN GUITAR HITS VARIOUS ARTISTS—Arcade
6. SUPER 20 INTERNATIONAL VARIOUS ARTISTS—Ariola
7. THE ALBUM ABBA—Polydor
8. BUENOS DIAS, ARGENTINA UDO JUERGENS—Ariola
9. LONDON TOWN WINGS—EMI
10. UNSERE STARS MIT IHREN HITS VARIOUS ARTISTS—Phonogram

## Gold & Silver for Queen



EMI Records managing director Ramon Lopez is seen presenting gold and silver discs to **John Deacon**, **Brian May**, **Roger Taylor** and **Freddie Mercury** of Queen following their recent shows at Wembley. The discs were for sales of the album "News of the World" and the single "We Are The Champions."

## Canada (Continued from page 94)

thing from baking and kite exhibits to **Syvia Tyson** and her band. Another equally ambitious project, taking much from Mariposa's original concept, is a non-profit affair called Festival of the Nations. Aside from 80 crafts booths and a pair of comedians, three days will be spent viewing dozens of singers and bands of English, French and Native origin. And just to be sure it's totally multi-cultural, they've also booked the 400th Squadron Pipes & Drums. How can there be a national unity problem in Canada when we're all so busy booking each other at our folk fests?

RUMOURS REGARDLESS OF ACCURACY DEPT.: Is it true that **Roger Whittaker's** Canadian tour runs from mid-September to year end and from coast to coast without one day off? Is it true that **Austen Fagen**, a new promoter on the U.S. scene, is in fact Toronto's Concert Productions International and Montreal's **Donald K. Donald**? Will the next international power pop sensation come from Toronto, comprised of an ex-short order cook and a former pizza delivery boy (remember the initials **GM**)? Is it true that **Russell DaShiell** was the mystery guitarist whose one note solo enhanced **Norman Greenbaum's** "Spirit In The Sky."

## 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 IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO
  - 5 BECAUSE THE NIGHT PATTI SMITH/Arista
  - 6 LOVE IS IN THE AIR JOHN PAUL YOUNG/Ariola
  - 7 CA PLANE POUR MOI PLASTIC BERTRAND/Sire
  - 8 MORE THAN A WOMAN TAVARES/Capitol
  - 9 WHAT A WASTE IAN DURY/Stiff
  - 10 YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
  - 11 OLE OLA ROD STEWART/Riva
  - 12 JACK & JILL RAYDIO/Arista
  - 13 TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS & DENIECE WILLIAMS/CBS
  - 14 I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR BLONDIE/Chrysalis
  - 15 HI-TENSION HI-TENSION/Island
  - 16 COME TO ME RUBY WINTERS/Creole
  - 17 DO IT AGAIN RAFFAELLA CARRA/Epic
  - 18 NICE 'N SLEAZY STRANGLERS/United Artists
  - 19 NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum
  - 20 AUTOMATIC LOVER DEE D JACKSON/Mercury
  - 21 OH CAROL SMOKIE/Rak
  - 22 IT MAKES YOU FEEL LIKE DANCIN' ROSE ROYCE/Whitfield
  - 23 ANGELS WITH DIRTY FACES SHAM 69/Polydor
  - 24 DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND/Bronze
  - 25 MISS YOU ROLLING STONES/Rolling Stones
- (Courtesy: Record Business)



## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Falso **Grupo Miramar** realizó cuantioso fraude en Argentina, burlándose de las miles de admiradoras que fueron a ver actuar en cada una de sus diferentes presentaciones, a los triunfadores de los temas "Una lágrima y un recuerdo" y "Pobreza fatal". Resulta, que como estas producciones se colocaron en primerísimos lugares en ventas y popularidad en Argentina, surgieron unos impostores que suplantaron al grupo mexicano **Miramar**, imitando los temas, sonidos y hasta su vestimenta, titulándose inclusive mexicanos. Coludidos con esta farsa, estuvieron empresarios, los artistas y los intermediarios. El negocio, indiscutiblemente fué cuantioso para los impostores, yá que la demanda de contratos creció junto con los éxitos mencionados, llevándose miles de dólares; perjudicando a quienes por derecho y esfuerzo propio les correspondía. La noticia que por varios conductos ha llegado a México—recortes de diarios argentinos y testigos que presenciaron la farsa, ha causado indignación en los círculos periodísticos y radiales, disponiéndose de inmediato cartas notariales firmadas por todos los integrantes del **Grupo Miramar** que dirige su autor y vocalista **José Barette**, para que sus representantes discográficos en Argentina procedan a la denuncia formal y no vuelva a repetirse la farsa.

**Ramiro Montero** quedó separado del cargo de Director Musical de la importante emisora tropical Radio A1. La acusación de "payola", extorsión y amenazas, quedó ratificada ante las autoridades por los denunciantes, acusándolo de un fraude de 400 mil pesos . . . Una visita de promoción, como fué anunciada la estancia de tres días de **Julio Iglesias**, dejó en evidencia que el hispano llegó exclusivamente a México con el ánimo de hacer relaciones públicas y mostrarse lo más agradable posible, superando isu habitual e irracible carácter . . . Después de larga ausencia, **Diego Verdaguer** (Mélody) retorna a las listas de popularidad, acaparando desde hace varias semanas el primer lugar con su creación "El Pasadiscos."

Nuevamente **Cepillín** (Orfeón) agota enormes cantidades en ventas. Sus seguidores infantiles se arrebatan su más reciente LP, que trae como identificación el antiguo tema de **Roberto Ratti**

"En un bosque de la China" . . . Muy buena la imagen de artista serio y profesional, dejó la visita de **Juan Erasmo Mochi** (Polydor), quien se escucha con su reciente lanzamiento "Cascabel" . . . Arrolladoramente **Juan Calderón** y su calificado programa musical de 2 horas, logra una audiencia masiva en toda la República. Ahora en la emisora XEW de alcance nacional, Calderón desarrolla un interesante y atractivo programa, teniendo permanentemente como invitados a los artistas de mayor imagen, tanto nacionales como extranjeros. ¡Congratulaciones Juan por esa excelente labor!

Estampa de intérprete grande, dejó la estancia de **Violeta Rivas** (Gamma), quien agarra fuerza con "Qué voy a hacer sin tí" . . . Un significativo premio por su eficiente labor como dirigente de la Cisac, recibirá **Carlos Gómez Barrera** Director de la SACM—Sociedad de Autores y Compositores de México—en el próximo Congreso de la Confederación Internacional de Sociedades de Autores y Compositores, que se llevará a cabo a partir del 23 de Septiembre en Canadá. ¡Felicitaciones maestro! . . . **King Clave** estuvo de paso, negociando su nueva producción que aparecerá bajo la etiqueta GAS. El primer sencillo según el autor-intérprete argentino, llevará como tema fuerte "Ha pasado, ha pasado."

Con la llegada del grupo **Santa Esmeralda** comienza a escucharse su "No me malinterpretes". Polydor por su parte, despliega fuerte promoción, vislumbrándose que pueden lograr un hit muy interesante. . . . Y ahora ¡Hasta la próxima desde México!

## VIP of the Week

By MERCY LOPEZ

■ Cedric Anderson, now PD at WMBM, started his career back in the summer of 1974 at WDKX-FM in Rochester, New York after graduating from Los Angeles City College. "LACC has a strong communication department and that has given me a solid background in radio, TV and cinematography," he said.

In a period of three years, Cedric moved up from the evening spot at DKX to morning, and then finally to operations manager and assistant program director. "When I was offered the job at WMBM I felt it was quite a

(Continued on page 97)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ En una acción sin precedente, Fania Records acaba de establecer demanda en la Corte Suprema de Nueva York, en contra de varios vendedores al detalle del área de Nueva York, por distribuir y vender producto Fania pirateado en sus tiendas. La estrategia en este proceso, elaborada por el propio **Jerry Masucci** y el abogado neoyorkino y consejero de Fania **Sal J. Nigrone**, comenzo hace algunos meses, con el envío de una carta notificando a dichos involucrados que sus prácticas eran ilegales y punitivas, por lo cual, de mantener su postura, serían llevados a la corte neoyorkina. La medida fué tomada como previa acción en contra de una declaración de desconocimiento de causa, que pudiese ser llevada a la corte por los aludidos. Fania, quizás el catálogo que más ha sufrido el apetito voraz de los piratas, inicia así un proceso sin cuartel contra la piratería, que debe ser seguido de cerca por todos los demás fabricantes y distribuidores en la zona, uniendo ahora sus esfuerzos, para tratar de erradicar este mal criminal que está llevando a todo comerciante discográfico del área a una quiebra total. Es casi imposible disfrutar la alegría de un éxito en la



Maria Creuza

zona, primero, por lo difícil de su promoción y lo costos de ella, al contar la industria con solo una emisora dispuesta a darle atención a la mayoría de las nuevas producciones, teniendo que recurrirse a otras prácticas, tales como la televisión y anuncios pagados para poder medianamente dar a conocer un número, y segundo, porque de resultar un número éxito en la zona, los piratas normalmente han estado lanzando las grabaciones al mismo tiempo que los propios productores. Desde hace tiempo hemos estado manteniendo la postura de que la culpa en realidad no es totalmente responsabilidad de los "piratas", sino de todo aquel que comercia con ellos . . . y de esos hay unos cuantos. ¡Nuestro caloroso aplauso y felicitación a Fania por esta acción! . . . la cual, indica a las claras que **Jerry Masucci** se hastió de que le robaran estos malhechores y se ha apretado los pantalones. ¡Adelante!



Vicente Fernandez

El programa televisivo "Dos y su Show" que lanza al aire el Canal 2 de Ciudad México, patrocinado por Bacardí y Cía., en el cual intervienen **José José** y **Anel**, será transmitido también en Estados Unidos, Centro y algunos países suramericanos. Toman parte activa en este programa de 30 minutos, el actor **Fernando Luján** e invitados, entre los cuales se encuentra **Armando Manzanero** . . . **María Creuza** de Brasil, viajará próximamente a Roma, para presentarse en el "Sixtina Theatre" del 25 al 29 de Mayo, así como para realizar presentaciones en televisión y entrevistas de prensa. En París actuará en el "Olympia Theatre" y realizará tres especiales para la televisión parisina. Probablemente incluya en este recorrido a España . . . **Enrique Garea** y **Gerhard Haltermann**, Gerente General y Gerente Internacional, respectivamente, de Discos Columbia, S.A. han iniciado una gira por América que les llevará a Brasil, Argentina, Chile, Perú, Ecuador, Colombia, Venezuela, Guatemala, México y Estados Unidos, donde visitarán su compañía filial, Alhambra Records, localizada en Miami, Fla. Ambos amigos visitarán a sus licenciados en los mencionados países, para renegociar los contratos vencidos o a punto de vencerse en cada una de las áreas . . . **Vicente Fernández** ha sido contratado con carácter de exclusividad por el Teatro Million Dollars de Los Angeles, para presentaciones personales del 27 de Mayo al 4 de Junio . . . **Pablo Abraira**, quizás uno de los intérpretes españoles



Pablo Abraira

(Continued on page 97)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Tampa

By WSOL (CHAD DOMINICIS)

1. COPACABANA  
BARRY MANILOW
2. QUIEREME/I WANT YOU TO  
LOVE ME  
MIAMI SOUND MACHINE
3. MIRAME, MIRAME  
TANIA
4. SI ME AMARAS  
LOLITA
5. VOLCAN  
JOSE JOSE
6. RITMO TROPICAL  
SANTA PAULA
7. MADRE  
MANOLO GALVAN
8. RITMO DE GRACIA/SOLO UNA  
CHIRINO
9. POLVORA MOJADA  
PABLO ABRAIRA

### New York

By WJIT (MIKE CASINO)

1. CABO E VELA  
JOHNNY VENTURA
2. LA DULCE VIDA  
VITIN AVILES
3. AYUDAME SAN ANTONIO  
CHARANGA AMERICA
4. ACARICIAME  
MANOELLA TORRES
5. AQUI NO HA PASADO NADA  
EL GRAN COMBO
6. CANTO AL AMOR  
SONORA PONCENA
7. CAPULLITO DE AZUCENA  
OSCAR D'LEON
8. TODAVIA CREO EN EL AMOR  
FAUSTO REY
9. NUESTRO AMOR  
FELITO FELIX
10. EL BARBARAZO  
WILFRIDO VARGAS

### Miami

By WQBA (MARIO RUIZ)

1. MIRAME, MIRAME  
TANIA/TH
2. SOMOS  
CHIRINO/Borinquen
3. QUE HAY QUE HACER PARA  
OLVIDAR  
SOPHY/Velvet
4. CARA DE GITANA  
DANIEL MAGAL/Caytronics
5. EVERGREEN/NACE UNA ESTRELLA  
BARBRA STREISAND/CBS
6. PORQUE TE QUIERO  
CAMILO SESTO/Pronto
7. ACARICIAME  
MARCO ANTONIO MUNIZ/Arcano
8. CON CINCO CANAS MAS  
TRIGO LIMPIO/Atlas
9. AMANECER  
ARMANDA MANZANERO/America
10. NO HA PASADO NADA  
EDDY CASTRO/TH

### Mexico

By VILO ARIAS SILVA

1. EL PASADISCO  
DIEGO VERDAGUER/Melody
2. AUNQUE TE ENAMORES  
JUAN GABRIEL/Ariola
3. POR QUE TU NO ME QUIERES  
JOSE BARETTE y EL MIRAMAR/Accion
4. NI SE COMPRA NI SE VENDE  
ESTELA NUNEZ/RCA
5. ARTUDITU  
LAZARO SALAZAR/Orfeon
6. JAMAS ME CANSARE DE TI  
ROCIO DURCAL/Ariola
7. CON UN POCO DE AMOR  
JUAN GABRIEL/RCA
8. PIENSA EN MI  
LORENZO SANTAMARIA/Capitol
9. DOS ARBOLITOS  
SERGIO y ESTIBALIZ/Musart
10. ENCUENTROS CERCANOS  
LOS BABY'S/Peerless

## Ventas (Sales)

### New York

1. ARRANCAME LA VIDA  
LOS BEDUINOS/Karen
2. YO SOY UNA MAS  
YOLANDITA MONGE/Coco
3. TODAVIA CREO EN EL AMOR  
FAUSTO REY/Fania
4. NACI MORENO  
BOBBY VALENTIN/Bronco
5. MI AMOR IMPOSIBLE  
LOS PASTELES VERDES/Microfon
6. LA DULCE VIDA  
VITIN AVILES/Alegre
7. CADA DIA MAS  
JULIO IGLESIAS/Alhambra
8. NUESTRO AMOR  
FELITO FELIX/Dix
9. AYUDAME SAN ANTONIO  
ORQUESTA AMERICA/Sonido
10. CAMPANERO  
JOSE MANGUAL, JR./TB

### San Francisco

1. CARA DE GITANA  
DANIEL MAGAL/Caytronics
2. LAGO AZUL  
LINDA RONSTADT/Asylum
3. AUNQUE TE ENAMORES  
JUAN GABRIEL/Pronto
4. EL CIEGO  
JOSE AMBRIZ/Sonido Internacional..
5. CARAMBA DONA LEONOR  
GENERACION 2000/Atlas
6. NO QUIERO PERDERTE  
LOS BABY'S/Peerless
7. TARDE  
ROCIO DURCAL/Pronto
8. JURO QUE NUNCA VOLVERE  
LUCHA VILLA/Musart
9. DERRUMBES  
SALVADOR/Arriba
10. TE VAS AMOR  
IRENE RIVAS/Cara A

### Mexico

By VILO ARIAS SILVA

1. AUNQUE TE ENAMORES  
JUAN GABRIEL/Ariola
2. JURO QUE NUNCA VOLVERE  
LUCHA VILLA/Musart
3. EL PASADISCO  
DIEGO VERDAGUER/Melody
4. POR QUE TU NO ME QUIERES  
JOSE BARETTE y EL MIRAMAR/Accion
5. NI SE COMPRA NI SE VENDE  
ESTELA NUNEZ/RCA
6. HIPOCRESIA  
ALDO y LOS PASTELES VERDES/GAS
7. MA BAKER  
EL TREN/Orfeon
8. EN UN BOSQUE DE LA CHINA  
CEPILLIN/Orfeon
9. NO QUIERO PERDERTE  
LOS BABY'S/Peerless
10. JAMAS ME CANSARE DE TI  
ROCIO DURCAL/Ariola

### Dominican Republic

By CAONABO DIAZ BETANCES

1. CARA DE GITANA  
DANIEL MAGAL/CBS
2. MIO  
EDNITA NAZARIO/Borinquen
3. CIRIACO VALDEZ  
ANDY MONTANEZ/Fama
4. MADRE  
GRUPO MENUDO/Padosa
5. DON MARCO MATIAS  
CUCO VALOY/Kubaney
6. VOLCAN  
JOSE JOSE/Ariola
7. HIPOCRESIA  
PERLA/Audio Latino
8. CISNE CUELLO NEGRO  
BASILIO/Karen
9. TAKIRI  
VISION 78/Memphis
10. PARANGARICUTIRI  
RICARDO CERATTO/EMI

## VIP of the Week (Continued from page 96)

challenge, yet I knew I could do it," he stated. "Even though I was considered the No. 1 deejay in Rochester, and still get mail from fans up north, I don't think I'm No. 1. I'm just good."

Cedric is gradually changing the format of Miami's only rock/soul radio station: "Rome wasn't built in a day, and we are looking at all prospects to develop a solid and popular programming."

WMBM is getting more involved with community affairs, sponsoring dances, shows, etc., and they are open to new musical trends as well as backing local groups; and additionally proving that WMBM is really with it, is the popularity of their deejays, including their only woman, "Lady Scorpio."

Speaking about new musical trends and local groups, Cedric says, "I like the Miami sound. I'm a firm believer in crossovers. Soul, rock, Latin, it's all there. Pretty soon it is not going to make a difference who's doing the song as long as the song is good." In other words, if the song has the potential, Cedric will program it, whether it is from Miami, Detroit or Philadelphia, whether the artist is black, white or Latin. "The least a good record deserves



Cedric Anderson

is a chance to get on the air," says Cedric. "The public takes it from there."

Very few people become a music director and radio programmer in less than four years, yet Cedric did it, and he's not going to stop there. "Who knows what the future will be, but I'd like to move on to TV news some day," he stated.

He's now happy in Miami and rapidly becoming one of the top local radio personalities, but with his charm, positiveness and drive, he can go as far as he wants to go. WMBM couldn't have made a better choice. Cedric Anderson is here to stay and you are going to be hearing a great deal more from him.

## Nuestro Rincon (Continued from page 96)

que más merece un éxito interesante en este momento, iniciará un viaje promocional a América que le llevará a varios países latino-americanos. También visitará Puerto Rico, Miami y Nueva York. **Pablo Abraira**, actualmente con éxito a través de "Pólvora Mojada" de **Pérez Botija**, llegará a la posición merecida, pero más valiera la pena que su etiqueta Movieplay intensificara su promoción internacional... Y sigue **Daniel Magal** con gran fuerza en casi todos los mercados con su "Cara de Gitana." CBS está atendiendo fuertemente su promoción como si fuera un solo hombre. ¡Y así es como debe ser!... Y ahora... ¡Hasta luego!

In an unprecedented action, Fania Records has filed suit in New York Supreme Court against New York area retailers. The strategy used by **Jerry Masucci** and Fania's counsel, **Sal J. Nigrone**, was first sending a letter several months ago, before filing the suit, whereas they put the dealers on notice regarding laws and penalties which apply to those who sell pirated or counterfeit records and tapes. This action taken by Fania, perhaps the company worst stricken by pirates, should be followed by all manufacturers and distributors in the area to see if once and for all we can get rid of the evils of piracy. It's very difficult to get a hit in that market. First, because of the difficulties in promoting and the high cost of it (TV and radio spots), and secondly, because when a record breaks, the pirates are immediately releasing it. Our position has always been that the "pirate" is not the only one to blame, but rather the people that do business with them—and there are plenty of them around. Our congratulations to Fania for this step forward. It's plain to see **Jerry Masucci** is sick and tired of being robbed!

"Dos y su Show," shown on Mexico City's Channel 2 and sponsored by Bacardi & Co. and starring **José José** and **Anel**, will also be shown in the U.S. and several South American countries. The actor **Fernando Lujan** will also star in this 30 minute show as well as various special guests, among them **Armando Manzanero**... **Maria Creuza** from Brazil will be appearing at the "Sixtina Theatre" in Rome from May 25th thru the 29th as well as doing TV and press  
(Continued on page 98)

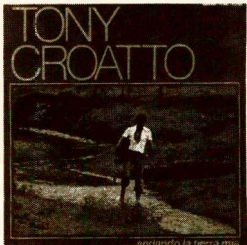




## SON TUS PERJUMENES MUJER

**DAVID CORPUS**—*Arcano DK11 3410*  
Con arreglos de Lázaro Muñiz y Jesús Rodríguez de Hajar y en producción de Roberto Pantoja, David Corpus interpreta acompañado del Mariachi América de Jesús Rodríguez de Hajar, temas de corte muy comercial. "Son tus perjúmenes mujer" (Mejía Godoy), "Pa' que te arrimas" (M. Rodríguez), "Desolación" (Popular) y "Te llegará mi olvido" (Juan Gabriel).

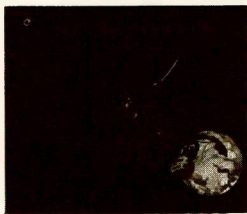
■ With arrangements by Lázaro Muñiz and Jesus Rodriguez de Hajar and produced by Roberto Pantoja, David Corpus is backed here by Mariachi América in a very commercial Mexican package. "Así te quería agarrar" (R. Cantoral), "Yo no te dejaré" (V. M. Basurto), "Pa' que te arrimas" and "Son tus perjúmenes mujer."



## TONY CROATTO

*Disco Sur TC 1002*  
Con arreglos de Nano Cabrera y en producción de Marcelo Rey, Tony Croatto ofrece aquí un bello sonido que se identifica plenamente con el Caribe. Hermosa producción que merece el éxito total. "Las costas de mi país" (B. Capo Jr.), "Cucubano" (Curet Alonso), "Lamento Campesino" (R. Cole) y "El Coquí" (A. Anderson-Croatto).

■ With arrangements by Nano Cabrera and produced by Marcelo Rey, Tony Croatto offers a catchy and beautiful sound from the Caribbean. Great production that deserves the best of success. "Julia de Burgos" (B. Capo Jr.), "María de la vida" (Curet Alonso), "Los Carreteros" (R. Hernández) and "Yo nací al mundo llorando" (La Calandria).



## EXPLORANDO

**SONORA PONCENA**—*Inca JMIS 1060*  
En producción y con arreglos de Papo Lucca, la Sonora Poncena utiliza a excelentes músicos y vocalistas para lograr aquí un repertorio muy comercial y bailable. "Sentimiento Jíbaro" (R. Rodríguez), "Suenan el Piano" (D.R.), "Jubileo 20" (Crespo) y "Moreno soy" (F. Alvarado).

■ Produced and with arrangements by Papo Lucca, Sonora Poncena uses good salsa musicians and vocalists. Very danceable and catchy rhythm. "Te quiero Tanto" (D.R.), "Se formó" (R. Márquez), "Jubileo 20" (E. Crespo) and "Suenan el Piano."



## LATIN FROM MANHATTAN

**BOBBY RODRIGUEZ Y LA COMPAÑIA**—*Vaya JMVS 72*  
Con arreglos de Bobby Rodríguez, José Febles y Edwin, Bobby Rodríguez y la Compañía ofrecen aquí un contagioso repertorio salsero, con su toque personalísimo. Buen sonido y excelente mezcla! "Latin from Manhattan" (J. Warren-A. Dubin), "Cielito Lindo" (R. Reed), "Mi son es un vacilón" (Ceasar-Fonseca) y "Recuerdos de mi infancia" (J. Pacheco).

■ With arrangements by Bobby Rodriguez, Jose Febles and Edwin, Bobby Rodriguez y la Compañía offer a very contagious salsa package with their very special touch. "Negra sabrosura" (R. Rodriguez), "Latin from Manhattan," "Cielito Lindo," others.

## Soul Truth (Continued from page 90)

a host of others back to the community.  
I would like to welcome my nifty assistant, **Basil Nias**, as assistant r&b editor. Basil has been working for **Record World** in a free-lance capacity for the past two years. He has been doing r&b reviews, feature articles and for the past eight months has been assisting me in an unofficial capacity. Basil would like to thank all those who have supported him in his tenure here and looks forward to bigger and better relations in the future. Thank you Basil for being there!

## Sang Visits Chappell



Returning to New York from an Australian promotional tour, Private Stock recording artist Samantha Sang stepped in at the New York offices of Chappell Music to celebrate her rising chart record, "You Keep Me Dancing," written by Sandy Linzer and Denny Randell and published by Chappell. Sang, who is signed to CAM Productions, was in town to plan for her next album, a forthcoming national tour and new national TV appearances. Shown above are (from left, back row): a&r manager, CAM-U.S.A. Corky Abdo, Chappell professional manager Ritchie Cordell, Chappell president Irwin Robinson, Barbara Robbins of Chappell international department, Sang's manager Bill May, (front row) Chappell professional manager Helaina Bruno, Sang and Faye Rosen, general professional manager for CAM.

## Jazz (Continued from page 92)

guests **Johnny Shines**, **Louisiana Red** and **Sugar Blue**.  
Elektra/Asylum has released three new lps in its jazz series: "The X Factor," the first new album in some while by violinist **Michael White**, produced by **George Duke**; "The Captain's Journey" by guitarist **Lee Ritenour**; and "Kiss This World Goodbye" by the percussionist/vocalist **Mtume**, with support from **Hubert Eaves** and **Reggie Lucas** among others... The Inner City label has released "First Date" by saxophonist **Steve Wolfe** and vocalist **Nancy King**; "Buddy DeFranco," an album of etudes for jazz clarinet by the fine (and lately under-recorded) clarinetist, with support from guitarist **Jim Gillis**; the soundtrack album from the film "Betrayal," composed by **Teo Macero**; "October" by saxophonist **Charlie Mariano**; and "Heldon IV," another album of electronic music by the group **Heldon**.

I've been deriving much pleasure from a batch of releases on the Phoenix label, sent by Record People. "Arnett Cobb and his Mob" is a nice jumping little album of 1952 performances featuring Cobb, the Texas terror of the tenor saxophone, and a guest appearance by **Dinah Washington**. Cobb, incidentally, is back in action, having played a week at Chicago's Jazz Showcase and another week at New York's Storytowne in May. The other Phoenixes are "Yardbird in Lotusland," a series of live recordings and airchecks by **Charlie Parker** dating from his 1945-47 sojourn in California and including some stunning performances (this is a worthy companion piece to the studio sessions from the same period recently issued by Warner Brothers); "Super Stitt" by **Sonny Stitt**, from 1954 and featuring the mighty Stitt on alto, tenor and baritone saxophones; and the "Phoenix Jazz Fifth Anniversary Album," with a potpourri of unissued aircheck performances featuring folks like **Bill Harris**, **Dizzy Gillespie**, **Dexter Gordon**, **Jimmy Cleveland**, **Coleman Hawkins** and **Eddie Costa**.

"Bridges," by guitarist **Gene Bertocini** and bassist **Michael Moore**, a classy and inventive album featuring Bertocini's arrangements of Bach, Chopin, Rodgers and Hart, Lennon and McCartney, Jobim, and others, is available as an import on the German MPS label... New Music Distribution Service sends two new items which stretch the boundaries of recorded sound. The most spectacular is "Complete Studies for Player Piano Volume One" by **Conlon Nancarrow**, a former jazz trumpet player who composes music for specially adapted player pianos that could never be performed by human hand. It's on the 1750 Arch label of Berkeley and well worth investigating. The other is "Ice Death" by guitarist **Henry Kaiser**, on the Parachute label. It consists of a number of short pieces, some as short as one minute, for various collections of guitarists and saxophonists.

## Nuestro Rincon (Continued from page 97)

releasing it. Our position has always been that the "pirate" is not the interviews. In Paris she will be appearing at the Olympia Theatre and in three TV Specials. She's planning to include Spain in this tour as well... **Enrique Garea** and **Gerhard Haltermann**, general manager and international manager of Discos Columbia, S.A., are starting a tour throughout America. They will visit Brazil, Argentina, Chile, Peru, Ecuador, Colombia, Venezuela, Guatemala, Mexico and the U.S.



## Lyndy Thomas Sets 'Celebrity Specials'

■ NEW YORK — Lyndy Thomas, consultant to the UPITN cable television network, has announced the development of music-oriented "Celebrity Specials," to be part of the "Celebrity" series hosted by Alison Steele.

The specials will be co-produced with individual record labels, featuring each label's established and new talent. Advertisers will be selected who do not "detract from the mood of the entertainment content."

Thomas is currently working on specials with United Artists and MCA Records. "Celebrity," which now reaches viewers on 175 cable systems, has until now focused on movie stars.

## Transfer Gets Spanish Gold



The Manhattan Transfer received Spanish gold record awards from Hispavox, the WEA International licensee in Spain, following the group's performance at Musical Mallorca '78 recently. Shown at the presentation are (from left) Luis Calvo, director, International Hispavox; David Franco, a&r director for WEA Intl.; Janis Siegel of the Manhattan Transfer; RW publisher Bob Austin; and Tim Hauser, Laurel Masse and Alan Paul of the group.

## Variety from Desmar (Continued from page 35)

mina in *The Magic Flute* at the Met, but she has not been heard on records as an individual recitalist. In one fell swoop she accomplishes more in Schubert—to take just one of the composers on the disc—than most of the regularly recorded Lieder singers.

It is somewhat of a surprise, too, to hear Miss Valente's command of expression, her ability to color and her real communication in such familiar songs as "Heidenroeslein" or "Restlose Liebe." In recital she always has seemed musical and accurate, but often recently she seemed detached. Here she is very much with the music, intense and charming yet never the least bit coy. It is definitive Schubert, quite in the class of such estimable singers today as Dame Janet Baker or Christa Ludwig.

Her Brahms, which includes "Vergebliches Staendchen" and "Nachtigall," has a solid ring, just as much understanding of the slightly different musical context and an exciting variety, and the Wolf gets to the heart of nine songs from the Italian Song Book. Wolf to some will always be a bit precious, but Miss Valente with her ability to handle the words clearly and sing straightforwardly and honestly expresses the real depth and sense of the songs. Oddly the Mozart songs make the least impression though she is known best for her Mozart and her Bach, but they are good. The whole record is a treasure.

### No Marketing Difficulty

There is no question of the difficulty of marketing any Lieder record, but it would seem in any large classical outlet there would be some customers who are interested in good song singing. They might not look for Desmar—which has done little previously in the vocal line—and they

might not know of Miss Valente. This disc would be a delightful find for anyone who loves the German song.

Three other records complete the release. Julius Baker, the principal flutist of the New York Philharmonic, makes a major contribution to the enormously growing repertory of recorded flute literature in his playing of the Poulenc Sonata, the Dutilleux Sonatine and the Reinecke Sonata. Baker has a clean, pure flute sound, not at all in the bird tradition. His musicianship, proved over the years with the orchestra and as soloist, can be

clearly experienced on this disc.

The other two records are the complete cello works by Chopin played by the 1977 Naumburg winner, Nathaniel Rosen, and a disc of the masterpieces of the high baroque, played on original instruments by the Aulos Ensemble. All five records are interesting, some are spectacular, and all are in excellent sound. The weight of record, the lack of echo and the substantial quality of the product can be experienced immediately with Desmar, one of the smaller companies that is making a firm reputation for quality.

## Classical Retail Tips

■ Beginning this week a new feature of the Classical section of *Record World* makes its debut: Classical Retail Tips. Beginning with this issue, RW classical editor Speight Jenkins will suggest to the retailer, approximately a week or 10 days before a record company ships its monthly product, which records from his past experience might be the big sellers. Such predictions will take into consideration not only past sales of artists but current conditions in the New York concert scene that might effect sales in the east and over the whole country. The choices in each case will have nothing to do with a critical opinion, because the records have not been heard prior to their selection.

ANGEL: On approximately June 8, Angel Records will make its monthly shipment, this month consisting of six albums. On the list a surefire winner is yet another of the David Munrow series. This is

an album that has Munrow himself on recorder with the David Munrow Recorder Consort and Members of the Early Music Consort of London. Recorder music has never been a big seller, but in the last two years, particularly since his death, anything with David Munrow's name has sold. The recorder, additionally, has become more and more popular with young children, and there may be a strong, young audience for the album.

Another record from Angel that might be popular, particularly in the "opera" cities of east and west coast, plus Chicago and Dallas, should be "Dietrich Fischer - Dieskau Sings Wagner." The German baritone, who has never sung in any opera in the U.S., has had a great Wagnerian career in Central Europe, and on this record (accompanied by the Bavarian Symphony under Rafael Kuebelik) sings popular excerpts from the Wagner repertory.

## Album Analysis

(Continued from page 8)

both platinum, looks like it will pick up where the others left off. Also new this week is Tom Petty and the Heartbreakers' "You're Gonna Get It" (ABC/Shelter) at #89 bullet, Village People's "Macho Man" (Casablanca) at #99 and the Whispers' "Headlights" (Solar/RCA) at #100 bullet, bringing the total number of bullets in the top 100 to 32.

## Singles Analysis

(Continued from page 8)

(RSO) #39 bullet; KC & The Sunshine Band (TK) #45 bullet; Foghat (Bearsville), bulleting at #30 on the album chart, #46 bullet; Jefferson Starship (Grunt) #47 bullet, and Frankie Valli (RSO), last week's Chartmaker, picking up majors and secondaries, at #48 bullet.

Steve Martin (WB) moved up 11 spots to #52 bullet on major airplay, and Pablo Cruise (A&M) took the biggest chart move, up 21 points to #58 bullet on significant adds at both the major and secondary level. Still picking up airplay are Tony Beau (RCA) #59 bullet; Rare Earth (Prodigal) #61 bullet; Steely Dan's "FM" (MCA), with the album at #9 bullet, #62 bullet; Samantha Sang (Private Stock) #65 bullet; Gary Tanner (20th Cent.) #66 bullet; Jackson Browne (Asylum) #67 bullet; Love & Kisses (Casablanca) regaining a bullet at #68 on major adds; England Dan & John Ford Coley (Big Tree) #69 bullet, and Kansas (Kirshner) #70 bullet.

Other good airplay movers are Airwaves (A&M) #71 bullet; Roberta Flack (Atlantic) #73 bullet; Dave Mason (Col) #74 bullet; Walter Egan (Col) #78 bullet; Billy Joe Royal (Private Stock) #81 bullet, and Kenny Rogers (UA), #38 bullet on the country side, #81 bullet here.

### Newcomers

New on the chart this week are: Chartmaker Barry Manilow's "Copacabana" (Arista), already heavily programmed as an album cut, coming on at #57 bullet; Joe Walsh (Asylum), one of the most popular cuts from the "FM" album and his solo album (bulleting at #32), debuting at #72 bullet; Atlanta Rhythm Section (Polydor) #76 bullet; Bob Welch (Capitol) #79 bullet; Todd Rundgren (Bearsville), with an album at #68 bullet, debuting here at #82 bullet; Journey (Col) at #83 bullet; Joey Travolta (Millennium), buoyed by recent television exposure, #86 bullet; Barbara Streisand (Col), with the album Chartmaker this week at #65 bullet, on here at #87 bullet, and Quincy Jones (A&M), already #18 bullet r&b, on here at #89 bullet.



# RECORD WORLD GOSPEL

## Wayne Coombs Agency:

### Helping Gospel Come Into Its Own

By VICKI BRANSON

■ ROLLING HILLS ESTATES, CAL.—In an age when gospel music is coming out of the closet into its own, many people who had a dream of great things happening in the gospel industry are seeing those dreams become reality. One such person is Wayne Coombs, president of the Wayne Coombs Agency, a Christian-oriented booking agency.

Coombs decided early in business to conquer the stigma attached to the gospel performer: "If it's religious it has to be second rate." He had a dream that gospel entertainers could and should be accepted as any other performer. In 1970, Coombs met Pat Boone and talked with him about the possibility of booking Boone in concerts, not only as a performer but as a speaker and lecturer as well. Eventually, Boone's manager contacted Coombs and told him

they were ready to give his ideas a try. From that initial deal other artists soon followed, and the clientele now numbers over 35, including such artists, speakers and lecturers as B.J. Thomas, Debby Boone, Dale Evans, Andrae Crouch, Ruth Carter Stapleton, Eldridge Cleaver and Johnny Mann.

The agency has expanded to include David Wayne Management, Wayne Coombs Productions, J.D. Bradley, a public relations firm, and Dayne Financial, an investment company.

"We are basically pioneers in this type business," Coombs said. "There were agencies in Nashville and other places that booked southern gospel quartets, but there was really no one doing what we were doing. Now there are a lot of agencies throughout the country that are patterning (Continued on page 101)

## Benson Names Keaton Trade Sales Director

■ NASHVILLE — Jim Keaton has been appointed director of religious trade sales for the Benson Company. As part of the marketing group for the company, he assumes responsibilities that include the administration of religious trade sales area, which encompasses all gospel distributors, denominational houses, Christian bookstores, and Benson's telephone sales program.

His overall participation in the company will include his input into Benson's monthly management group meetings, recommendations concerning new products, pricing and competitive strategies. He will also maintain rapport with the trade industry, including managers of key accounts.

Before joining the staff at the Benson Company, Keaton's marketing background in both religious and secular publishing included positions with Thomas Nelson, Inc., World Publishing Company, Prentice Hall, and Broadman Press. He was also national sales manager on a consultant basis to Inspiration Magazine.

## Sparrow Names Nelson Music Pub. Director

■ CANOGA PARK, CAL. — Billy Ray Hearn, president of Sparrow Records, has announced the appointment of Greg Nelson to the post of director of music publishing for the Sparrow Publishing Division.

Nelson, in assuming the publishing post, will also maintain his position as president of Spirit Records (distributed by Sparrow).

In his new position, Nelson will manage and supervise all aspects of catalogue exploitation and development.

Nelson has been active in the Christian music field for the past five years in various capacities.

## Dottie Rambo Honored By Women Execs Group

■ NASHVILLE — Dottie Rambo was recently named Lady Executive of the Year by the voting members of the National Women Executives Association. The honor is the highest award given by the group, and she is the first member of the gospel music industry to receive such recognition from the organization.

## CONTEMPORARY & INSPIRATIONAL GOSPEL

JUNE 10 MAY 27

1	1	MIRROR EVIE TORNQUIST/Word WBS 8735
2	3	HAVE YOU KISSED ANY FROGS TODAY? JOE REED/Housetop 706
3	5	HOME WHERE I BELONG B.J. THOMAS/Word WST 6571
4	12	MUSIC MACHINE CANDLE/Birdwing BRWG 2004
5	2	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow 1015
6	4	THIS IS NOT A DREAM PAM MARK/Aslan 1003
7	9	GENTLE MOMENTS EVIE TORNQUIST/Word WST 8714
8	6	THIS IS ANOTHER DAY ANDREA CROUCH/Light 5683 (Word)
9	11	EMERGING PHIL KAEGGY BAND/New Song NS 004
10	10	TELL 'EM AGAIN DALLAS HOLM & PRAISE/ Greentree R 3480
11	8	ALLELUIA THE BILL GAITHER TRIO/Impact R 3408
12	7	THE LADY IS A CHILD REBA/Greentree R 3486
13	15	WINDOW OF A CHILD SEAWIND/CTI 5007
14	17	PILGRIMS PROGRESS THE BILL GAITHER TRIO/Impact 3495
15	23	A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNQUIST/Word 8735 (Word)
16	13	LIVE FROM NASHVILLE JIMMY SWAGGART/Jim 126 (Word)
17	16	WE'LL TALK IT OVER JIMMY SWAGGART/Jim 127 (Benson Company)
18	18	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFLI 2772

19	14	DALLAS HOLM & PRAISE LIVE Greentree R 3441
20	26	SONG IN THE AIR PHIL KAEGGY/Star Song 005
21	35	MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow 1020
22	25	REAL TO REEL NOEL PAUL STOOKEY/NewWorld 090477
23	30	LAUGHTER IN YOUR SOUL JAMIE OWEN/Light 5631 (Word)
24	27	FIREWORKS Myrrh MSB 6587 (Word)
25	29	FORGIVEN DON FRANCISCO/New Pax NP 33042
26	31	OUT IN THE OPEN DOGWOOD/Lamb & Lion 1035 (Word)
27	19	SAIL ON THE IMPERIALS/DaySpring DST 4006 (Word)
28	24	PRAISE II THE MARANATHA SINGERS/ Maranatha HS 026
29	22	JESTER IN THE KINGS COURT MIKE WARNKE/Myrrh 6569 (Word)
30	20	IN CONCERT THE FLORIDA BOYS/Canaan 9814 (Word)
31	21	GENTLY FLOWING FEELING ALBRECT, ROLEY & MOORE/ White Horse 1002
32	32	A FORK IN THE ROAD KEN MEDIMA/Word 8567
33	—	BREAD UPON THE WATER KEN COPELAND/Ken Copeland Productions KCP 1005
34	—	GLYNNA SESSIONS Chrim 7806
35	—	SINGING A NEW SONG ANITA BRYANT/Word 8785
36	33	LOVE SONG REUNION LOVE SONG/Good News GNR 8105 (Word)
37	—	WENDALL WENDALL BURTON/Lamb & Lion 1036 (Word)
38	28	SWEET MUSIC THE PAT TERRY GROUP/Myrrh 6590 (Word)
39	37	LADY REBA/Greentree R 3440
40	34	VINTAGE GOSPEL THE FLORIDA BOYS/Canaan CAS 9819 (Word)

## GOSPEL TIME

By VICKI BRANSON

■ Rev. James Cleveland and the Southern Community Choir appeared recently on the Olivia Newton-John Special... The Benson Company has announced the signing of agreements with Sharalee. Her first album on the Impact label, "Daughter Of Music," is scheduled for late spring release and will be co-produced by Shane Keister and John W. Thompson. Impact books will publish Sharalee's "Becoming."

Truth, a company of 18 instrumentalists and vocalists, performed six times to near sell-out crowds recently in Alaska. The group of musicians and two tons of musical equipment began their tour in Fairbanks. The tour was promoted by Clay Shelton of Sunday Morning Productions... QCA Records in Cincinnati has entered into an agreement with RCA-Australia, Ltd., of Milson's Point, N.S.W., whereby the latter will distribute QCA product in Australia and New Zealand. RCA-Australia kicks off the deal with the album "Elvis' Favorite Gospel Songs" by J.D. Summer and the Stamps Quartet.

To promote the Pat Terry Group's latest album, "Sweet Music," Myrrh Records has come up with a unique tie-in to Baskin-Robbins Ice Cream stores. Free "Sweet Music" Ips and \$1.00 Baskin-Robbins gift certificates are being offered as prizes for a variety of contests sponsored by ten of the leading Christian radio stations across the country. The album cover features a fantasy painting of Pat Terry, Randy Bugg and Sonny Lallerstedt as dips of ice cream in a banana split.

Andrew Culverwell's album, "Take Another Look," is his first recording on Word, Inc.'s Dayspring label. Produced by Grammy winner Chris Christian, the new release features back-up work on several of the cuts by the Jesus rock group Fireworks... Word Records and Lexicon Music have announced the release of a new album and songbook by Dave Boyer. Each bearing the title "Come On Home," they were showcased at the Evangelical Press Convention held in California last month.



# Wayne Coombs Agency (Continued from page 100)

themselves after us. I really sensed that gospel music was going to happen, and I think it's now at the point where country music was a few years ago. Eventually, gospel will become commercial and contemporary enough to start getting attention from the secular industry.

"We are finding evidence of this growth already in bookings. We have moved into the State Fair market; we're packaging gospel events, actually getting more and more commercial all the time. We have just recently added three new booking agents, all from the secular field, to handle the bookings. These agents are extremely impressed with what a clean business this is. Our clients, the promoters we work with, even our audiences are totally different from anything these agents were used to."

Coombs considers it necessary to educate the inspirational

market about the duties of a booking agent. "Some people frown on the ministry being so commercial," he said, "but the biggest and most effective ministries today are the ones using the most commercial systems, such as Oral Roberts, Billy Graham, and World Vision. I want to be available to the secular marketplace, but with pure motives and attitudes. There is more to the agent's job than just the commercial aspects, though. I have spent a fair amount of time the last few years just being there when someone was needed. Some of our clients have been through some draining times, not because of hypocrisy or insincerity, only because they're human. What too many people do is put Christian leaders and celebrities on pedestals and then demand infallibility from them. There is no such thing as an infallible human being, Christian or non-

Christian. These people are Christians who are also entertainers."

In keeping with the dream of becoming all-encompassing with the gospel music industry, the company is now beginning to function in a literary capacity. Handling all aspects of a client's career under one roof, Coombs intends to make the gospel entertainers road a little easier.

## Shefrin Taps Merrill

■ LOS ANGELES—Gene Shefrin, of the Shefrin Company, an L.A. based public relations firm, has announced the appointment of Jim Merrill as an account executive.

Merrill, most recently a publicist for United Artists Records, will be involved with Crystal Gayle, Jose Feliciano, Alan and Marilyn Bergman and other of the company's accounts in the music industry.

The Shefrin Company's new location is 8425 W. 3rd St., L.A. 90048.

## Germans Set for Fourth Musexpo

■ NEW YORK—Roddy S. Shashoua, Musexpo president, has announced that over 36 companies from Germany have confirmed their participation at the event.

### Disco Party

Because of the growth of international crossover of hit records from Germany and other parts of Europe into the U.S., Musexpo has set aside an evening for a Hansa Records hosted disco party, highlighted by video tapes of live artists performances and top U.S. disc jockeys.

## Beck Exits Intersong

■ LONDON—Ronnie Beck, general manager of Intersong, has resigned from the company. Beck, who was with Intersong for nearly two years, was originally with the EMI Music Publishing Group and one of its main subsidiaries, B. Feldman and Co.

# GOSPEL ALBUM PICKS



### CHANCE

CHRIS CHRISTIAN—Myrrh 6600

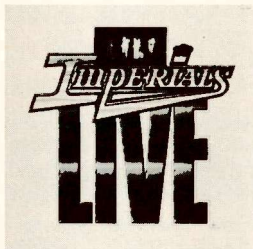
Christian, who has long been recognized as a top producer and songwriter, should find this album his "Chance" to become a top performer as well. Combining his own production talents with those of Brown Bannister, he has reached perfection here in an album that allows him to fully express himself. "Second Chance" is a standout.



### IN LOVING MEMORY

PROF. ALEX BRADFORD—Nashboro 27199

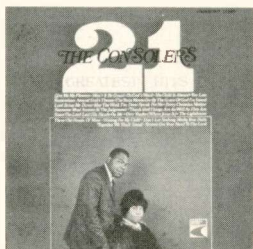
This special two album memorial contains 19 songs, all of which are given the masterful treatment only Bradford could give. Any follower of Bradford's career up until his death will want to include this album in their collection. Radio will find a peaceful, laid back feeling with the tracks. "When I Die" is a standout.



### LIVE

THE IMPERIALS—Dayspring 4007

Recorded live in Waco, Texas and St. Louis, Missouri, this album is a gift to the many fans who continually ask the group to perform some of the old songs they are so well known for. Some of the favorites include "Sunshiny Day," "Bread Upon The Water," "Sail On" and "How Great Thou Art."



### 21 GREATEST HITS

THE CONSOLERS—Nashboro 27200

This album is a collection of 20 years of greatest hits. A two record set, it contains everything associated with the Consolers. Programmers will find delight in having everything together in one package, from their first single, "Give Me My Flowers," to their most successful recording "Waiting For My Child To Come Home."

# SOUL & SPIRITUAL GOSPEL

JUNE 10	MAY 27	
1	1	LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy 7014
2	2	WHEN JESUS COMES SARAH JORDAN POWELL/Savoy 1445 (Arista)
3	7	LOVE ALIVE WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word)
4	5	MAMA PRAYED FOR ME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
5	10	NOW! THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
6	3	TONIGHT'S THE NIGHT THE GOSPEL KEYNOTES/Nashboro 7187
7	3	FIRST LADY SHIRLEY CAESAR/Road Show RS 744 (United Artists)
8	6	JOY! REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
9	8	THIS IS ANOTHER DAY ANDREA CROUCH/Light 5863 (Word)
10	11	THE COMFORTER EDWIN HAWKINS/Birtheright BRS 4020 (Ranwood)
11	12	WHERE HE LEADS REV. WILLINGHAM/Nashboro 7193
12	13	TAKE HIM AS HIS WORD BIBLEWAY RADIO CHOIR/Savoy 14459 (Arista)
13	9	NOW AND FOREVER THE PILGRIM JUBILEE SINGERS/Nashboro 7181
14	14	SPECIAL APPEARANCE REV. ISSAC DOUGLAS/Creed 308 (Nashboro)
15	15	PEACE BE STILL REV. JAMES CLEVELAND/Savoy 14076 (Arista)
16	19	MARGARET, JOSEPHINE, BERNICE THE ANGELIC GOSPEL SINGERS/Nashboro 7196
17	21	AN EVENING WITH SLIM AND THE SUPREME ANGELS SLIM AND THE SUPREME ANGELS/Nashboro 7195
18	24	SINCE I LAID MY BURDENS DOWN THE SWAN SILVERTONES/Savoy 14468 (Arista)
19	25	IS THERE ANY HOPE FOR TOMORROW JAMES CLEVELAND & CHARLES FOLD SINGERS VOL. 3/Savoy 7020 (Arista)
20	20	PHASE I J. C. WHITE/Savoy 14467 (Arista)
21	22	I WANT TO BE READY MORRIS TURNER/HSE 1506
22	23	DON'T MAKE WAR HARRISON JOHNSON/Nashboro 3080
23	29	PRAY FOR ME DR. MORGAN BABB/Nashboro 7194
24	16	THESE ARE THE DAYS DOROTHY LOVE COATES/Savoy 14466 (Arista)
25	30	THE DONALD VAILS CHORALEERS Savoy 7019 (Arista)
26	33	JESUS IS COMING THE SENSATIONAL NIGHTINGALES/ABC/Peacock 59232
27	35	SINGING IN THE STREETS THE PILGRIM JUBILEE SINGERS/Nashboro 7198
28	37	LIVE FROM EUROPE CLEOPHUS ROBINSON/Nashboro 7197
29	39	THE GOSPEL SOUL OF HOUSTON PERSON/Savoy 14471 (Arista)
30	17	HAPPY IN JESUS REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista)
31	18	LIVE AND DIRECT THE MIGHTY CLOUDS OF JOY/ABC Peacock AB 1038
32	26	SILVER ANNIVERSARY SPECIAL REV. CLAY EVANS/Jewel 0123
33	28	COME TOGETHER VARIOUS ARTISTS/Creed 23079 (Nashboro)
34	31	JUDGEMENT DAY THE FABULOUS LUCKETT BROTHERS/HSE 1496
35	—	COME ON IN, THE SINGING IS FINE THE BRIGHT STARS/Nashboro 7192
36	—	HOW FAR IS HEAVEN REV. JULIUS CHEEKS/Savoy 14486 (Nashboro)
37	27	STORMS OF TROUBLED TIMES THE O'NEAL TWINS/Creed 3082 (Nashboro)
38	34	WONDERFUL EDWIN HAWKINS & EDWIN HAWKINS SINGERS/Birtheright BRS 4005 (Ranwood)
39	36	IN THE BEGINNING JAMES CLEVELAND/Kenwood 509 (Nashboro)
40	38	IT'S ALRIGHT NOW JESSY DIXON/Light 5719 (Word)



# COUNTRY HOTLINE

By MARIE RATLIFF

Freddy Fender — "Talk To Me"

Brenda Lee — "Left Over Love"

Ronnie Sessions — "I Never Go Around Mirrors"

Terri Hollowell — "Happy Go Lucky Morning"



Jerry Reed

KJJJ, WIVK, KHEY, KDJW, KRMD, KSON, WMNI.

It got a lot of attention for Jerry Reed as an album cut, and now "(I Love You) What Can I Say" is available as a 45 and stations are pouncing on it for their playlists. Chalk up first week adds at KNIX, WIL, KKYX, WPNX, WJQS, WTOD, WPIK, WXCL, KVOO, KMPS, KYNN, WHOO, WWOK, KRAK, WVOJ, WWVA, WKDA, WSUN, KWKH, KJJJ, WIVK, KHEY, KDJW, KRMD, KSON, WMNI.

Written by Paul Williams for the Burt Reynolds picture "The End," Glen Campbell hits the national charts with "Another Fine Mess," already spinning at WKDA, WTOD, WTSO, KDJW, KFDI, KRAK, KWKH, WAME, WEMP, WPNX, WJQS, WTMT, WMNI.



Ronnie Sessions

Lewie Wickham drawing attention to his novelty story "The \$60 Duck," added this week at WMNI, WOKO, WESC, KNIX, WUNI. Durwood Haddock is set to re-enter the country scene with "The Perfect Love Song." On the Eagle Intl. label, it's playing at KHEY, KDJW, KFDI, KYNN, WSDS.

Freddy Fender has his best entry in some time with "Talk To Me." Initial adds include WWVA, KIKK, KDJW, KJJJ, WPNX, WPLO, WTOD, WJQS, WTSO, WBAM, KWKH, KFDI. Billy Swan's "Hello, Remember Me" shows strong chart possibilities; early believers are WPLO, KIKK, WPNX.

Super Strong: Ronnie Milsap, Kenny Rogers, Eddie Rabbitt.

Dottie West charts early with "Come See Me and Come Lonely" with adds at WIRE, KWKH, WTOD, KRAK, WAME, WPLO, WBAM, WTSO, WKQS, WPNX, KKYX, KNIX, KAYO, KJJJ, KFDI, WXCL, KVOO, WPIK, KRMD, KDJW, KHEY.

RonnieSessions' remake of the Lefty Frizzell charter of a few years ago, "I Never Go Around Mirrors," starting to move in the south and southwest.

Album Action: Margo Smith's "Breakin' In A Brand New Broken Heart" choice at WMNI; Mickey Gilley's "Heaven Ain't A Honky Tonk" playing at KJJJ.

Brenda Lee is back, now on Elektra, and "Left Over Love" is beginning to happen at KENR, WPLO, WPNX, WJQS, WSDS, WTOD, KDJW, KJJJ.

## SURE SHOTS

Jerry Lee Lewis — "I'll Find It Where I Can"

Narvel Felts — "Just Keep It Up"

## LEFT FIELDERS

Hank Snow — "Nevertheless"

Saskia & Serge — "Oh, Lonesome Me"

Carl Smith — "It Takes Four Feet To Make A Yard"

## AREA ACTION

Bill Phillips — "Divorce Suit" (KFDI, WSDS)

David Houston — "Waltz of the Angels" (WTOD, WPIK)

## 'Hee Haw' Sets 10th Anniv. TV Special

■ NASHVILLE—"Hee Haw," one of the most successful country-comedy variety series in TV history, will celebrate its tenth anniversary as a two-hour NBC-TV "Big Event" presentation from the Grand Ole Opry House this fall. Appearing with regular headliners Roy Clark and Buck Owens will be the 24 other regular series performers and most of the other top country stars who appeared on the show over the years, said Paul Klein, executive vice president, programs, NBC Television Network.

Featured will be the top country stars in live performances, comedy and musical highlights from the past 10 years, and tributes to some of the late country guests (including "Stringbean" Akeman, Tex Ritter and Will Geer).

Special guests will be Loretta Lynn, Crystal Gayle (with nostalgic tapes of their national TV debuts on the show), Tennessee Ernie Ford, Kenny Rogers, Jerry Reed, Mel Tillis, Tammy Wynette, Roy Rogers and Dale Evans.

Other "Hee Haw" regulars appearing with Roy Clark and Buck Owens will be Minnie Pearl, Archie Campbell, Junior Samples, Grandpa Jones, Gordie Tapp, Gunilla Hutton, Misty Rowe, Lisa Todd, Gailard Sartain, Don Harron, Kenny Price, The

Hagers, Lulu Roman, George Lindsey, Riddle and Phelps, Roni Stoneman, Buck Trent, Marianne Gordon, Linda Thompson, The Nashville Edition, John Henry Faulk and Cathy Baker.

"Hee Haw" creators Frank Peppiatt and John Aylesworth will serve as executive producers and head writers for the show. Sam Lovullo will produce the special for Youngstreet Productions. Bill Davis will direct the show as he did when the series began in the summer of 1969. Gene McAvoy, "Hee Haw's" original art director, will design the sets.

The series premiered on the CBS-TV network and ran for two years. Since then it has been in syndication on more than 220 stations in the U.S. and Canada.

## Ashworth Taps O'Shea

■ NASHVILLE — Audie Ashworth has announced that Pat O'Shea, who comes to Nashville from Denver, has been appointed to various professional duties for Ashworth's music complex here.

O'Shea will work closely in the management of Crazy Mama's studio; he will act as professional manager for the music publishing companies: Audiogram, Black Shep, Writers Nite, Emerald Isle, Whispering Wings and Mac Gayden Music.

# COUNTRY RADIO

■ The following is letter from Gordon K. Marcy of KINE in Kingsville, Texas.

In response to your letter asking for programming views and new ideas or comments on various subjects, I would like to express my views on album oriented country.

For several years I've been reading, hearing and involved in cause and effect discussions about slow country music album sales. Accusations have muddied the issue worse than the Rio Grande after the melted mountain snow. I can still see the fingers pointing in all directions: radio stations, artists, distributors, record companies, country music organizations, Austin, promoters, club operators and even the consumer.

So after extensive study and what I term "assive research" (natural instincts and friendliness) I unequivocally conclude the blame for slow country music album sales should be placed on all but one of the above; the consumer, God bless him, takes what we give.

The need is being felt for album oriented country though some wish to call the movement pop oriented. In *Record World*, May 27, 1978, Mel Ilberman says: "the success of RCA's recent country merchandising program makes it apparent that country music is a continuing significant force, and we will continue to strengthen our capability to find, develop and market country artists."

A new pop-oriented artist and repertoire department will provide representation on the west coast; pop acts will be signed along with country acts with pop possibilities. Of course John Denver and Elvis were sales indicators long ago, but Ilberman acknowledges the recent success of Waylon Jennings, Dolly Parton and Ronnie Milsap, all "album" artists.

I wish we didn't have to label music but que sera, sera. Anyway a new and progressive (remember that word) attitude from the record companies is a pleasant surprise and long overdue. Overdue about five years and KOKE-FM was a 1973 trendsetter Award winner for

(Continued on page 105)



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**NARVEL FELTS**—ABC 12374

**JUST KEEP IT UP** (prod.: Johnny Morris) (writer: O. Blackwell) (Conrad/Shalimar, BMI) (2:05)

The lively tempo is a main distinguishing factor on this cut, along with bright-sounding keyboards and Felts' distinct, recognizable vocal style, which moves with ease throughout.

**LESLEE BARNHILL**—Republic 022

**BY YOUR SIDE** (prod.: Dave Burgess) (writer: B. Peters) (Ben Peters, BMI) (2:49)

Leslee sings this Ben Peters song with a smooth, relaxed air to give it a slightly mellow sound. Instrumentals are full while retaining a simplicity to highlight the vocals.

**LANEY SMALLWOOD**—Monument 45-255

**THAT "I LOVE YOU, YOU LOVE ME TOO" LOVE SONG** (prod.: Carmol Taylor) (writers: B. Hobbs/L. Anderson) (Big Heart/Harmony & Grits, BMI) (3:09)

A happy song for the spring season is accented with a quick steel guitar as Laney Smallwood is especially expressive on the higher notes of the chorus. Vocals, production and song selection work well together.

**CARL SMITH**—ABC Hickory 54030

**IT TAKES FOUR FEET TO MAKE A YARD** (prod.: Ronnie Gant) (writers: G. D. Tubb/L. Lee) (Acuff-Rose, BMI) (2:50)

Carl Smith sings of memories of lost loved ones with a tone of both despair and resolution. The song moves steadily with strings, keyboards and an easy-moving bass line.

**BILL PHILLIPS**—Soundwaves 4570

**DIVORCE SUIT** (prod.: Sonny Throckmorton) (writer: S. Throckmorton) (Tree, BMI) (2:33)

The classic country lyrics of this song stand out as Phillips sings them with earnestness and sincerity. One of the hottest songwriters around, Sonny Throckmorton also demonstrates his ability as a producer.

**DONNIE ROHRS**—Ad-Korp 1256

**SHE'S THE TRIP THAT I'VE BEEN ON (SINCE YOU'VE BEEN GONE)** (prod.: Vic Adkins) (writers: D. Frazier/S. Shafer) (Acuff-Rose, BMI) (2:20)

Another classic country song given full treatment with steel guitars, piano and Rohrs' consistently strong vocals, this cut moves easy with a steady tempo throughout. Should gain easy acceptance.

**O. B. McCLINTON**—Epic 8-50563

**HELLO, THIS IS ANNA** (prod.: Buddy Killen) (writers: N. Herman/R. Crick) (Slark, ASCAP) (4:32)

Telephone songs seem to be working well lately and this one should be no exception. The song uses the lyrical angle without relying on its novelty for strength as quality production and vocals are more than gimmicks.

**HANK SNOW**—RCA 11276

**NEVERTHELESS** (prod.: Chuck Glaser) (writers: B. Kalmar/H. Ruby) (Chappel, ASCAP)

One of country music's most durable institutions shows continuing quality here as he sings an easy-moving love song with a smooth, pleasant feeling. Traditional country fans as well as those with MOR tastes should be pleased.

**JOE SUN**—Ovation 1107

**OLD FLAMES (CAN'T HOLD A CANDLE TO YOU)** (prod.: Brien Fisher) (writers: H. Moffatt/P. Sebert) (Belinda, BMI) (3:12)

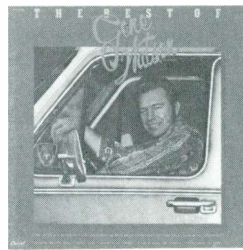
Sun makes his recording debut with clear, uncomplicated sound without sacrificing the feeling expressed in the lyrics. The tempo is easy with a dobro sliding around the vocals and rhythm tracks.

**MURRAY KELLUM**—Plantation 176

**MEMPHIS SUN** (prod.: Royce G. Clark) (writer: M. Kellum) (Shelby Singleton, BMI) (2:29)

Kellum recalls the days of rockabilly in Memphis with authenticity and the feeling only that style can express. The beat is strong as a piano and guitar trade licks between verses.

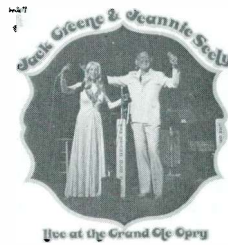
# COUNTRY ALBUM PICKS



## THE BEST OF GENE WATSON

Capitol ST-11782

Watson sings a collection of solid country successes with a clarity and strength that distinguishes his vocal style. Although the cuts vary in tempo, most keep a fairly mellow tone with production by Russ Reeder and Bob Webster providing a clean, balanced sound. Best cuts include "Love in The Hot Afternoon," "Paper Rosie" and "Where Love Begins."



## LIVE AT THE GRAND OLE OPRY

JACK GREENE AND JEANNE SEELEY—

Pinnacle 203

This two-record set is successful in capturing the live feel of a Grand Ole Opry show while maintaining production quality. The audience sounds as well as Jack and Jeanne's talk between songs are included on the tracks for a nice continuity through the show. Past hits for the duo, such as "I Need Somebody Bad Tonight" and "Can I Sleep In Your Arms," are included along with several country standards.

## Country Radio (Continued from page 104)

progressive (there's that word again) country. It's amusing to note the acceptability of a progressive record company but not a progressive country station. Let's not trap ourselves into a 1000 sided debate about progressive country programming rather quickly contrast with disco. Disco was not an accident of nature or a by-product of airplay, it was a calculated risk. Airplay was absent in the beginning of disco. Now, scheduled this month in New York is an International Disco Forum. Movie, clubs, radio, franchising, lighting, mobile deejays, marketing, consumer purchasing, promotion personnel, producers and artists are operating "in synch."

Progressive country was a risk without solid calculation. Not on the part of the radio stations that became well known by playing the music (KFAM and KFAT) but because the industry failed to efficiently rally to the cause.

So, everyone just agreed to disagree and progressive country as a format died. We must begin again people only this time with harmony. Chic Doherty, vice president of country a&r from MCA, said it best: "Album oriented country radio would be very helpful in the development of artists like Jerry Jeff Walker and Joe Ely, so we try to encourage that all the time."

Encourage is the key word of action to advance ourselves from the embryonic stages of a new radio format. We must all, in the name of music, join hands (and ears).

The following rationale would be effective persuasion if used by a record company executive to encourage album play at my station. But then I'm writing the rationale so you try it on. With who would Bobby Bare and Willie Nelson sound more compatible: Wings and Jefferson Starship or Emmylou Harris and Larry Gatlin? As a country radio PD, I select the latter.

Rock & roll radio persons are playing country crossover to: maintain that portion of their audience which may listen to country radio as a second choice, lengthen adult listening habits, follow trends, etc. Country crossovers are not being played by rock stations as a format. Don't get me wrong, anyplace you get airplay is great. But isn't it nicer to be #1 or even #2 and trying harder. Today, we are playing 5th chair fiddle (country music is the 5th most listened to format according to a recent survey).

And what better motivation could we ask for. Don't settle for a place in their format when we can have our own. We can have AOC.

If I say any more, I'd be doing your job.

Gordon K. Marcy



## CONCERT REVIEW

### Parton Displays Polish & Charm

■ ATLANTA—Career shifts and new directions for any artist involves the risk of alienating fans and admirers, and no one is more aware of that risk than Dolly Parton (RCA). But after years of work toward recognition as a country artist and songwriter, Dolly seems to be taking her recent expansion into pop stardom in stride, showing all the polish, charm and intelligence that has gotten her to her current plateau.

Appearing before a sell-out crowd composed of a variety of people at Atlanta's Civic Center recently, Dolly left little doubt about her control over her career. Dolly the person hasn't really changed; she just seems to be getting more sophisticated with her presentation.

With drum and cymbal rolls, the stage lights slowly brightened to reveal Dolly, resplendent in a red jumpsuit and rhinestone-laced white tunic over her famous figure, opening with "Higher and Higher" on a positive note. The self-deprecating wisecracks and country girl charm that followed showed her to be anything but false, in spite of her make-up, wigs and fancy clothes.

Dolly included songs from her upcoming album, "Heartbreaker," along with her more familiar past songs which the audience instantly recognized, including "Jolene" and "Tennessee Mountain Home." Part of Dolly's charm, and care in not forgetting from where she came, is her constant reference to her childhood in East Tennessee when she talks to the crowd. It is hard not to like someone so friendly and unpretentious.

Dolly's band, which is really more of a rock and roll band than country, also showed tightness and finesse on both fast and slow songs. She did, however, do several songs (including "Do

I Ever Cross Your Mind," "Coat Of Many Colors" and "Apple Jack") accompanied only by her acoustic guitar or banjo, again keeping the mood light and happy with jokes in between.

After a new song, "What Am I Gonna Do When You're Gone," Dolly ended the show with her latest hits, including the favorite, "I Will Always Love You," "It's All Wrong But It's All Right," "Here You Come Again" and "Two Doors Down," easily keeping the audience with her all the way.

#### Commitment

Dolly Parton's prominence in music, whether country or pop, is the result of her own creative, open mind and her commitment to that creativity. As a singer, songwriter, musician and personality, she now seems to be able to offer something for nearly everyone. From the audience response Thursday night in Atlanta, certainly no one walked away disappointed.

Walter Campbell

### Elvis Tribute Mural Opened To Public

■ NASHVILLE—A unique memorial tribute to Elvis Presley was opened to the public here last week following months of work by its creator, Mitch Torok. Located in the Music City Entertainment Center just off Music Row, the tribute is a giant mural (85 by 10 feet) depicting the various stages of Elvis' life and career, from his birth in Tupelo, Miss, to his death last year in Memphis.

Highlighting the horseshoe-shaped painting is a computerized light and sound system which focuses on each stage of the painting in sequence. And Torok left a space along the bottom for anyone to sign his or her name as a personal tribute to Elvis.

### Willie Wins Gold



Columbia Records and the RIAA recently announced the certification of Willie Nelson's "Sound In Your Mind" as a gold record. The award for sales of 500,000 units follows the platinum certification of his initial Columbia lp release, "Red Headed Stranger." Presenting the gold disc to Willie is Rick Blackburn, vice president, marketing, CBS

### Fan Club (Continued from page 103)

cult to deal with. Should a fan club fail to fulfill its obligations to the members, strong fans could be alienated.

Such problems can be controlled, however. Beck plans an introductory coaching of the fans in the first newsletter as to weights that should be applied to their efforts to help the artist, and many clubs are run by artists' business agents or family members.

"We thought about a fan club for a long time," comments Don Reeves, business manager for Ronnie Milsap. "You have to have the right people running it first, someone you are close to. Our press agent runs it." "Initially we had some people out in Texas handling our fan club," says Ken Dudney. "It got to the point where we had no control over what was put in the newsletter or the financial end of it, and things happened that could have caused some embarrassment. So we brought it back to Nashville and now have complete control over how things are managed."

Distance is not the sole determining factor. The Johnson sisters run Loretta Lynn's fan club in Wild Horse, Co. "They

are excellent business people," declares Lorene Allen. "They are not controlled by us but do stay in close touch with all of us who have anything to do with Loretta's activities and Loretta herself." "We try to run the fan club like we do our recording studio, the night club and any other business," reports Mickey Gilley. "We have three ladies who take care of it along with other responsibilities, and we pay them a salary."

Artist participation is important to a good fan club. Some artists sponsor a special get-together during Fan Fair to meet with club members. Touring artists make efforts to visit with club members attending the shows and work towards building the club. "I push the fan club very strongly when I'm on the road," asserts Gilley. "While signing autographs, I'll pass out applications myself or have a club member help me."

Many artists write periodic letters for the club news journal. "Bill (Anderson) supervises everything that goes in the newsletter and writes a long personal letter for every one," states Anderson's club director Jeanne Gaddis.

### Nashville Report (Continued from page 103)

was a jogger. The veteran producer-writer-entertainer grunted and replied: "Never. Just don't want to be too healthy."

Did energetic talent agency operator Tandy Rice take lessons on "teeth flashing" from his client Billy Carter—or Donny Osmond?

Happy anniversary to Frances Preston, who has been heading BMI's Nashville office for 20 years, and Nancy Franklin, who celebrates her 10th year at BMI.

Willie Nelson, Gene Watson, Joe Stampley, Narvel Felts, Ronnie Prophet, Jerry Lee Lewis, Red Steagall, Doyle Holly, Kenny Roberts, Jimmy Hemp, Paul Howard and Ramblin' Lou Scott & Joanie to be inducted Wednesday into the Country Music Foundation's "Walkaway of Stars"—or at least their names will. (If you qualify, you too can get there—after donating \$1,000.)

One year older this week: Don (Statler Bros.) Reid, Wynn Stewart, Vernon Oxford, Clyde Beavers, Wilma Burgess and Karen McKensie.

Music City News' fan-voted awards presentation Tuesday p.m. The 2-hour ceremony, co-hosted by Lynn Anderson, Mel Tillis and the Statler Bros., airs on Hughes Network—live, tape delay and syndication.

Singer-writer John Hartford was backstage last week at Atlanta Civic Center and walked up to Royce Kendall (one-half of The Kendalls) and asked, "Remember me?" "Yes," replied Royce. "When we both lived in St. Louis, I cut your hair regularly." Uh-huh, Royce is a onetime barber. He has good company in that league: so was Perry Como!

Hickory recording artist Carl Smith, mending from gall bladder surgery, figures he'll be back on the road performing in August. . . . Jeannie C. Riley doesn't care too much—if at all—for movie version of her hit recording, "Harper Valley PTA." Something to do with her religious lifestyle.

Carlene Carter, daughter of June Carter and Carl Smith—step-daughter of Johnny C.—talking to reporters in London about her singing style: "I call it 'in-between' music." Carlene's first album for Warner Bros. was co-produced in England by Bob Andrews, Brinsley Schwarz & Martyn Smith. First single release from the lp is "Never Together But Close Sometimes," written by Rodney Crowell.

Back to Willie Nelson: He's gonna sponsor two Fourth of July picnics—neither of which is on the glorious 4th. First is at Kansas City, Mo., on 1st; second in Dallas on 3rd. Do you get the idea that Willie is laying groundwork for a chain of Fourth of July picnics?



**inergi**

RECORDS - DIVISION OF KICKERILLO COMPANY



**MARY KEMMER**

***I CAN'T STOP LOVING YOU***  
***MKM'S SMASHING NEW SINGLE DEBUT***

PRODUCED BY VINCENT KICKERILLO



# RECORD WORLD COUNTRY ALBUM CHART

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

JUNE 10 JUNE 3

			WKS. ON CHART
1	1	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON RCA AFL1 2686 (18th Week)	19
2	2	STARDUST WILLIE NELSON/Columbia JC 35305	5
3	3	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	33
4	6	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	9
5	5	ENTERTAINERS... ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	10
6	4	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	21
7	7	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	120
8	14	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	12
9	9	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	10
10	12	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic KE 35045	29
11	17	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/ Warner Bros. BSK 3141	19
12	10	VARIATIONS EDDIE RABBITT/Elektra 6E 127	10
13	13	BILLY CRASH CRADDOCK/Capitol ST 11758	10
14	15	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478	15
15	8	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	39
16	18	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	40
17	23	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	8
18	21	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	17
19	19	THE BEST OF THE OAK RIDGE BOYS/Columbia KC 35302	9
20	20	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	129
21	22	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA 771 G	47
22	16	FAMILY ALBUM DAVID ALLAN COE/Columbia KC 35306	5
23	41	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	16
24	25	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA APL1 2439	40
25	31	I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists LA 876 H	6
26	32	THE VERY BEST OF CONWAY TWITTY/MCA 3043	3
27	11	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	35
28	26	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	56
29	34	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	47
30	30	SWAMP GOLD FREDDY FENDER/ABC AA 1062	7
31	27	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	31
32	33	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia KC 35313	7



**CHARTMAKER OF THE WEEK**

33 — **IT'S A HEARTACHE**  
BONNIE TYLER  
RCA AFL1 2821



34	24	LABOR OF LOVE ROY CLARK/ABC AB 1053	4
35	37	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	40
36	29	BOLD & NEW EARL SCRUGGS REVUE/Columbia JC 35319	4
37	56	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	141
38	45	SWEET LOVE FEELINGS JERRY REED/RCA APL1 2764	2
39	35	EASTER ISLAND KRIS KRISTOFFERSON/Columbia JZ 35310	11
40	46	TANYA TUCKER'S GREATEST HITS/MCA 3032	10
41	47	BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ ABC AA 1063	9
42	42	NEVER MY LOVE VERN GOSDIN/Elektra 6E 124	5
43	57	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/ Warner Bros. BSK 3173	2
44	43	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	31
45	40	BARE BOBBY BARE/Columbia KC 35314	6
46	55	HONKY TONK MASQUERADE JOE ELY/MCA 2333	6
47	44	KENNY ROGERS/United Artists LA 689 G	83
48	36	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	28
49	—	BRAND NEW REX ALLEN, JR./Warner Bros. BSK 3190	1
50	—	TOGETHER FOREVER MARSHALL TUCKER BAND/ Capricorn CPN 0205	1
51	50	FLYING HIGH MICKEY GILLEY/Playboy KZ 35099	6
52	38	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA APL1 2477	40
53	39	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/ RCA APL1 2781	5
54	—	LITTLE JUNIOR GARY STEWART/RCA APL1 2779	1
55	58	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288	11
56	48	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	33
57	51	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	40
58	59	SINGER OF SONGS JANIE FRICKE/Columbia KC 35315	7
59	28	RED HOT MEMORY KENNY DALE/Capitol ST 11762	6
60	61	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	62
61	52	RONNIE MILSAP LIVE/RCA APL1 2043	78
62	62	FREE SAILIN' HOYT AXTON/MCA 2319	19
63	60	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 2330	14
64	54	TONIGHT'S THE NIGHT ROY HEAD/ABC AB 1054	3
65	53	BEST OF DOLLY PARTON/RCA APL1 1117	106
66	—	CRISTY LANE IS THE NAME CRISTY LANE/LS (GRT) 8027	1
67	63	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	42
68	49	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES CRYSTAL GAYLE/MCA 2334	13
69	73	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	33
70	68	LOUISIANA MAN DOUG KERSHAW/Warner Bros. BSK 3166	4
71	65	COUNTRY SOUL MEL STREET/Polydor PD 1 6144	5
72	66	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 2328	19
73	64	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	76
74	67	ELEVEN WINNERS MERLE HAGGARD/Capitol ST 11745	16
75	69	STELLA PARTON/Elektra 6E 126	9



AFL/AFS/AFK1-2780

Ronnie Milsap may well be the most significant performer of our time.

His new single:

**“Only One Love in My Life”** (PB-11270)

Once you've heard it, you'll never forget it.





# HIT SINGLES ON ABC RECORDS

Think I'll Go Somewhere  
[and Cry Myself to Sleep] AB-12357  
from **Billy "Crash" Craddock's** "Greatest Hits" AY-1078

Now You See 'Em, Now You Don't AB-12346  
from **Roy Head's** album, "Tonight's the Night" AB-1054

Rose Colored Glasses AB-12356  
the hit single by **John Conlee**



RECORDS  
ABC DELIVERS



# RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JUNE 10	JUNE 3				WKS. ON CHART
1	1	<b>GEORGIA ON MY MIND</b> WILLIE NELSON Columbia 3 10704 (2nd Week)			12
2	3	<b>NIGHT TIME MAGIC</b> LARRY GATLIN/Monument 45 249			9
3	2	<b>DO YOU KNOW YOU ARE MY SUNSHINE</b> STATLER BROTHERS Mercury 55022			13
4	9	<b>TWO MORE BOTTLES OF WINE</b> EMMYLOU HARRIS/ Warner Bros. 8553			9
5	6	<b>PUTTIN' IN OVERTIME AT HOME</b> CHARLIE RICH/ United Artists 1193			10
6	8	<b>GOTTA QUIT LOOKIN' AT YOU BABY</b> DAVE & SUGAR/ RCA 11251			10
7	7	<b>NO, NO, NO (I'D RATHER BE FREE)</b> REX ALLEN, JR./ Warner Bros. 8541			12
8	10	<b>I'LL BE TRUE TO YOU</b> OAK RIDGE BOYS/ABC 12350			9
9	4	<b>RED WINE AND BLUE MEMORIES</b> JOE STAMPLEY/ Epic 8 50517			13
10	11	<b>COWBOYS DON'T GET LUCKY ALL THE TIME</b> GENE WATSON/Capitol 4556			10
11	14	<b>IT ONLY HURTS FOR A LITTLE WHILE</b> MARGO SMITH/ Warner Bros. 8555			7
12	13	<b>I'M GONNA LOVE YOU ANYWAY</b> CRISTY LANE/LS (GRT) 156			11
13	16	<b>I CAN'T WAIT ANY LONGER</b> BILL ANDERSON/MCA 40893			7
14	5	<b>IF YOU CAN TOUCH HER AT ALL</b> WILLIE NELSON/ RCA 11235			13
15	18	<b>I BELIEVE IN YOU</b> MEL TILLIS/MCA 40900			5
16	19	<b>SLOW AND EASY</b> RANDY BARLOW/Republic 017			11
17	17	<b>I WISH I LOVED SOMEBODY ELSE</b> TOM T. HALL/RCA 11253			10
18	23	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA 11249			9
19	20	<b>I'VE GOT TO GO</b> BILLIE JO SPEARS/United Artists 1190			9
20	21	<b>LET ME BE YOUR BABY</b> CHARLY McCLAIN/Epic 8 50525			10
21	25	<b>I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL)</b> TAMMY WYNETTE/Epic 8 50538			8
22	28	<b>HERE COMES THE REASON I LIVE</b> RONNIE McDOWELL/ Scorpion (GRT) 159			7
23	29	<b>I NEVER WILL MARRY</b> LINDA RONSTADT/Asylum 45479			5
24	24	<b>SHADY REST</b> MEL STREET/Polydor 14468			8
25	35	<b>THERE AIN'T NO GOOD CHAIN GANGS</b> JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742			4
26	33	<b>WEEKEND FRIENDS</b> CON HUNLEY/Warner Bros. 8572			5
27	32	<b>BABY I'M YOURS</b> DEBBY BOONE/Warner/Curb 8554			7
28	30	<b>TOO MANY NIGHTS ALONE</b> BOBBY BARE/Columbia 3 10690			9
29	31	<b>COUNTRY LOVIN'</b> EDDY ARNOLD/RCA 11257			8
30	39	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA 11270			2
31	37	<b>TONIGHT</b> BARBARA MANDRELL/ABC 12362			4
32	36	<b>SLIPPIN' AWAY</b> BELLAMY BROTHERS/Warner Bros. 8558			7
33	34	<b>ONLY YOU</b> FREDDIE HART/Capitol 4561			7
34	38	<b>THE LOSER</b> KENNY DALE/Capitol 4570			6
35	41	<b>NEVER MY LOVE</b> VERN GOSDIN/Elektra 45483			5
36	12	<b>I'M ALWAYS ON A MOUNTAIN WHEN I FALL</b> MERLE HAGGARD/MCA 40869			13
37	40	<b>THINK I'LL GO SOMEWHERE (AND CRY MYSELF TO SLEEP)</b> BILLY "CRASH" CRADDOCK/ABC 12357			6
38	47	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/ United Artists 1210			2
39	45	<b>YOU NEEDED ME</b> ANNE MURRAY/Capitol 4574			5
40	46	<b>YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)</b> JOHNNY RUSSELL/Polydor 14475			5
41	48	<b>WHEN CAN WE DO THIS AGAIN</b> T. G. SHEPPARD/ Warner Bros. 8593			3
42	43	<b>RISING ABOVE IT ALL</b> LYNN ANDERSON/Columbia 3 10721			8
43	50	<b>DON'T MAKE NO PROMISES (YOU CAN'T KEEP)</b> DON KING/Con Brio 133			5
44	53	<b>RAGAMUFFIN MAN</b> DONNA FARGO/Warner Bros. 8578			3
45	55	<b>SPRING FEVER</b> LORETTA LYNN/MCA 40910			3
46	49	<b>I'VE BEEN TOO LONG LONELY BABY</b> BILLY "CRASH" CRADDOCK/Capitol 4575			4
47	54	<b>THAT'S WHAT MAKES THE JUKEBOX PLAY</b> MOE BANDY/ Columbia 3 10735			4
48	57	<b>PITTSBURGH STEALERS</b> THE KENDALLS/Ovation 1109			3

49	15	<b>SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)</b> JOHNNY DUNCAN/Columbia 3 10694			14
50	51	<b>IT JUST WON'T FEEL LIKE CHEATING (WITH YOU)</b> SAMMI SMITH/Elektra 45476			7
51	58	<b>THREE SHEETS IN THE WIND</b> JACKY WARD & REBA McENTIRE/Mercury 55026			5
52	60	<b>PLEASE HELP ME, I'M FALLING</b> JANIE FRICKE/Columbia 3 10743			3
53	26	<b>DIRTY WORK</b> STERLING WHIPPLE/Warner Bros. 8552			9
54	22	<b>NOW YOU SEE 'EM, NOW YOU DON'T</b> ROY HEAD/ ABC 12346			11
55	44	<b>I CAN'T GET IT UP BY MYSELF</b> BRENDA KAYE PERRY/ MRC 1013			8
56	68	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/ABC 12356			3
57	69	<b>JUST ANOTHER RHINESTONE</b> DON DRUMM/Churchill 7710			3
58	27	<b>IT'S ALL WRONG, BUT IT'S ALL RIGHT</b> DOLLY PARTON/ RCA 11240			13
59	79	<b>WHEN THE FIRE GETS HOT</b> ZELLA LEHR/RCA 11265			3
60	62	<b>THE GAMBLER</b> DON SCHLITZ/Capitol 4576			6
61	63	<b>BROTHER</b> DEWAYNE ORENDER/NuTrayl (WIG) 920			6

**CHARTMAKER OF THE WEEK**

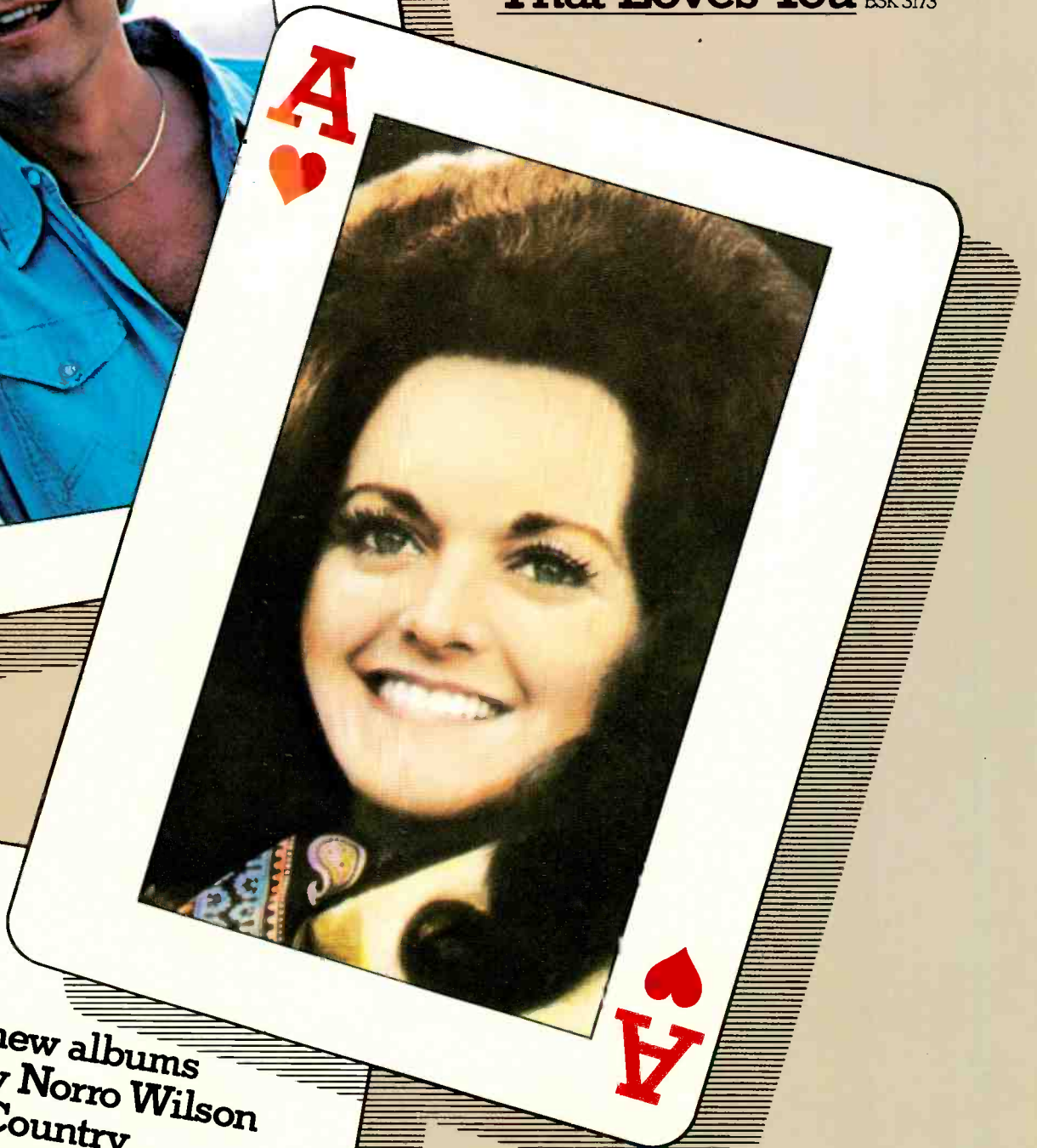
62	—	<b>YOU DON'T LOVE ME ANYMORE</b> EDDIE RABBITT Elektra 45488			1
63	42	<b>I LIKE LADIES IN LONG BLACK DRESSES</b> BOBBY BORCHERS/ Playboy 5827			10
64	75	<b>I CAN'T STOP LOVING YOU</b> MARY K. MILLER/Inergi 307			2
65	83	<b>LET'S TRY TO REMEMBER</b> DAVID ROGERS/Republic 020			3
66	67	<b>I WANT A LITTLE COWBOY</b> JERRY ABBOTT/Churchill 7712			5
67	73	<b>WHEN I NEED YOU</b> LOIS JOHNSON/Polydor 14476			4
68	88	<b>THE FOOL</b> DON GIBSON/ABC/Hickory 54029			2
69	74	<b>THE OTHER SIDE OF THE MORNING</b> BARBARA FAIRCHILD/ Columbia 3 10607			4
70	85	<b>THERE'LL NEVER BE ANOTHER FOR ME</b> CONNIE SMITH/ Monument 45 252			3
71	77	<b>WHERE HAVE YOU BEEN ALL MY LIFE</b> ROY CLARK/ABC 12365			2
72	78	<b>HELLO, THIS IS JOANNIE</b> PAUL EVANS/Spring 183			3
73	76	<b>THE FARM</b> MEL McDANIEL/Capitol 4569			5
74	—	<b>(I LOVE YOU) WHAT CAN I SAY</b> JERRY REED/RCA 11281			1
75	—	<b>COME SEE ME AND COME LONELY</b> DOTTIE WEST/ United Artists 1209			1
76	52	<b>GEORGIA IN A JUG/ME AND THE I.R.S.</b> JOHNNY PAYCHECK/Epic 8 50539			9
77	81	<b>WHEN I GET YOU ALONE</b> MUNDO EARWOOD/MPB 102			5
78	86	<b>THE DAYS OF ME AND YOU</b> RED SOVINE/Gusto 188			4
79	82	<b>YOU LOVE THE THUNDER</b> HANK WILLIAMS, JR./ Warner Bros. 8564			3
80	80	<b>WE DON'T LIVE HERE, WE JUST LOVE HERE</b> BIG BEN ATKINS/GRT 161			4
81	87	<b>MY LAST SAD SONG</b> JERRY WALLACE/BMA (WIG) 8 008			2
82	56	<b>SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY</b> ELVIS PRESLEY/RCA 11212			12
83	59	<b>THE POWER OF POSITIVE DRINKIN'</b> MICKEY GILLEY/ Playboy 5826			13
84	66	<b>I'LL NEVER BE FREE</b> JIM ED BROWN & HELEN CORNELIUS/ RCA 11220			14
85	61	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists 1137			17
86	91	<b>THE WEEDS OUTLIVED THE ROSES</b> DARRELL McCALL/ Columbia 3 10723			2
87	—	<b>BETTER ME</b> TOMMY OVERSTREET/ABC 12367			1
88	89	<b>RAG MOP DRIFTING</b> COWBOYS/Epic 8 50543			4
89	—	<b>ANOTHER FINE MESS</b> GLEN CAMPBELL/Capitol 4584			1
90	90	<b>I WILL ALWAYS LOVE YOU</b> JIMMIE PETERS/Mercury 55025			3
91	—	<b>BITS AND PIECES OF LIFE</b> CAL SMITH/MCA 40911			1
92	—	<b>MUSIC IN MY LIFE</b> MAC DAVIS/Columbia 3 10745			1
93	96	<b>#1 WITH A HEARTACHE</b> LaCOSTA/Capitol 4577			2
94	—	<b>SAVE ME</b> TANYA TUCKER/MCA 40902			1
95	—	<b>YOU'RE GONNA LOVE LOVE</b> AVA BARBER/Ranwood 1085			1
96	98	<b>I SEE LOVE IN YOUR EYES</b> LARRY BOOTH/Cream 7823			2
97	64	<b>THIS IS THE LOVE</b> SONNY JAMES/Columbia 3 10703			13
98	—	<b>THE REASON WHY I'M HERE</b> MIKE LUNSFORD/Gusto 187			1
99	—	<b>SWEET MARY</b> DANNY HARGROVE/50 States 61			1
100	—	<b>RAVE ON</b> JERRY NAYLOR/MC 5010			1



# Aces!

**REX**  
Brand New BSK 3190

**MARGO**  
Don't Break  
The Heart  
That Loves You BSK 3173

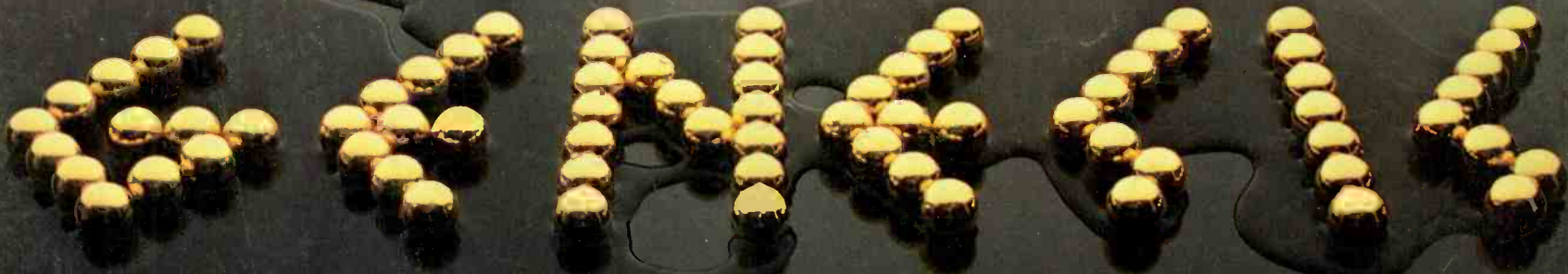


2



Two brand new albums  
Produced by Norro Wilson  
On Warner Country  
Where the winning  
is just beginning...





Produced by David Hentschel & Genesis  
SD 19173

**Genesis**  
“...and then there were three...”  
**Certified gold.**

**On Atlantic Records & Tapes**

