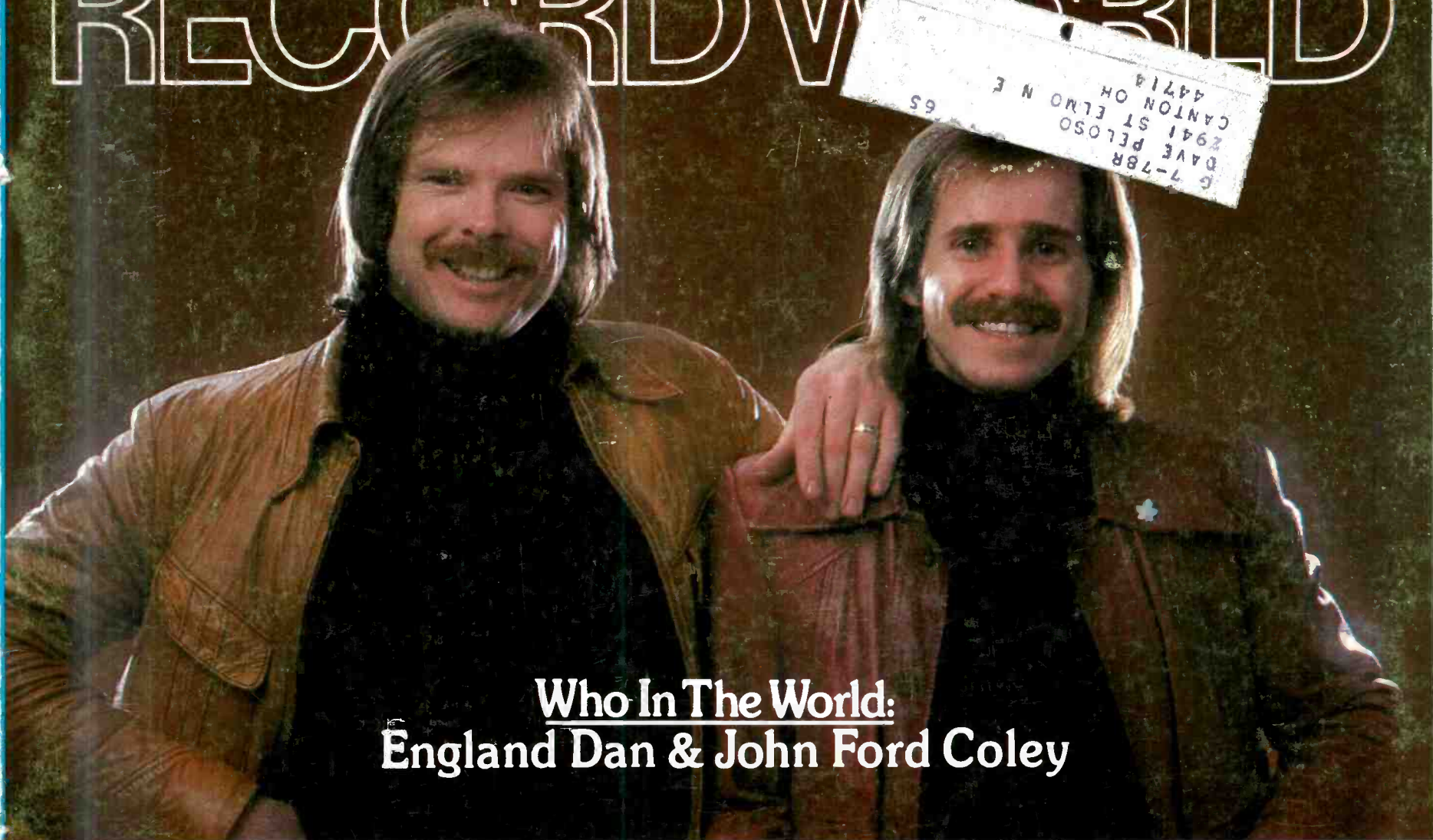


RECORD WORLD



Who In The World: England Dan & John Ford Coley

HITS OF THE WEEK

SINGLES

DOLLY PARTON, "TWO DOORS DOWN" (prod. by Gary Klein) (writer: Parton) (Velvet Apple, BMI) (3:04). Dolly Parton's crossover from country to pop was one of '77's most impressive stories, and she should solidify her multi-format acceptance with this upbeat, optimistic song. The story it tells is an amusing one, with a message. RCA 11240.

BILLY JOEL, "MOVING OUT (ANTHONY'S SONG)" (prod. by Phil Ramone) (writer: Joel) (Joelsongs, BMI) (3:30). It's the second time around for this up-tempo pop-rocker, which was pulled by the label when "Just The Way You Are" began its rapid chart climb. Released, it should show Joel's newer fans his versatility. Columbia 3-10708.

ELVIS PRESLEY, "UNCHAINED MELODY" (prod. by Felton Jarvis) (writers: North-Zaret) (Frank, ASCAP) (3:26). Presley's concert performance of this standard should add to his legend. The King sings with emotion, capturing the power of a song that was, most recently, a hit for the Righteous Brothers in '65. From "Elvis in Concert." RCA 11212.

BILL WITHERS, "LOVELY NIGHT FOR DANCING" (prod. by Bill Withers & Keni Burke) (writer: Withers) (Golden Withers, BMI) (3:30). "Lovely Day" rejuvenated Withers' chart career, and what better way to follow it than with "Lovely Night...?" This is a bit more up-tempo than the last, and should please both r&b and pop stations. Columbia 3-10702.

SLEEPERS

PATTI SMITH GROUP, "BECAUSE THE NIGHT" (prod. by Jimmy Iovine) (writers: Smith-Springsteen) (Ramrod) (3:22). Smith's collaboration with Bruce Springsteen is her most commercial recording to date, and is already receiving much FM exposure. It's a compelling, fast-paced rocker with a familiar Springsteen theme. Arista 0318.

WARREN ZEVON, "WEREWOLVES OF LONDON" (prod. by Jackson Browne & Waddy Wachtel) (writers: Marinell-Wachtel-Zevon) (Poite, ASCAP/Zevon, BMI) (3:27). Zevon's look at the tonsorial aspects of lycanthropy should give programmers something they can really sink their teeth into. It should be Zevon's ticket to chart success. Asylum 45472.

PETE TOWNSHEND & RONNIE LANE, "KEEP ME TURNING" (prod. by Glyn Johns) (writer: Townshend) (Reswot, EMI) (3:44). This "Rough Mix" track is one of the best Townshend songs in years, and its pleasing melody should make it a strong candidate for pop radio airplay. The lyrics are both arcaic and spiritual. MCA 40878.

THE SKYLINERS, "OH HOW HAPPY" prod. by Don Davis (writer: Starr) (Stone Agate, BMI) (2:19). The Edwin Starr song has never been as big a hit as it deserves, and the Skyliners' smooth group vocal treatment could bring that overdue pop and r&b success. It's hard to imagine a more positive, pleasing love song. Tortoise Intl. 11243 (RCA).

ALBUMS

ATLANTA RHYTHM SECTION, "CHAMPAGNE JAM." Long one of the south's premier rock groups, the ARS only came into its own on a commercial level with "So Into You." Here the group sharpens its sound with some exceptional rockers and a couple of possible single hits including the title song and the already charting "Imaginary Lover." Polydor PD-1-6134 (7.98).

AVERAGE WHITE BAND, "WARMER COMMUNICATIONS." The group sounds like it's back on track with this album, mixing funky rockers with sensitive ballads and even a charged instrumental ("Sweet & Sour"). The Arif Mardin produced lp is full of the type of material that first endeared the group to pop and r&b audiences. Atlantic SD 19162 (7.98).

RENAISSANCE, "A SONG FOR ALL SEASONS." The group's fifth album for Sire is a further confirmation of their talents as fusionists of rock and classical themes. The soaring vocals of Annie Haslam once again dominate but production by David Hentschel (Genesis) maintains a supple blend on songs such as "Day Of the Dreamer." Sire SRK 5049 (Warner Bros.) (7.98).

RUPERT HOLMES, "PURSUIT OF HAPPINESS." Holmes' fourth album as an artist and his first for the label is a clearer indication of his talents as a singer/writer/producer. All of his previous projects have seemed to lead up to this lp, with its gentle pop flavor unfolding in songs such as "Let's Get Crazy Tonight," and "Less is More." Private Stock PS 7006 (7.98).





Warner Bros.
Presents its
Credentials.

March



Deodato — Famed for his ear-opening version of "Also Sprach Zarathustra," Brazilian composer/arranger Eumir Deodato evokes the sultry rhythms of the tropics on his latest. This record will seduce its way into your collection with surprising, alarming ease. Produced by Deodato and Tommy LiPuma. BSK 3132.



Joe Farrell — Farrell and his torrid tenor are in top form for this Latin-influenced LP. An insistent, cross-rhythmic foundation propels this one into crossover territory. Produced by Ralph MacDoraid and William Eaton. BSK 3121 (Re-release)



John Handy — Appearing to just about everybody since he became the first jazz act to play the Fillmore West, following up his widely danced-to, groove-to *Hard Work* LP and single, altoist Handy delivers another smoker. Produced by Esmond Edwards. BSK 3170.



Michael Franks — The man who gave you "Popsicle Toes," and some of the greatest lines this side of Woody Allen returns with another study in understated brilliance. New York studio vets give the music a harder edge. Franks gives you "Wrestle A Live Nude Girl" and "In Search Of The Perfect Shampoo." Produced by Tommy LiPuma. BSK 3167.



Brian Auger & Julie Tippetts — Brian Auger can arguably be given credit for starting the jazz-rock scene back in 1964 with a trio featuring John McLaughlin and later with his Trinity. The annual winner of "best jazz organist" awards here re-teams with the ace vocalist of The Trinity, Julie Tippetts, formerly Driscoll. Devastating vocals, 100 per cent *COOKING!* Produced and arranged by Brian Auger. BSK 3153.



RECORD WORLD

Industry Execs Explore Climate For Possible Cuban Cultural Trade

By SAM SUTHERLAND

■ LOS ANGELES—Recording and broadcast industry executives returning from a five-day visit to Cuba have brought back a slightly brighter—but still far from optimistic—picture of the future for trade relations between the U.S. and the socialist state. Possible scenarios for programming and product exchanges, as well as live talent packages that would bring U.S. acts into the country, were reportedly well-received by Cuban officials, but, as the returning execs repeatedly stressed, any new liaisons will first have to clear formidable diplomatic hurdles.

As reported earlier in *RW* (March 4, 1978), the junket was originally arranged by a coalition of Californian business executives

from a wide number of industries. For the majority of the estimated 100 travelers, including most of the music industry contingent, the five days of meetings, presentations and state-hosted visits to various Cuban sites were designed to explore the overall climate for trade, rather than develop specific proposals.

Among the group, which concluded its visit last Friday (3), were at least six industry figures, including Elektra/Asylum chairman Joe Smith, Chrysalis Records president Terry Ellis, Motown Industries VP Michael Roshkind, programming consultant Paul Drew, publisher Oliver Berliner, and Dan Winer of Monterey Peninsula Artists, the booking and
(Continued on page 70)

Retailers Laud New Capitol Price Structure, Voice Mixed Feelings Over Polygram Plan

By DAVID MCGEE

■ NEW YORK—Rack jobbers and retailers are hailing Capitol's new three-tiered pricing structure, announced last week, as the most sensible of all the new pricing structures instituted in recent weeks. At the same time there is some feeling that Polygram may be working itself into a corner with its new pricing structure, also announced last week.

Under the terms of Capitol's policy, the United States is divided into 37 shipping zones. Prices, however, do not depend on the zone in which customers receive shipments, but rather on the services Capitol is asked to perform by its customers. A base price of \$4.23 (on a \$7.98 album) applies to shipments made to individual retail locations. A "con-

solidator price" of \$4.10 applies to shipments packed and sorted by Capitol, made to one distribution point per zone, with each point required to service a minimum of five retail locations. The third category is a bulk rate price of \$3.99 applied to shipments made to a single central location, with sorting and redistribution being done by the customer.

According to the terms of the Polygram structure, rack jobbers and one-stops will pay \$3.98 for a \$7.98 list album; multi-unit operations having three or more retail stores plus a central warehouse pay \$4.09; and "other retailers" pay \$4.35. The Polygram setup neither defines "rack jobber" nor does it specify in which category rack-owned retail accounts will fall.

One question regarding the
(Continued on page 71)

Bee Gees Score Top Two Singles

By PAT BAIRD

■ For the first time since The Beatles dominated the singles market in the mid-'60s, one recording group occupies the #1 and #2 spots on the *RW* Singles Chart. The Bee Gees' "Stayin' Alive" (RSO) held on to the #1 spot this week by outselling all other records. Bulleting up just behind is their other selection from "Saturday Night Fever," the
(Continued on page 6)

Phonodisc Becomes 'Polygram Distribution'

■ NEW YORK — Coen Solleveld, president of the worldwide Polygram Group, and John Frisoli, president of Phonodisc, Inc., have announced that Phonodisc has changed its name to Polygram Distribution, Inc. The change is effective immediately.

According to Solleveld the name change is "designed to give cohesiveness in the marketplace to the many facets of Polygram in the United States."

Stability, vitality and gross

sales that are expected to reach \$240,000,000 in 1978 are all part of the image that goes with the new name.

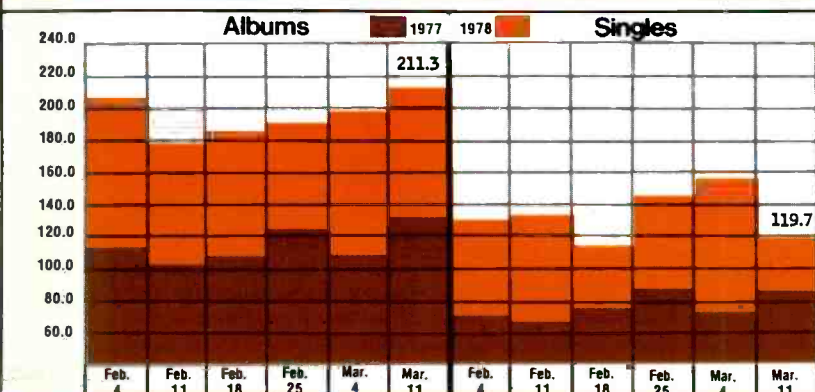
The list of companies and labels under the Polygram banner wholly-owned, partially-owned or in third-party distribution, are varied, and accounted for sales of over \$150,000,000 in 1977—up more than 50 percent from the previous year and more than 250 percent from 1975. The labels included are Polydor lines (Deutsche Grammophon, Verve, Kolob, Polydor, MGM, Spring, ECM and
(Continued on page 65)

Casablanca Promotes Harris, Bird, Holmes

■ LOS ANGELES — Casablanca Record and FilmWorks president Neil Bogart has announced the promotion of his top executives, Larry Harris, Cecil Holmes and Bruce Bird.

Larry Harris, a partner in the company since its inception, has been promoted from the post of executive vice president to that of senior vice president and managing director. In his new role,
(Continued on page 15)

RECORD WORLD SALES INDEX



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

Summer Assesses RCA's Domestic Position; Points to 'Performance' as Path to Growth

By MARC KIRKEBY

■ NEW YORK — Following a mandate "to aggressively undertake to build a fully competitive company in every aspect of the record business," Robert Summer, RCA Records' recently-named division vice president-U.S.A., will be looking for both artists and executives to meet that goal in the coming months.

Summer, in an interview with *Record World* last week, discussed at length his views on the current state of RCA Records' domestic operations, and on the label's development

needs. "The cornerstone of my approach is concentrating on performance"—how the company distributes, markets and promotes the records it has—Summer said. "We as a company are prepared at the point of an artist signing to make a commitment to perform. Underperformance in today's business is too costly and too visible to be tolerated.

"I've spent the past few weeks securing our performance capa-
(Continued on page 53)

CBS Names Smith Music Pub. VP/GM

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced that Rick Smith has been appointed vice president and general manager, music publishing, CBS Records.



Rick Smith

During the past three months Smith has been the acting head of April/Blackwood Music Publishing. In addition, since August, 1976, he has been operating head of Frank Music Publishing. Smith is leaving his responsibilities as vice president, business development, CBS Records to devote his full time and energies to his new position.

Smith joined CBS Records in
(Continued on page 30)

Artist Appearances To Highlight NARM

■ CHERRY HILL, N.J. — With the 20th annual NARM Convention set to convene at the Hyatt Regency Hotel in New Orleans, beginning March 18, highlights will include the appearance of recording artists Marilyn McCoo and Billy Davis, Jr. (ABC); Jane Olivor (CBS); and The Jacksons (Epic). Al Hirt, Lionel Hampton and "friends" will also be on hand for a jam session following an evening of New Orleans dining. A luncheon will feature the appearance of Dolly Parton, and an evening scholarship dinner will be marked by a performance by Anthony Newly (UA). Finally, Casablanca's Donna Summer will perform at the NARM Awards Banquet. Harry Chapin will act as speaker.

ASCAP Reps Seek Blanket Fee For Non-Commercial Broadcasters

By BILL HOLLAND

■ WASHINGTON—It was almost as if Big Bird and the Cookie Monster had turned against their masters this week as members and representatives of ASCAP sought to convince the Copyright Royalty tribunal that noncommercial broadcasters should pay a \$3.6 million blanket license fee to its members this year.

Sesame Street and Electric Company composer Joe Raposo, an ASCAP member, was one of several witnesses who testified that public broadcasters should pay the same sort of fees that commercial broadcasters do.

(Until the recent new copyright laws were enacted, non-commercial broadcasters paid no fees to ASCAP for licenses for use of its catalogue. Nor to BMI, SESAC nor any other agency.)

Pointing out that "Sesame Street put PBS on the map," ASCAP counsel Bernard Korman told the PBS representatives the members were "deeply offended by your significant undervaluing of music."

PBS representatives contended at the Tribunal meetings that since

PBS and NPR are non-commercial, the flat rate fee of \$750 thousand — \$300 thousand of which will be paid to BMI and SESAC in voluntary terms agreed to last month—is adequate.

Throughout the hearings, ASCAP countered that "public broadcasting and commercial broadcasting are very much alike," as their written statement contended.

"The same factors which determine the fair market value, or reasonable fees, of music for commercial broadcasting should also govern for public broadcasting," the statement explained. "They compete for audience, sponsors, programming, talent."

ASCAP went on to say that accordingly, they felt the Tribunal's determination should be along the lines of existing arrangements between them and commercial broadcasters; that is, a separate license and a fee based on a percentage of gross revenues.

Those percentages, 1.21 percent for commercial radio and 0.83 percent for commercial television, would amount to the \$3.6 million ASCAP is asking for.

The Copyright Tribunal is to set and later review rates for five-year compulsory licensing of nondramatic music by public broadcasters.

Another ASCAP witness at the hearing was Morton Gould, the well-known composer and or-
(Continued on page 30)

United Artists Closes N.Y. Office

■ LOS ANGELES—United Artists Records has closed its New York offices, with the three label staffers who previously worked from the company's Seventh Avenue base now relocated to UA's New York distributor's offices.

While an informed source first described the move as an "austerity measure" designed to cut down on expenses, UA president Artie Mogull minimized the impact of the move when contacted by RW.

Mogull confirmed the closing, but suggested the decision would in no way affect or impair the label's visibility there. "Since I have a theory that opposite coast office operations never work anyway, we've done just that, eliminated the office. All we've really done is take those people and move them over to the distributorship."

Cotillion To Handle R&B Promo/Mktg. For Atlantic Customs

■ NEW YORK — Effective immediately, the Cotillion division of the Atlantic Records organization is assuming promotion and marketing duties for all r&b product released by the company's various affiliated custom labels, including Big Tree, SHE and Westbound. The announcement was made jointly by Atlantic president Jerry Greenberg and Cotillion president Henry Allen, who both noted that the move was aimed at reorganizing and balancing the flow of r&b music from the company as a whole.

Allen and his field staff will work closely with Atlantic vice president/director of special markets Hillery Johnson in order to maximize the presence of Atlantic-affiliated artists across the country and around the world. Johnson will continue to direct the overall operations of Atlantic's regional and local promotion/marketing personnel in order to efficiently handle all produce released via the Atlantic family.

RECORD WORLD

1700 Broadway, New York, N.Y. 10019

Phone: (212) 765-5020

PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID PARNES

VICE PRESIDENT/MANAGING EDITOR MIKE SIGMAN

HOWARD LEVITT/ASSOCIATE EDITOR
MICHAEL SCHANZER/ART DIRECTOR
MIKE VALLONE/RESEARCH DIRECTOR

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WEST COAST

SPENCE BERLAND

VICE PRESIDENT

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SAM SUTHERLAND CHRISTY WRIGHT

WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Assistant Editor

Mike Falcon/Assistant Editor

Linda Nelson/Production

Portia Giovinazzo/Research Assistant

6290 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

TOM RODDEN

VICE PRESIDENT

SOUTHEASTERN MANAGER

Walter Campbell/Southeastern Editor

Marie Ratliff/Research

Vicki Branson/Research

Margie Barnett/Editorial Assistant

Red O'Donnell/Nashville Report

49 Music Square West

Nashville, Tenn. 37203

Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA

VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012

(305) 823-8491

ENGLAND

PHILIP PALMER

Manager

Suite 22/23, Langham House

308 Regent Street

London W1

01 580 1486

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE

19 Yorkville Avenue

Toronto, Ontario

Canada M4W 1L1

(416) 964-8406

GERMANY

JIM SAMPSON

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

SPAIN

JOSE CLIMENT

Virgen de Lourdes 2

Madrid 27, Spain

Phone: 403-9651 Phone: 403-9704

MEXICO

VILO ARIAS SILVA

Peten 151-402 Colonia Navarre

Mexico 12, D.F.

Phone: 536-41-66

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POWERHOUSE PICKS

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

Yvonne Elliman (RSO) "If I Can't Have You."

Another hit has emerged from the hottest lp in the country. It continues to be one of the most added records this week and is steadily moving up radio charts. Good sales activity is reported nationally.



Player

Just released the new single
"This Time I'm In It For Love"

From their "Gold" smash hit album



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Produced by Dennis Lambert & Brian Potter

RECORD WORLD CHART ANALYSIS

Bee Gees Score Top Two Singles; Manilow Records Surge Starship LP Bows at #36 Dan & Coley, Elliman Singles Hot

By BARRY TAYLOR

■ "Saturday Night Fever" (RSO) extends its chart-topping streak to nine weeks with another solid week of sales and rack action. The album, which also maintained its top of the chart r&b placing, now boasts the number one and number two pop singles in the country as well as bulleting singles by Yvonne Elliman, KC & the Sunshine Band, the Trammps and Tavares. Despite a week of good sales posted by Barry Manilow, the album continued to outsell its nearest competitor by a three to one margin.

Barry Manilow's "Even Now" (Arista) bulleted up to #2 on the strength of his recent television special and a top ten single which has given the album added strength at the racks. Retail demand continues to pour in after the album's first full month of release but at this point poses no real competition to the front-runner.

The only newcomer to the top ten is Kansas (Kirshner), which re-enters at #10 on the basis of the lp's resurgence at the racks as the group's second "Point Of Know Return" single enters the top 20 this week. Otherwise, the top ten is rounded out by Billy Joel (Columbia) at #3, Jackson Browne (Asylum) moving up to #4, Queen (Elektra) at #5, Earth, Wind & Fire (Columbia) at #6, Fleetwood Mac (Warner Bros.) at #7, Eric Clapton (RSO) bulleting up to #8 and Rod Stewart (Warner Bros.) at #9. Four labels each have two records in the top ten.

Moving up in the top 20 is Steely Dan (ABC), which is at #11 bullet, Lynyrd Skynyrd (MCA) at #18 and George Benson's "Weekend In L.A." (Warner Bros.), the only newcomer in the group, at #19 bullet. The two record Benson set has already proven itself on the jazz and r&b charts (#1 and #4 respectively this week) and is gaining momentum with a single bulleting both pop and r&b.

The Jefferson Starship's "Earth" (Grunt) is Chartmaker of the Week at #36 bullet. With a major radio campaign heralding its release (it was also Flashmaker of the Week) it has continued to be one of the most played FM records in the country and sales have been quick to follow. The single, "Count On Me," was last week's Chartmaker.

The only other newcomers to

the top 100 are Robert Palmer's "Double Fun" (Island) at #83 bullet and Roy Ayers' "Let's Do It" (Polydor) at #97 bullet.

Still scoring impressive sales are Journey (Columbia) at #39 bullet and Little Feat (Warner Bros.) at #46 bullet. With the band currently on tour in support of its lp, Journey has been picking up good sales but has yet to break through racks. Little Feat placed second in the top retail sales column as it continues its chart ascent. Also demonstrating sales clout in the rock category are Warren Zevon (Asylum) at #61 bullet, Van Halen (Warner Bros.) at #72 bullet, the Tubes (A&M) at #74 bullet, Head East (A&M) at #75 bullet, Crack the Sky (Lifesong) at #84 bullet and Be Bop Deluxe (Harvest) at #89 bullet.

The list of bulleting r&b crossover records is almost as long outside of the top 20, headed by Rufus/Chaka Khan (ABC) at #26, Maze Featuring Frankie Beverly (Capitol) at #27, Bootsy's Rubber Band (Warner Bros.) at #31, Stargard (MCA) at #50, and Raydio (Arista) at #57.

Joel Single Gold

■ NEW YORK — Columbia recording artist Billy Joel's single, "Just The Way You Are," has been certified gold by the RIAA.

(Continued from page 3)

single "Night Fever" at #2. The Bee Gees' penned and produced singles by Samantha Sang (Private Stock) and Andy Gibb (RSO) are listed at #3 and #4 respectively, giving the Gibb Brothers a clean sweep of the top of the chart.

Other moves in the Top 10 were Barry Manilow (Arista), continuing to add stations for a jump into the top of the chart at #7 bullet; Natalie Cole (Capitol), moving nationally for #8 bullet and still #2 r&b; Raydio (Arista), also on the top of the R&B Singles Chart, at #9 bullet, and Eric Clapton (RSO), with a bulleting top 10 album, at #10 bullet. Clapton also came on the RW Country Singles Chart at #84 bullet.

Also in the Top 10 are Dan Hill (20th Cent.) at #5 and Queen (Elektra), holding at #6.

Continuing to pick up adds and good station jumps were Kansas (Kirshner), working on a top 10 album, at #19 bullet; Bob Welch (Capitol) and Stargard (MCA), both moving steadily, at #22 bullet and #23 bullet; England Dan & John Ford Coley (Big Tree), taking one of the biggest moves on the chart, at #25 bullet; Lou Rawls (Phila. Intl.) at #26 bullet; David Gates (Elektra) at #27 bullet; Jackson Browne (Asylum) at #28 bullet

and Parliament (Casablanca), still #1 r&b, at #30 bullet.

Also moving well on the chart this week were: Yvonne Elliman (RSO), making big moves at all station levels, for #33 bullet; Andrew Gold (Asylum) at #36 bullet and ELO (Jet) at #37 bullet, both continuing to pick up airplay; Roberta Flack with Donny Hathaway (Atlantic), #5 bullet r&b and looking like a major crossover, at #38 bullet; Gene Cotton (Ariola), still big in the south and starting to spread, at #39 bullet; Chuck Mangione (A&M), still picking up south and midwest adds, at #42 bullet; Enchantment (Roadshow) and KC & The Sunshine Band (TK), both re-gaining bullets this week at #43 and #44; Gordon Lightfoot (WB), also listing on the Country Singles Chart, at #49 bullet, and Styx (A&M), a midwest staple starting to gain acceptance in the south and southwest, at #50 bullet.

Earth, Wind & Fire (Col), at #27 bullet r&b, moved here to #51 bullet, and The Trammps' (Atlantic) moved up 10 points to #54 bullet. Jefferson Starship (Grunt), last week's Chartmaker and this week's Chartmaker lp, took the biggest move on the chart with immediate station adds, up 17 points to #55 bullet. Sixteen point moves were registered by Atlanta Rhythm Section (Polydor), with this week's Flashmaker album, at #60 bullet, and Rubicon (20th), starting to move out of the secondaries with major airplay, at #65 bullet. The Michael Zager Band (Private Stock), a big record in the Miami area, moved to #62 bullet, while George Benson (WB), a big r&b record and a major add to WRKO Boston, came in at #63 bullet. Player (RSO) is listed at #72 bullet.

New Entries

New on the chart this week are: Chartmaker Dolly Parton (RCA) at #82 bullet; Johnny Mathis and Deniece Williams (Col), listed at #17 bullet r&b, at #84 bullet; Billy Joel's follow-up single (Col) at #85 bullet; Eruption (Ariola), #67 bullet r&b, on here at #88 bullet; Jimmy "Bo" Horne (TK) #93; Meatloaf (Epic/Cleve. Intl.) at #96; Aerosmith (Col), #97; Wild Cherry (Epic/Sweet City) at #98, and Bunny Sigler (Gold Mind), listing #19 bullet r&b, on here at #99.

REGIONAL BREAKOUTS

Singles

East:

ELO (Jet)
Roberta Flack (with Donny Hathaway) (Atlantic)

South:

Gene Cotton (Capitol)
Trammps (Atlantic)
Atlanta Rhythm Section (Polydor)

Midwest:

England Dan & John Ford Coley (Big Tree)
Roberta Flack (with Donny Hathaway) (Atlantic)
Andrew Gold (Asylum)
Eddie Money (Columbia)
George Benson (Warner Bros.)

West:

David Gates (Elektra)
Yvonne Elliman (RSO)
Eddie Money (Columbia)

Albums

East:

Jefferson Starship (Grunt)
Robert Palmer (Island)
Roy Ayers (Polydor)
Stanley Turrentine (Fantasy)
Outlaws (Arista)
Fotomaker (Atlantic)

South:

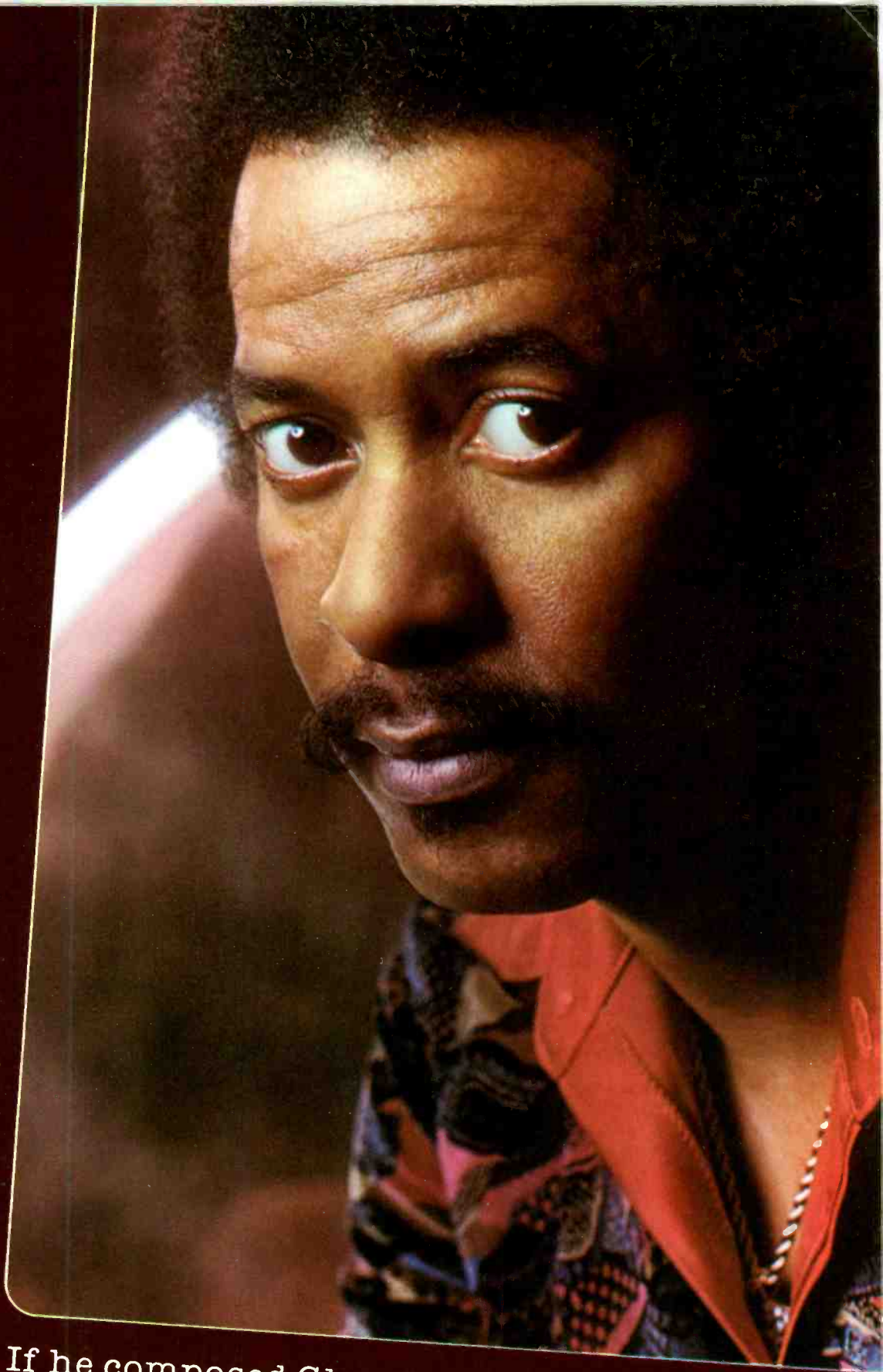
Jefferson Starship (Grunt)
Robert Palmer (Island)
Stanley Turrentine (Fantasy)
Outlaws (Arista)

Midwest:

Jefferson Starship (Grunt)
Robert Palmer (Island)
Stanley Turrentine (Fantasy)
Outlaws (Arista)
Fotomaker (Atlantic)

West:

Jefferson Starship (Grunt)
Robert Palmer (Island)
Outlaws (Arista)
Fotomaker (Atlantic)



Wait a minute.

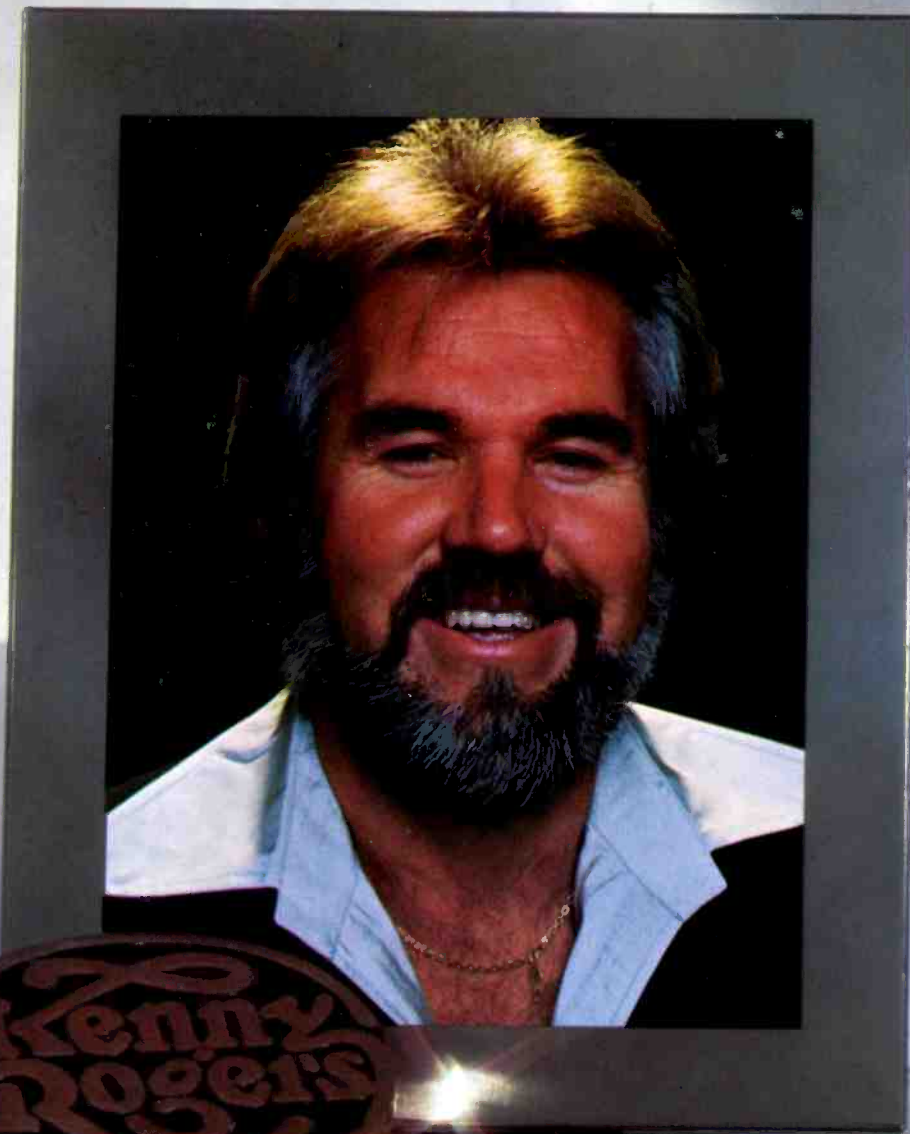
If he composed Glen Campbell's "Southern Nights," produced Labelle's "Lady Marmalade" and has had his songs recorded by Otis Redding, Boz Scaggs, Joe Cocker, The Band and Little Feat, how come you haven't heard Allen Toussaint himself?

Allen Toussaint himself. **MOTION**

Produced by Jerry Wexler.
With contributions from
Bonnie Raitt, Etta James,
Larry Carlton and Richard Tee.

On Warner Bros.  records & tapes. BSK 3142

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REAKING ARTISTS.
GERS, GRAMMY AWARD WINNERS.
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Capricorn Hosts First Major Convention

■ **MACON, GA.**—Capricorn Records recently held its first major convention at Capricorn Sound Studios in the label's home base of Macon, Georgia. The meetings were attended by 35 of the label's executives, sales, promotion, advertising, publicity, production and special services staffs.

A wide range of topics and ideas were discussed during the three days of meetings, which were chaired by Phil Walden, president; Frank Fenter, executive vice president; Don Schmitzerle, vice president and general manager; and Phil Rush, vice president of promotion.

In his welcoming speech, Phil Walden emphasized that Capricorn is a label that is still in the growing process. "We have come a long way since 1969," Walden continued, "and we've still got a long way to go. The only goal we have set for ourselves is to continue to make excellent phonograph records."

Executive vice president Frank Fenter told the attendees that the days of breaking a record in 90 days are over. As witnessed by Stillwater's "Mind Bender," Fenter said, "This record took five months to break, and it's still happening in several major markets. If the product is there,

Paynter Joins ABC

■ **LOS ANGELES** — Barry Grieff, vice president of marketing and creative services, ABC Records, has announced the appointment of Judy Paynter to the position of national director of publicity and artist relations, ABC.



Judy Paynter

In her position, Paynter will be responsible for both overseeing ABC's Los Angeles, New York and Nashville publicity operations and coordinating programs aimed at career development and maximizing artist visibility.

Paynter comes to ABC from Columbia Records, where she was national director of publicity. She worked for Columbia for six years. Paynter has also worked in a publicity capacity for A&M, Atlantic and Elektra/Asylum Records.

Paynter will report directly to Grieff.

we'll be there." Fenter also stated, "We are no longer in the custom label category. We can provide a full line of services for our artists, from sales to advertising to promotion to publicity. We can take care of our artists' needs through all aspects of this business, and it shows with our current success, Sea Level."

Another highlight of the second day's activities was a question and answer seminar with Lee Michaels of the Burkhardt-Abrams Consulting Firm. A discussion followed with such topics as the nature of the relationship between record companies and radio stations, and just exactly what criteria are needed for a record to be added to a particular play list.

The Capricorn meetings were also utilized to preview forthcoming album releases. Those records that are prepared for release and previewed at the meetings were: Bonnie Bramlett's "Memories," her third album for the label; Eddie Hinton's debut, "Very Extremely Dangerous;" the second Dixie Dregs album titled "What If;" and a new band just signed to the label, the Cooper Brothers. Other albums being readied for spring release include the seventh album by the Marshall Tucker Band, the second Capricorn release by Black Oak, the second release by Stillwater, as well as "The South's Greatest Hits, Vol. II."

Additional topics covered at the meetings included sales and advertising campaigns, as well as a forum regarding promotional ideas and campaigns for all Capricorn artists.

The meetings were concluded with an informal dinner party, hosted by Phil and Peggy Walden in their Macon home.

Portrait Signs Ringo



Larry Harris, vice president and general manager of Portrait Records has announced the signing of Ringo Starr to the Portrait label. Starr is currently preparing his debut lp for the label entitled "Bad Boy." Pictured toasting the event are from left: Hillary Gizzard, manager; Harris; Starr; Lorne Saifer, vice president A&R; and attorney Bruce Grakal.

Casablanca Forms New Marketing Dept.

■ **LOS ANGELES**—Larry Harris, senior vice president and managing director of Casablanca Record & FilmWorks has announced the creation of a marketing department and the appointment of its major executives. Joining Casablanca as national marketing director is Robert Gold, and as national marketing coordinator, Jaye Howard.

As national marketing director, Robert Gold's responsibilities will include the creation and implementation of marketing campaigns and the coordination of Casablanca's efforts with those of the Polygram distribution team. Gold comes to the label from Warner/Elektra/Atlantic Corp.

RCA Names Burkheimer Prod. Mgmt.-Tours VP

■ **NEW YORK**—The appointment of Don Burkheimer as division vice president product management and artist tours, has been announced by Robert D. Summer, division vice president, RCA Records—U.S.A. in his capacity as acting division vice president, merchandising, to which position Burkheimer's activity will report.



Don Burkheimer

Reporting to Burkheimer in this new position will be Roy Battocchio, manager, artists relations; Bob Beranato, manager, artists & tour coordination, and Pat Kelle-

(Continued on page 24)



Robert Gold

ration's headquarters in Burbank, where for the past five years he has served as national manager of marketing services. Gold previously held the post of assistant director of advertising for Warner Bros. Studios in Burbank.

Joining Gold in the new department is Jaye Howard, who, as national marketing coordinator, will work closely with Gold and will oversee all r&b marketing campaigns nationwide. Howard has been with Casablanca for the past two years as regional marketing manager for the south and southeast, headquartered in Atlanta. Both Gold and Howard will operate out of Casablanca's Los Angeles offices, and will report directly to Dick Sherman, vice president of marketing and sales.

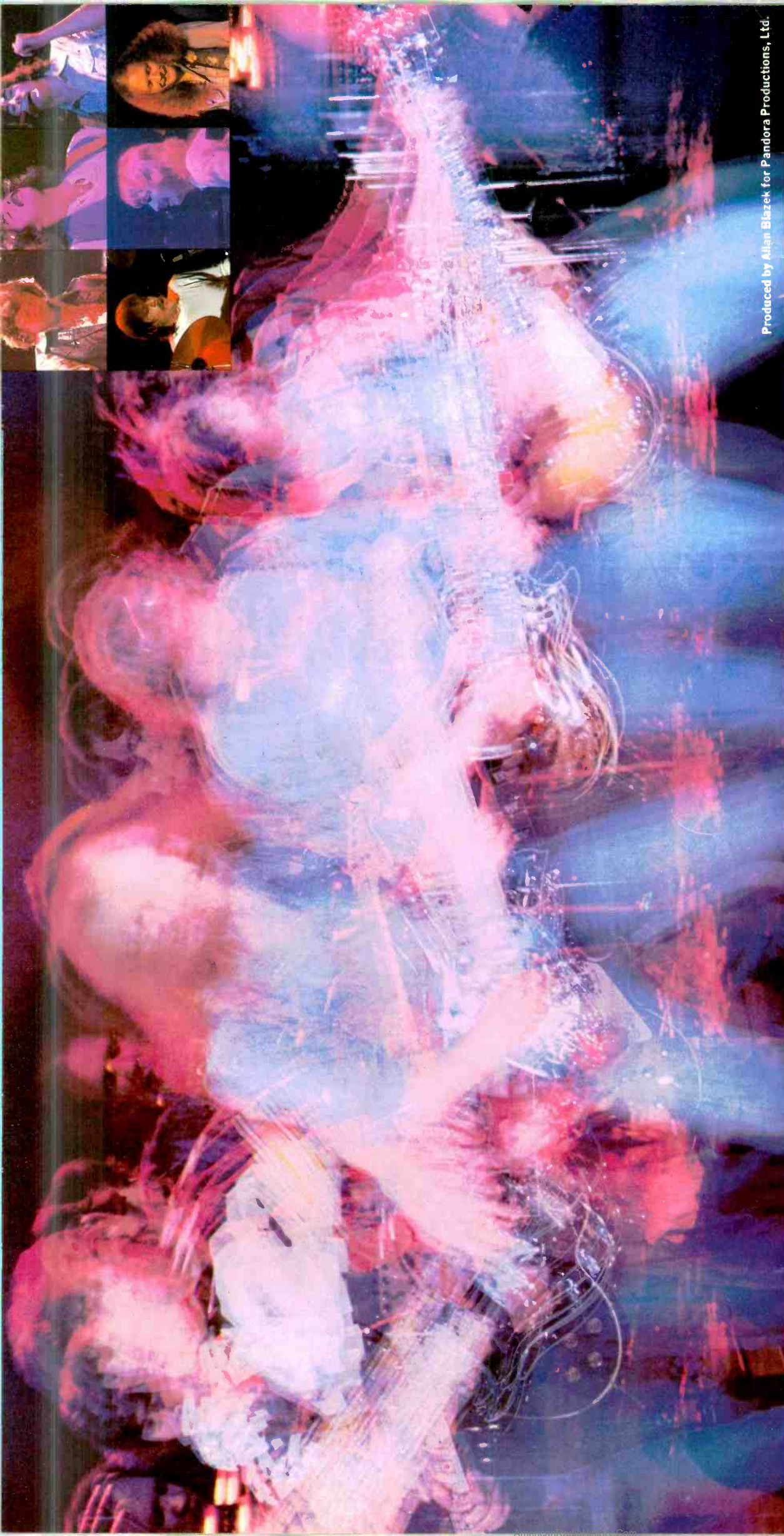
UA Names Mollica Natl. Promotion Dir.

■ **LOS ANGELES** — Stan Monteiro, United Artists Records vice president of promotion and artist development, has announced the appointment of Peter Mollica to the position of director of national promotion. In his new position Mollica will be responsible for all pop record promotion. Mollica will direct United Artists' entire field promotion staff and work as a liaison with all trade publications and tip sheets.



Peter Mollica

Mollica began his career with ABC Records in 1972 as a sales representative responsible for all accounts. Following his stint with ABC he joined MCA Records in 1973 as their New York promotion manager. In 1974, A&M Records enlisted Mollica as their New York promotion manager and was promoted in 1976 to assistant national promotion director.



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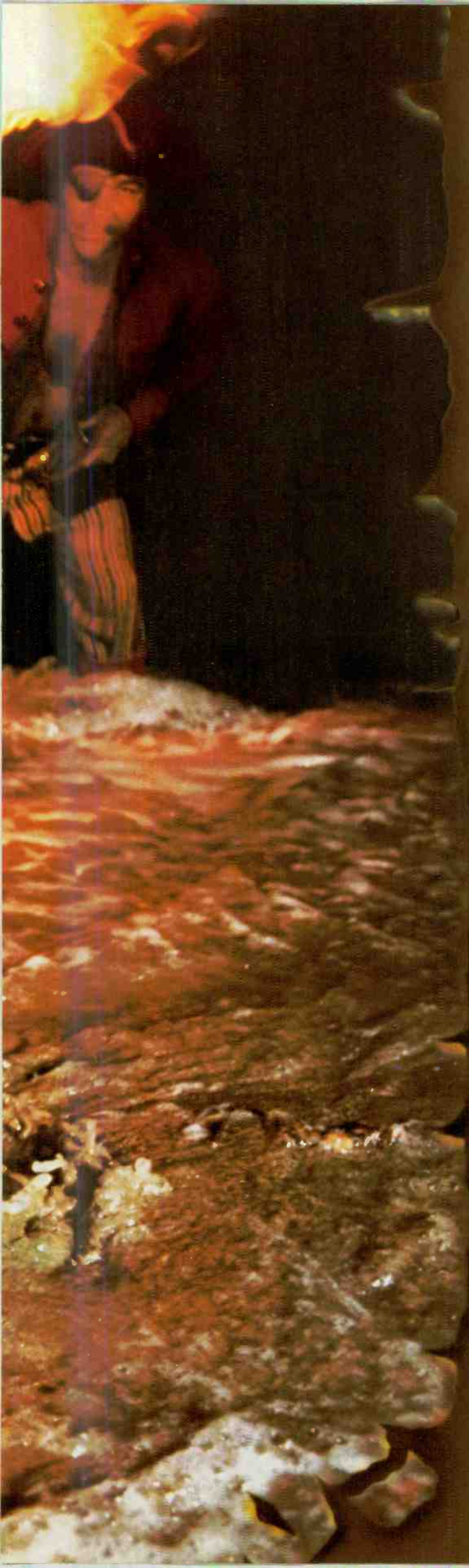
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RECORDS

FRONT LINE

Directed by: IRV AZOFF

Foreigner Tour Plans Are Outlined; Global Visit Called Unprecedented

By BARRY TAYLOR

NEW YORK—In what is being termed "an unprecedented undertaking for a new group still in its first year of touring life," Foreigner will embark on a two month worldwide headlining tour beginning next week that will take them to Japan, Hong Kong, Australia, Greece, Holland, Germany and England (see RW, 3/4). Five months of additional roadwork in the U.S. beginning with the group's first New York date are scheduled to follow.

Phil Carson, vice president, international operations, Atlantic, and Bud Prager, the group's manager, spoke exclusively to RW last week concerning this "major investment on the part of the record company and the group's management" to break Foreigner in world markets where their success has not been on the level it has attained in the U.S., where the group's debut album has topped triple platinum status. Carson, who was in New York prior to returning to his London office, just completed three weeks of advance promotion for Foreigner in countries on the group's itinerary.

The entire tour, which will begin on March 30 in Shizuoka, Japan, will be filmed by Derek and Kate Burbridge, who have previously worked with ELP, Van Morrison and Bad Company. The tour culminates on April 27 at the Rainbow in London where a four man camera crew will film the date and a 24 track mobile machine will record it for possible screening on American television as well as Britain's Old Grey Whistle Test. A travelogue and film of concert highlights will be made available to WEA branches around the world as early as three weeks after the London date.

Television appearances, in-store promotions and award ceremonies will take place on every stop of Foreigner's global jaunt. These include appearances on

Fuhrman Exits Lifesong; Forms Marketing Co.

NEW YORK — Mel Fuhrman has resigned his position as vice president of marketing at Lifesong Records to form Silver Fox Marketing.

Prior to his tenure at Lifesong, Fuhrman held executive positions at A&M Records for eight years and Liberty/Blue Note for nine years.

Fuhrman will headquarter out of his New York office and cover the major eastern cities functioning as an independent regional sales merchandiser.

Germany's Rock and Pop and Australia's Countdown and an award presentation for Best New Group Of 1977 on Hong Kong's Music Industry Award Show. In the U.K., Atlantic will release a 12" single ep containing "Feels Like the First Time," "Cold As Ice" and "Long Long Way From Home" for the price of a regular single. Each international Atlantic operation will inaugurate its own merchandising campaign heralding the group's arrival.

Prager claims that the group's investment of time and energy on this tour will not be financially rewarded. Rather, he is looking to establish an international profile for Foreigner. "We're looking to emulate the success of international bands such as The Who, the Rolling Stones and Led Zeppelin," he said. "If you remain in America which is, after all, the world's most lucrative market, you could never be in that league. If you are going to be really successful, you have to have an international image and be concerned with your international prestige. It doesn't matter how successful you may be in America."

According to Carson, the plans to break Foreigner on a worldwide basis originated last July in Montreux where at an international meeting of label managers he and Nesuhi Ertegun, and Jerry Greenberg first discussed the possibility of such a tour and Atlantic's investment in it. Carson could not divulge the labels financial commitment to Foreigner's tour but suggested its magnitude by saying he "could not imagine any record company has ever invested as much money in an artist on an international basis."

Prager emphasized the importance of the timing of the tour, coming as it does in the

(Continued on page 65)

Epic Signs Melba Moore



Ron Alexenburg, senior vice president and general manager, Epic/Portrait/Associated Labels, has announced that singer Melba Moore has signed with the Epic label. Pictured from left: Alexenburg; Moore; Lennie Petze, VP, a&r, Epic; and Jim Tyrrell, VP, marketing, E/P/A, opening night of the show.

Gold for Starship



The release of the new Jefferson Starship album, "Earth," on the RCA-distributed Grunt label was celebrated with a gala party in the Victorian mansion on San Francisco's Fulton Street housing the offices of Grunt Records. Among the 300 guests in attendance was Robert Summer, division vice president, RCA Records—who flew in from New York to present the group with a gold album for RIAA-certified sales topping 500,000 units. Seen above, from left: Ray Anderson, RCA Records division vice president, promotion; Starship members David Freiberg and John Barbata; Robert Summer, division vice president, RCA Records—U.S.A.; Starship manager Bill Thompson; and group members Marty Balin, Paul Kaniner and Craig Chaquico. Grace Slick was vacationing at the time.

Arista Pacts with Lewerke, Image Factory

NEW YORK — Under a new agreement announced by Rick Dobbis, Arista's vice president of artist development, Ria Lewerke of the Image Factory will be supplying creative services to Arista Records and be responsible for the design and art direction of Arista product on the west coast.

Ms. Lewerke, who recently became the head of her own graphics department in association with the Image Factory, RIA Images, will be Arista's west coast art director, working in cooperation with Donna Davenport, the label's creative director. Support materials for marketing and merchandising will be generated by RIA Images as well, with campaigns coordinated with Arista release schedules and planned along with Michael Lippman, vice president of west coast operations for Arista.

For two and a half years, Ms. Lewerke headed the graphics department at United Artists Records, creating logos and designs used by such artists as ELO, Donald Byrd, Paul Anka, Crystal Gayle, Kenny Rogers and Shirley Bassey.

MAA Convention Planned for May

NEW YORK — More than 500 operators, distributors, manufacturers, jobbers and record company executives will be coming to Stevensville County Club in Swan Lake, New York for the Music and Amusement Association of New York Annual Convention & Trade Show. First established in 1938, the MAA meeting now takes in participants from more than seven states, including New York, New Jersey, Pennsylvania, Connecticut, New Hampshire, Vermont, Massachusetts, Rhode Island and Maine.

This year's convention will be held May 19-21. More than 50 exhibitors and product demonstrators are expected to operate booths at the trade show, now in its third year.

Seminar

A special seminar will be held regarding the new jukebox copyright royalty fees. A convention magazine is being put together now.

TK Pacts with Cleve. Entertainment

MIAMI — Henry Stone, president of TK Productions, has announced the signing of a pact between TK and Steve Popovich, president of The Cleveland Entertainment Company.

The first single to be released under the TK/Cleveland agreement is "It's A Heartache," recorded by Ronnie Spector on TK's Alston label. The record is produced by Kyle Lehning and Steve Popovich for The Cleveland Entertainment Company.

Also scheduled for release on TK's Alston label is the single "Baila" by The Cosa Rica Band. The record is produced by Jesus Alvarez.

Capitol Promotes Two In PR & Artist Relations

■ NEW YORK—Maureen O'Connor has been appointed manager, east coast press & artist relations, Capitol Records, Inc., and Annette Monaco has been appointed east coast press coordinator, CRI, announced Bruce E. Garfield, director, press & artist relations, CRI.



Maureen O'Connor

O'Connor joined Capitol Records in September, 1973 as a departmental secretary, and most recently was east coast press coordinator. In her new position, O'Connor is responsible for all press and artist relations activities east of the Mississippi River.

Monaco joined Capitol Records in January, 1977 as a departmental secretary, and she assumes the east coast press coordinator post left open by O'Connor's promotion. In her new position, Monaco is responsible for all press and artist activities related to artists on tour, including coordination of touring activities with Capitol's field personnel.

Both O'Connor and Monaco continue to work with Doreen D'Agostino, Capitol's east coast press & artist relations coordinator. D'Agostino works with New York press representatives, specializes in black press outlets, and works with east coast-based hooking agents.

Aerosmith Sets Tour of Small Halls

■ NEW YORK—Aerosmith, who have played before more than five million people worldwide since their inception seven years ago, normally playing in ballparks and arenas, will initiate a national tour this week which will place them in small venues.

The reason for this change of pace for Aerosmith, according to group manager David Krebs of Leber-Krebs, is to help pay back many of the group's original fans who first supported their early concerts and records. Hence, the first four tour dates are in cities like Albany (N.Y.), Syracuse (N.Y.), Providence (R.I.) and Waterbury (Conn.).

To make ticket availability fair to everyone, the group and Leber-Krebs have set up a lottery arrangement in each of the aforementioned cities.

The Mom & Pop Stores:

Schlegel's Operation Continues To Roll

By MIKE FALCON

■ LOS ANGELES—Despite some initial pessimism from outside observers, the operations of Only Rock And Roll have been conducted smoothly over the past five months. For Steve Schlegel, business is good and there have been no noticeable setbacks. As part of *Record World's* effort in keeping abreast of the small "mom and pop" stores we profiled the retail outlet in our November 12, 1977 issue and promised we would periodically update the progress of the account.

Price Hikes

While there have been a few price hikes by manufacturers and retail activity at nearby competitors continues (with one exception) at approximately the same level as when the doors opened last October 26, the price change has not yet affected Only Rock And Roll.

"Actually, things are going along pretty much as I thought they would," offered the owner, "and my price schedules haven't changed, and I haven't seen any change in the competition either." Schlegel noted that one small retailer had opened in the past five months in his area, but that the account was reportedly for sale.

Casablanca Ups Three Key Execs

(Continued from page 3)

Harris will be responsible for the daily management of the company, as well as coordinating a&r activities and overseeing the label's relationship with the company's distribution arm, Phonodisc. Harris will also serve as the liaison with Casablanca's distributed label's Millennium and Parachute.

Senior vice president Cecil Holmes, also one of the original founders and partners of the label and an associate of Bogart for the past 12 years, will take on responsibilities as special assistant to the president in addition

Schlegel's original concept was to appeal to the 16 to 25-year-old demographic, especially students from nearby high school and college campuses. This appeal remains the same, and the owner states that his customers still come from that demographic. "My customers seem to be loyal, which is what I had anticipated," said Schlegel, "but I would like to broaden my appeal somewhat."

Size

The retailer had stated, in the original interview, that "size . . . doesn't matter as much as the selection and the atmosphere," and he has found that, for his operation, this remains true. "I don't think the size of my store has worked against me," said Schlegel, "although sometimes I feel it's a little too small." The 1000 square foot location is now packed more tightly than before, but the owner has given up on the listening room concept, which he had planned to institute, because of space limitations.

But a growing number of releases by the 166 artists Schlegel originally carried has made things more "tight." "I haven't deleted anything because of space," said Schlegel, "but sometimes I would like to order a little more. I'm adding most of

to his senior vice president duties. Holmes, who is also president of Casablanca's custom label, Chocolate City Records, will work closely with Bogart on numerous special projects in the record division.

Promotion vice president Bruce Bird, who has been associated with Casablanca since 1973, has been named executive vice president. Bird will continue to direct the promotion department he has created for the label, will oversee all nationwide promotion, and will work directly with Harris in the daily operation of the company.



From left: Larry Harris, Bruce Bird, Cecil Holmes

the new releases, and then watching their progress very closely."

There was initial speculation that nearby competitors, particularly chain operations, would slash prices in order to drive the new store out of business, but this has not materialized. "I'm not sure they even know I'm here," admitted the owner, "but it seems that prices in their locations and mine have remained real steady."

Problems

The two problems that the new owner had anticipated as being the most serious last October were getting the store known in the community and replenishing product.

"It's still basically a word-of-mouth operation," said Schlegel, "where my customers are turned on by the personal service, informal atmosphere and their friends. Ad bucks seem extremely

(Continued on page 24)

MCA Promotes Boyers

■ LOS ANGELES — Sara Jane Boyers has been promoted to head the law department of MCA Records, Inc. announced David Jackson, vice president of business affairs for the label.

Vincent Perrone Named Screen Gems Vice Pres.

■ LOS ANGELES — Vincent L. Perrone has been appointed vice president and general counsel, Screen Gems-EMI Music Inc., according to Barry Kimmelman, executive vice president, Screen Gems-EMI Music. In his new post, Perrone is responsible for all legal affairs pertaining to Screen Gems-EMI Music and its various foreign and domestic publishing affiliates. He will be based at the firm's Hollywood office and will report to Lester Sill, president, Screen Gems-EMI Music.



Vincent L. Perrone

Prior to joining Screen Gems-EMI Music, Perrone was the New York-based assistant general counsel for the United Artists music group publishing companies.

SANTANA—Columbia 3-10677
I'LL BE WAITING (prod. by Devadip Carlos Santana & Tom Coster) (writer: Santana) (Light, BMI) (3:11)

Santana has a fine chance for an r&b and pop success with this flowing, self-produced r&b oriented ballad—the vocal has an appropriate soul edge to go with Santana's guitar.

HERB ALPERT/HUGH MASEKELA—
 Horizon 115 (A&M)

SKOKIAAN (prod. by Alpert-Levine-Semenya) (writer: PD) (3:25)

This familiar instrumental is given a new coat of paint by Alpert's trumpet and Masekela's percussion work—it has r&b, pop and a/c possibilities.

GALLAGHER & LYLE—A&M 2017

HEARTBREAKER (prod. by Bill Schnee) (writers: Gallagher-Lyle) (Irving, BMI) (3:40)

Like most of Gallagher & Lyle's songs, this single tells a story that audiences should understand, and does so with a harmonizing style that should hit.

KEITH BARBOUR—Private Stock 185

EVERYTHING (prod. by Val Garay) (writer: Carmen) (CAM-USA, BMI) (3:52)

Barbour does well with this Eric Carmen ballad about stars and stardom—it starts quietly with voice and piano, and builds to a stirring finish which should take it up the charts.

WEE GEE—June 533

YOU'VE BEEN A PART OF ME (prod. by Vernon Bullock) (writers: Bullock-Fordham-Love) (Lenise, BMI) (3:40)

William "Wee Gee" Howard is a former lead singer with the Dramatics—he captures that Detroit ballad sound on this full-sounding, emotional single.

THE EMOTIONS—Stax 3200 (Fantasy)

BABY, I'M THROUGH (prod. by Joe Hutchinson) (writer: Hutchinson) (Pamjokene, BMI) (3:33)

This selection from the Volt vaults shows that this girl group was making good records long before their current success. The sound is still fresh.

R. B. HUDMON—Cotillion 44232 (Atlantic)

CAUSE YOU'RE MINE NOW (prod. by Manuel Stewart-Stewart) (writer: Daley) (Unart/Sunshine Rabbit, BMI) (3:31)

This melodic r&b record has a breezy air to it—the tempo is danceable, and Hudmon's vocal should please listeners in a variety of audiences.

HELENE FRANCES—Hit Intl. 7772

WOMAN-CHILD (prod. by Helene Frances) (writer: Frances) (East/Memphis, BMI) (3:15)

Frances has a little-girl voice with some Donna Summer shadings, and on this erotic disco single the similarities between the two are even more apparent.

DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA 11239

MISTER LOVE (prod. by Stony Browder Jr.) (writers: Browder-Darnell) (Broder & Darnell, BMI) (3:31)

The blend of forties jazz and seventies disco that made Dr. Buzzard one of last year's disco hits should score again on this energetic, danceable record.

ERIC CARMEN—Arista 0319

MARATHON MAN (prod. by Eric Carmen) (writer: Carmen) (CAM-USA, BMI) (3:49)

This thumping pop-rocker was probably suggested by the movie, but Carmen takes the idea and applies it to his own life—pop radio response is likely.

TREASURE—Epic 8-50519

I WANNA LOVE YOU (prod. by Felix Cavaliere) (writer: Cavaliere) (Ki, ASCAP) (3:33)

This Felix Cavaliere-led group should have its best chance yet at a pop hit with the fine hook in this rocker—Cavaliere's voice is still an asset.

GIL SCOTT-HERON & BRIAN JACKSON—
 Arista 0317

RACETRACK IN FRANCE (prod. by Scott-Heron & Jackson) (writers: same as prod.) (Brouhaha, ASCAP) (3:10)

This single takes the form of a personal reminiscence of a European concert appearance, and its light but energetic appeal (and a good piano solo) put it across.

TOM JONES—Epic 8-50506

NO ONE GAVE ME LOVE (prod. by Gordon Mills) (writers: Galdston-Thom) (Chappell, ASCAP) (3:50)

Jones conveys the emotion in this ballad without getting weepy, and his recognizable vocal stamp should make this popular with top 40 and a/c audiences.

WILLIE NELSON—Columbia 3-10704

GEORGIA ON MY MIND (prod. by Booker T. Jones) (writers: Carmichael-Gorrell) (Peer Intl., BMI) (3:55)

The Hoagy Carmichael standard sounds fine in Nelson's version, laid back and flowing, and a likely candidate for country and pop radio attention.

RUDY LOVE & THE LOVE FAMILY—
 Calla 8 3008 (CBS)

THIS SONG IS FOR YOU (prod. by Rudy Love) (writer: Matthews) (Kalish/ShakKat/Blackwood, BMI) (3:05)

This easy-moving ballad should appeal primarily to r&b audiences, but the spoken-sung lyric and light, pleasing melody could give it pop chances as well.

METROPOLIS—Salsoul 2060

I LOVE NEW YORK (prod. by Thor Baldursson) (writer: Karmen) (Elsmere, ASCAP) (3:35)

The Steve Karmen song is the subject of a major public relations push in the Big Apple, and should enjoy some regional pop-a/c airplay.

VICKI SUE ROBINSON—RCA 11227

TRUST IN ME (prod. by Warren Schatz) (writer: Schatz) (WPN, ASCAP) (3:20)

Multi-tracked vocals and an energetic percussion section trademarked on "Turn The Beat Around" make this dance number work—it has the bright, slightly frantic sound Robinson is known for.

B.T.O.—Mercury 2-54260

DOWN THE ROAD (prod. by group) (writers: group) (Overhaul/Turnup, PRO) (3:20)

The re-formed B.T.O. (sans Randy Bachman) offers a straight-ahead rocker that should please its fans—phased vocals and guitars give it an unusual flavor.

MILLIE JACKSON—Spring 179 (Polydor)

ALL THE WAY LOVER (prod. by Brad Shapiro & Millie Jackson) (writer: Latimore) (Sherlyn, BMI) (3:50)

Jackson's expressive voice is at its best on this slow, bluesy song, an edit of an lp track. Her r&b appeal continues to grow, and a crossover seems likely.

MICKEY THOMAS—RCA 11244

SKATE OUT (prod. by Milton Okun) (writers: Sarstedt-Snow) (Cherry Wood, ASCAP) (2:03)

Thomas, the Elvin Bishop Group's lead singer, sings in the high end of his range throughout this frantic movie theme to tie-in with the skateboard craze throughout the country.

KONGAS—Polydor 14461

GIMME SOME LOVING (prod. by Cerrone) (writers: Winwood-Winwood-Davis) (Island, BMI) (3:39)

This remake of the '66 Spencer Davis Group hit is full of bass and driving percussion with the Cerrone stamp—it sounds like a disco-r&b natural.

LONNIE JORDAN—MCA 40882

JUNKIE TO MY MUSIC (prod. by Lonnie Jordan) (writers: Jordan-Buckner-Pratt) (Far Out/River Jordan, ASCAP) (3:38)

Only the vocals set this single distinctly apart from the War sound—percussion dominates, and Jordan should see this enjoyable rhythm record on the charts.

CURTIS MAYFIELD—Curton 0135 (WB)

YOU ARE, YOU ARE (prod. by Curtis Mayfield) (writer: Mayfield) (Mayfield, BMI) (3:39)

Mayfield's signature falsetto is put to good use on this melodic love song—it has a positive feeling and a danceable tempo, and should see r&b and pop action.

BOILING POINT—Bullet 05 (Bang)

LET'S GET FUNKIFIED-PART I (prod. by C. Howard) (writers: Howard-Harrell-Daniels) (Web IV/Brown Sugar/Funktified, BMI) (3:35)

A hot, driving rhythm reminiscent of Stanley Clarke propels this interesting party record. The production is top-notch, the mix right for discos.

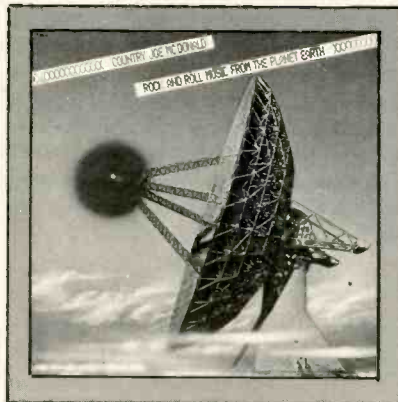
RECORD WORLD ALBUM PICKS



SOUTHERN WINDS

MARIA MULDAUR—Warner Bros.
BSK 3162 (7.98)

Two years after her last album, Muldaur is now reaching for her fullest potential as a singer/interpreter. A wider range of material (including three Leon Russell songs) give her a previously untapped dynamism.



ROCK AND ROLL MUSIC FROM THE PLANET EARTH

COUNTRY JOE McDONALD—Fantasy
F 9544 (7.98)

McDonald's finest rock album as a solo artist takes issue with songs like "Bring Back the Sixties Man," "Space Patrol," "U.F.O." and "Coyote." Production by Trevor Lawrence holds it together.



JOURNEY TO THE LIGHT

BRAINSTORM—Tabu JZ 35327 (CBS)
(7.98)

The group's last album introduced its brand of big band r&b to the discos in addition to making inroads into pop markets. Now with a new label affiliation, the group is looking to expand its audience with a well played, rhythmic set.



ELLEN McILWAINE

UA LA 851 (7.98)

McIlwaine, who has not been heard from in some time, returns with a streamlined sound through her association with Zembu Productions. The choice of material is excellent and gives the songstress freedom to show what she really can do.

STREET HASSLE

LOU REED



Arista AB 4169
(7.98)

One of Reed's more adventurous recordings finds him singing against European synthesizers, a wall of sound,

and even against one of his old records. Reed once again emerges as a street-wise poet with excellent lyrics, some perhaps may not be suitable for airplay.

NIGEL OLSSON



Columbia JC 35048
(7.98)

Olsson continues to release some exceptional pop solo records, giving him additional credibility as a singer and

songwriter instead of just a former member of Elton John's band. An appealing, melodic tone distinguishes songs like "Rainy Day" and "You Know I'll Always Love You."

ACTING UP

MARLENA SHAW



Columbia JC 35073
(7.98)

The songstress is heard in a predominantly up-tempo set produced and arranged by Bert deCoteaux. Included is "Don't Ask To Stay Until Tomorrow" from "Mr. Goodbar" as well as some excellent r&b/pop slanted material including "More" and "Rhythm Of Love."

CLOSER TO YOU

R.B. HUDMAN



Cotillion SD 5204
(A1.) (7.98)

A singer whose style is rooted in the Memphis Stax sound of the '60s, Hudman sounded impressive with

his first singles, "How Can I Be A Witness" and "Groovin' On My Baby's Love" (included here). His first lp gives him the chance to stretch out with some more varied material like Seals and Crofts' "Get Closer."

MEL BROOKS' GREATEST HITS



Asylum SE-501
(7.98)

Brooks together with John Morris (who scored his films) have combined for some memorable songs through the years as this lp attests. Tunes like "High Anxiety," "Springtime For Hitler" and "Blazing Saddles" could easily stand on their own today.

CLOSE ENCOUNTERS

GENE PAGE



Arista AB 4174
(7.98)

Page's disco version of "Close Encounters" has been one of the more successful cover versions of that song. His signature, the sweeping strings that he so skillfully arranges gives this album a polish that should take it to both r&b and pop audiences.

HER GREATEST HITS

CAROLE KING



Ode JE 34967 (CBS)
(7.98)

An attractive package of a dozen songs comprises King's first greatest hits collection. Selections reach all

the way back to her "Tapestry" set for "It's Too Late" among others with some of her latter tunes, "Jazzman" and "Only Love Is Real" highlighting.

A DANCE FANTASY

MONTANA



Atlantic SD 19168
(7.98)

Vincent Montana Jr., producer, arranger, conductor of numerous Philadelphia r&b sessions, is behind the

wheel and takes the familiar "Close Encounters" theme down new avenues. His imaginative approach is well executed with help from some talented Philly session players.

ROOT BOY SLIM & THE SEX

CHANGE BAND WITH THE

ROOTETTES

WB BSK 3160 (7.98)

A memorable debut album of bluesy material underpinned with lyrics of inspired lunacy. Steely Dan producer Gary Katz worked with the group and makes songs like "Mood Ring," and "My Wig Fell Off" both entertaining and musical.

UNLEASHED

HOUNDS



Columbia JC 35085
(7.98)

Despite the bondage/new wave cover, this quintet hailing from the mid-west plays a basic brand of

hard rock that recalls middle period Mott. Anglo rock influences color songs like "Bite the Dog" and "Drugland Weekend."

YOU LIGHT UP MY LIFE

JOHNNY MATHIS



Columbia JC 35259
(7.98)

The Mathis formula sounds as redoubtable as ever with his smooth interpretations of chart hits like the title

song, "Emotion" and "How Deep Is Your Love." For variety there's "If You Believe" from "The Wiz" and his current duet single with Deniece Williams.

LOVE ISLAND

DEODATO



Warner Bros. BSK
3132 (7.98)

Deodato's first album for the label (produced by Tommy Li-Puma) marks some further explorations of his

unique style encompassing jazz, r&b, disco and rock forms. The Brazilian keyboardist has surrounded himself with some first class musicians which should help him expand an already sizeable and growing audience.

ARS 'Champagne' Reception



More than 600 people attended the recent preview of the Atlanta Rhythm Section's new album on Polydor, "Champagne Jam." The reception, held at Atlanta's Studio One, was covered by local television stations and attended by local radio, press and retail representatives as well as area celebrities. Pictured here are: front row, from left: ARS manager Buddy Buie and Arnie Geller of the Buie/Geller Organization; back row, from left: Dean Daughtry, Barry Bailey and J. R. Cobb, all of ARS; Harry Anger, vice president/marketing of Polydor; Robert Nix of ARS; Jerry Jaffe, national album promotion director; Phil Stanley, Nashville promotion manager; Paul Goddard of ARS; Bill Kennedy, Atlanta promotion manager, and Ronnie Hammond of the group.

N.Y. NARAS Chapter Plans Punk Panel

■ NEW YORK—The whole punk rock phenomenon—how much of it is punk and how much is rock—will be explored in depth by a panel involved and interested in the subject at the next membership meeting of the New York chapter of the Recording Academy (NARAS) starting at 6:00 p.m. on Wednesday, March 15, at Story-towne, 41 East 58th Street.

Participating in this appraisal of the music world's latest art form will be Stiv Bators, lead singer of the Dead Boys; Dave Marsh of Rolling Stone Magazine; Peter Mensch of Blank Records; Vin Scelsa of station WNEW-FM, and Alan Wolmark of *Record World*, with Ken Kushnick of Sire Records as panel moderator.

Butterfly Raises LP List Prices

■ LOS ANGELES — Effective March 21, all \$6.98 list albums in the Butterfly Records catalogue will go for \$7.98, according to A.J. Cervantes, president of Butterfly.

Effective immediately, all future product as well will be listed for \$7.98.

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Cox Joins Atlantic

■ NEW YORK—Pat Cox has been appointed to the post of Atlantic Records associate director of national publicity, based at the company's New York headquarters.



Pat Cox

Cox comes to Atlantic from DIR Broadcasting Corp. where she was director of publicity for the past two years. Prior to that she was with Rogers and Cowan in New York as director of their east coast music division.

BMI Promotes Four

■ NEW YORK — Edward M. Cramer, president of Broadcast Music, Inc. (BMI), has announced the following appointments:

Stanley Catron, former executive director, writer administration, has been named assistant vice president, writer relations.

Al Feilich, former director, information, has been named assistant vice president, music information and research.

Elizabeth Granville, former executive director, publisher administration, has been named assistant vice president, publisher relations.

Patrick Fabbio, former director, writer administration, has been named executive director, performing rights administration.

All of the executive named are based in BMI's New York headquarters, 40 West 57th Street, New York, N.Y. 10019.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ ACT NATURALLY: The lure of **The Beatles**, that indescribable mystique surrounding the four of them, has hardly diminished—the very existence of a project as elaborate and utterly charming as the **Rutles** is ample evidence of that, not to mention perennial re-issues of Beatles records, "Beatlemania," and **Mark Shipper's** "new history" of the band, "Paperback Writer." And while major signings have been in the news of late, what with **Paul Simon's** move to Warners, the word "major" truly lives up to its billing when a Beatle signs a new label deal.

Last week came the announcement of **Ringo Starr's** pact with Portrait, a development that will surely underscore that label's identity as a home for a select number of quality artists. What's more, Portrait's **Larry Harris** told us, it was Ringo himself who set the wheels in motion with a February 17 call from his organization alerting Portrait to Starr's availability. Needless to say, the label was flattered; as Harris said, "I can think of no honor that could be greater than for someone of his stature, a man who changed not only music but society as well, to say, 'Portrait.' We're proud, to put it mildly."

Ringo's first Portrait album, "Bad Boy" (produced by **Vini Poncia**), is due April 17. His NBC-TV special, wrapped last week in L.A. and revolving around an up-dated version of "The Prince and The Pauper," will air April 26. Here's hoping the Portrait/Starr association will be a fruitful one.

CUBA LIBRE (AND OTHER PARTY FAVORITES): While the prospects of foreign trade with Cuba are anything but comical to the businessmen who visited there last week (see separate story in the normal news section of this ish), the label execs we spoke to did have a few informal observations.

First, there was **Joe Smith**, who reported, "I, who smoke one cigar a year, am now puffing away like a madman, just to rub it in."

Then, there was **Terry Ellis**, who answered our queries about his observations by laughing and saying, "I saw the sun, and the sea. And daiquiris. Lots of daiquiris." Although he went on to examine the serious ideological barriers that complicate any future exchanges, he was willing to comment at length on the beverage scene, reporting the daiquiris varied considerably from site to site. "The best were the ones that **Castro** served, though, very definitely," he concluded.

ROCKABILLY REDUX: There have always been rockabilly freaks, at least since the style first coalesced in the mid-'50s, but until recently it was possible to dismiss devotees of the original southern punk mystique as hopelessly outnumbered nostalgists.

Yet the general level of interest in preserving prime rockabilly catalogue has since risen well above the cult level, as archival compilations from the major labels, along with the arrival of modern stylists like **Robert Gordon**, **Dave Edmunds** and **Ray Campi**, all attest. Add to that the recent comprehensive reissue of vintage Sun sides by England's Charly Records, and the significance of a new lp on the unheard-of Solid Smoke label becomes apparent.

Co-owners **Mary Arbunich** and **Rick Tolmach** are already familiar to Bay Area vinyl freaks through The Used Record Shoppe, where they cater to rock collectors through an extensive range of rare rock titles. But in finding those oldies, the duo became stymied at requests for sides by one act they considered an under-rated candidate for the top level of the rockabilly pantheon, **Johnny Burnette and his Rock'n'roll Trio**.

Arbunich and Tolmach have since leased the original Burnette masters from MCA, and have assembled a Burnette lp, "Tear It Up," to fill a gap underscored by the collectors' willingness to pay up to \$200 for the original Trio album, and as much as \$40 for the singles. Although Johnny Burnette later achieved broader solo success at Liberty ("Dreamin'" and "You're Sixteen" among his hits) before his death in a 1964 boating accident, and brother Dorsey Burnette continues to perform and record today, students of primal rock will doubtless want to check out the Trio's original recordings of "Train Kept A-Rollin'," "Tear It Up," "Rock Therapy" and "Honey Hush."

The album is being tagged with a suggested \$5.98 list, with a colored vinyl limited edition also being offered at \$7.98. Unrepentant rockers can reach Arbunich and Tolmach in care of the label, P.O. Box 22372, San Francisco, Ca. 94122.

MISCELLANY: Nice to see that **Buzzy Feiten**, a fine guitarist who made his name with the likes of **Paul Butterfield**, **Bob Dylan** (he played on "New Morning") and the obscure but great band **Full Moon**, has returned to action after a prolonged absence. Feiten is currently rehearsing in town with **Bill Quateman** . . . **Tanya Tucker**

(Continued on page 52)

**Some people use their gifts
to help themselves.**

**Some people use their gifts
to help themselves and others.**



Almo/Irving Music, on behalf of Len Ron Hanks and Zane Grey (writers of L.T.D.'s smash "Back In Love Again," A&M Records' biggest single of 1977) wishes to express its deepest thanks to Bobby Martin for his incredible production and for further establishing a home for R&B at Almo/Irving and A&M.

We're confident that Bobby's dedication, inspiration, and creative genius will continue to attract new talent and make for a great '78.



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(keyboards)



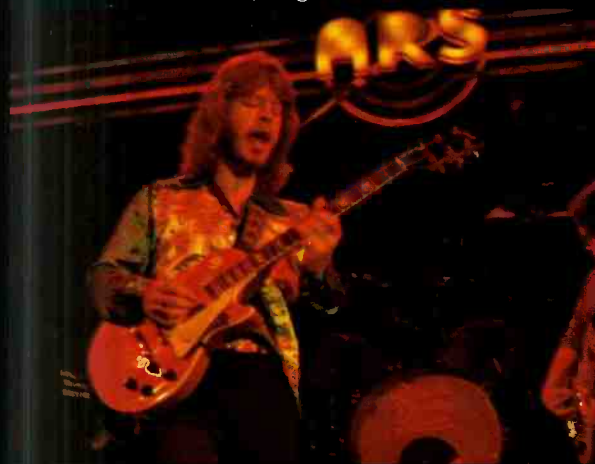
ROBERT NIX
(drums & background vocals)



PAUL GODDARD
(bass)



RONNIE HAMMOND
(lead & background vocals)



BARRY BAILEY
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J.R. COBB
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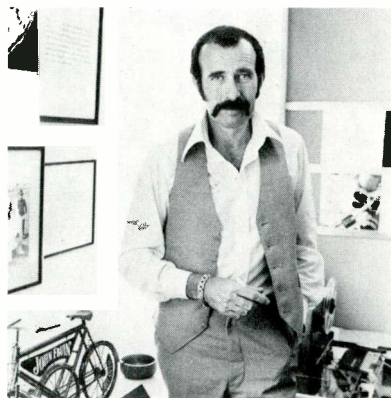
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

John Fruin: Past, Present and Future

By PHILIP PALMER

■ John Fruin is managing director of the WEA Records operation in the U.K. An executive with considerable experience in all facets of the music industry, Fruin has spent all his working life in a business which has brought him through the ranks to become one of the most respected figures in the U.K. After leaving the Army, Fruin joined EMI Records where he spent 20 years, eventually attaining the position of the director of the company, responsible for manufacturing. At the end of 1969 he moved to Polydor Records as managing director. For a tough period during the winter of 1973-74 he acted as president of MGM Records, Inc., Los Angeles, as well as managing director of Polydor Records, London. In 1974 Fruin decided to quit the Polydor managing directorship and joined SP & S Records, a wholesaler/racker and retailer, also specializing in deleted records, while at the same time launching State Records with Wayne Bickerton and Tony Waddington. At the beginning of 1977 Fruin was tempted back to a large corporation, as managing director of WEA Records U.K. Since then, Fruin has built the company into one of the most successful in the U.K., considerably increasing the company's market share. Under Fruin's direction, WEA has started a major expansion into U.K. a&r, and has become involved in several new projects, including a 50/50 partnership with the important new Radar Records company, and indie licensing deals, including Lightning Records, where there has been an immediate number one single, and the Target label, headed by Roger Greenaway, with again, immediate chart success. Fruin has also masterminded WEA's distribution build-up and was responsible for the acquisition of a pressing plant from Island Records. In the following Dialogue, Fruin recaps on his career in the record industry and talks about WEA's current success.



John Fruin

the people I had working with me, as these things always are, but it was my job to find the right people.

RW: Going back to the EMI time, during that 20 years you were in all areas except a&r. Why was that? Did it just happen?

Fruin: No I didn't make any attempt to get into a&r; nobody turned me down and said you can't move into the a&r area. I didn't make any attempt to get into it. I was very conscious that I've never worked in it. When I say a&r it doesn't mean that I ever had any ambitions to become a producer, but I'd never been involved in contract negotiations or artist negotiations or work with artists at EMI and going to Polydor. I knew that this was the area where I was totally green. As it happens, Polydor's success was nearly entirely on material which we created ourselves. I mean I marketed the catalogue properly and . . .

RW: What was the state of Polydor when you got in there?

Fruin: Fairly chaotic.

RW: Why was that—bad management?

Fruin: It had been a very, very hip and very successful company under Roland Rennie. I mean it started with nothing and developed Cream, The Bee Gees, The Who and Arthur Brown and the Atlantic catalogue, which is where I got to know the Erteguns. An enormously successful but an outgrown-itself organization, and Roland never laid any claims to be the organization manager; I mean he was essentially an a&r man.

RW: Does that mean the sales side and the distribution was up the wall?

Fruin: Well, it was not well put together.

I plan and organize to enable people

“to run their own jobs without me”

having to run them for them.

RW: And presumably they had the product but they couldn't flog it.

Fruin: Yes, but the product was running out of steam because it had reached the end of an era and I was left with artists who were peaking or Cream who had just finished. The Who had, as they did every now and again, gone into temporary retirement, so it was pretty chaotic but I put the right people together and we had a terrifically happy team. I had a lot of backing from Germany—the Germans were very good to work for—and I had a great five years as I had a great 20 years at EMI.

RW: Is this the five-year Fruin plan again?

Fruin: Yes, I never intended, whatever happened, that I was going to stay in Polydor London for more than five years, but I didn't intend to leave Polydor; I saw Polygram as my future career.

RW: In what sort of state did you leave Polydor—were you happy with the direction Polydor was taking?

Fruin: I was happy with everything in Polydor at that point. You know I'd worked in America on MGM and the company had offered me a job in America which would have been materially extremely good and I said at the time anything I could have hoped for from a corporation they offered me. I had a future either within Polydor International or within Polygram in America or anywhere else.

RW: Did you find it hard commuting backwards and forwards during these nine months when you were MGM president?

Fruin: The answer is yes, but it was my choice. My management didn't tell me that I had to do that, I did it.

RW: Did this precipitate your resignation, the strain of going from MGM back to London and then on to Hamburg?

Fruin: What happened was that I found international travelling was depressing me. I'm not particularly soft in business and I ought to be hard enough to cope with travelling, but maybe running two companies under continual jet-lag was a depressant in itself. The future appeared to be either working in America within Polygram, or within the European based international side of Polygram. America was tempting, but my children were around 14 years old at that stage and I did not want to disrupt their education and lives by moving them into the music business in the U.S.A.

(Continued on page 59)

Record World: What made you leave the relative security of Polydor, launch State and then return to a major record company as managing director of WEA Records Limited?

John Fruin: I can only say really for the same illogical reasons as I left the comparative security of EMI to go to the comparative insecurity of Polydor. I run my business life on a fairly logical pattern; I'm not a particularly creative person, I'm a business man and I tend to run things in that way. My organizations are logical, my thoughts are logical, or at least I intend them to be; I wouldn't presume to say they always are, but that is my intention.

RW: Are you a methodical man? Do you plan everything down to the last minute?

Fruin: No, but I am a planner and I am an organizer, that's why I run a business. I plan and organize to enable people to run their own jobs without me having to run them for them. The areas which I have to own up to be illogical on, are the moves I've made in my career pattern, which as it happens has worked out extremely well for me. I left EMI because I decided I'd done 20 years in one place and . . .

RW: It was fairly common knowledge at the time that you were somewhat hurt that you didn't receive the managing director's job when Ken East left.

Fruin: No, that's not true because I left a year before Ken East went back to Australia, and I felt, as much as anyone can feel in any corporation, that I was going to become managing director of EMI. That's why Ken East was so upset with me when I departed. For three years we were somewhat distant, which in some ways is not surprising, as he was based in Australia, but we reestablished an extremely close relationship which we have maintained ever since. He was very upset because I seemed to have a set career pattern in EMI Records, and suddenly decided that I did not want to continue. It wasn't a financial reason, I just decided that I didn't know if I could make my own way in the world outside the security of EMI. I did that in Polydor. I was fortunate enough to be very successful in Polydor, inevitably due to

New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ **ON THE MOVE:** As promised last week, we have come up with the details, however sketchy, regarding **Jane Olivor's** appearance at the White House. Actually it's not at the White House at all (that's **Johnny Carson's** mistake, not ours), but rather at a Congressional dinner at which the guests of honor are one Jimmy Carter and family. Ms. Olivor will also be singing for the White House press corps at that elite group's annual dinner. One date is April 19 and the other is April 29, but we're such good reporters we couldn't find out which one is which.

But we did catch up to Ms. Olivor via telephone last week at the Century Plaza Hotel in Los Angeles. Fully recovered from a close encounter last fall with a New York, N.Y. columnist who disguised himself as an **Average Joe** and stood in line at Korvettes to get her autograph, Ms. Olivor told us that her career has taken a dramatic upward swing. Last week she appeared on three talk shows—**Carson, Griffin and Nabors** (the latter will air March 30)—and the day we talked to her she was preparing for a headlining, sold-out show at the Dorothy Chandler Pavilion, which is fast gaining a reputation as the Carnegie Hall of the west. Following that it's on to the NARM convention for a March 29 concert. And immediately following that show it's back to New York to catch a 10:15 Concord flight to Paris. From the Paris airport she goes directly to the stage of the Olympia Theatre to begin a two-week run as the opening act for **Johnny Mathis**.

Of her hectic pace (indeed, of her entire career, brief though it be), Ms. Olivor sighed, "It's a long haul, but worth every minute. I wouldn't want it any other way. It all goes by so fast you don't have time to enjoy it. I don't know about other artists. It's happened so fast with me—one television show, the next television show, the next television show, another concert hall, another city. You get 10 seconds to enjoy anything."

European by nature if not by birth (she's from Brooklyn), Ms. Olivor is ecstatic about the Paris trip. "I can't wait to get over there. I was there once before in this life, last March, just to get away from everything and to see Europe for the first time. I felt I had been there before. I knew where everything was, and I never got lost. I felt so at home. I loved it."

Burgeoning success, though, has its psychological pitfalls, particularly when only two years ago you were playing to no more than 50 or 100 people at a time and no one outside of Manhattan had ever heard of you. "I'm trying not to let all of this go to my head," she laughed. "Whenever I start to take things for granted I don't work as hard. And I still have a lot of hard work ahead before I get to where I want to be. You grow. You don't go through life always being the same person. New experiences broaden your perspective, open you up to more possibilities and make you grow. And that's good, I think. Anyway, help!"

Eamon Carr and **Charles O'Connor** of **Horslips** spoke to Nut Central recently on the morning of their triumphant Bottom Line appearance, one of several radio broadcasts the group is doing on its current tour. While **Horslips** has been together for the better part of the '70s, they are still relatively unknown in this country. Their tours have been sporadic and at least half of their albums have never even been released here. It is a situation the group has been confronted with before in its native Ireland where initially there was no interest on the part of any record company to press and distribute their records. The group's only recourse was to start their own label, Oates Records, which to this day has distribution rights to their music in Ireland. When their first single went to the top five there, several record companies had second thoughts and the group went from Atco to RCA and finally to DJM where their last two albums, "Book Of Invasions" and "Aliens" have been released and greeted with enthusiastic response. "Book Of Invasions," the group's biggest album to date, was a project two years in the making. It signalled the beginning of a new phase in the evolution of the group as it downplayed some of the traditional Irish influences in favor of a more polished rock sound despite the weighty theme of the conceptual work. The group's latest album, "Aliens," is described by Carr as "lyrically and musically the next step." It is the perfect vehicle to break the band in this country with its eclectic rock melodies and harmonies shaded with Irish musical inflections.

HOWLING AT THE BOTTOM LINE: One of the more anticipated concerts at the Bottom Line in months was last week's appearance
(Continued on page 26)

EMI America Signs Spellbound



EMI America Records, Inc. has signed San Francisco-based rock band **Spellbound** to an exclusive, longterm worldwide recording agreement, announced **Don Grierson**, vice president, a&r, EMI America Records. The five-member **Spellbound** includes **Barry Flast** (ex-Kingfish) on keyboards and lead vocals, **James Preston** (ex-Sons of Champlin) on drums, **Bill Burgess** on guitars, **Ralph Carter** on bass, and **David Lenchner**, also on keyboards. **Spellbound** is currently putting the final touches to their debut EMI America lp, which is scheduled for mid-April release. Producer **Bill Halverson**, whose past credits include work with **Cream**, **Eric Clapton**, **Crosby, Stills, Nash & Young**, and **Stephen Stills**, is at the controls. Pictured after the contract signing are, from left: **Jim Mazza**, president and chief operating officer, EMI America Records; **Spellbound** member **James Preston**; **Jim Golden**, one of the group's negotiators; **Spellbound** members **David Lenchner**, **Barry Flast**, **Ralph Carter**, and **Bill Burgess**; **Jill Jones**, of the group's contract negotiating firm; **Ron Umile**, the group's manager; **Don Grierson**; and **Bill Trout**, one of the group's negotiators.

Run It Music Bows

■ **NEW YORK** — **Tony Smith**, managing director of **Hit & Run Music, Ltd.**, London, has announced the opening of a subsidiary office in New York, **Run It Music, Inc.**

Dik Fraser has been named president of **Run It Music, Inc.** He will have overall responsibility for its operations, including publishing, management, and artist development for **Hit & Run** acts. He was formerly with **E. G. Management**.

In addition, **Run It** will search out American and European talent for representation. The first service management deal involves **Nemperor Artist Charlie Ainley's** upcoming U. S. tour.

Walt O'Brien, formerly label manager of **Passport Records**, has been appointed director of artist development, working closely with record companies, overseeing promotion and publicity.

Charlene Colon moves from the law firm of **Casper and Epstein** to become **Run It's** administrative assistant.

Run It Music, Inc. is located at 250 West 57th Street, Suite 632, New York, N.Y. 10019; phone: (212) 541-7283.

Quincy Jones Prod. Pacts Fitz./Hartley

■ **LOS ANGELES** — **Quincy Jones Productions/Mellow Management** and **The Fitzgerald/Hartley Company** have reached an agreement for the management of **The Brothers Johnson**, heretofore managed by **Mellow Management**.

Fitzgerald and Hartley will be working closely with **Ed Eckstine**, general manager for **Quincy Jones Productions/Mellow Management**.

Lustig, Melfa, Sartori Join Island Promo Staff

■ **NEW YORK**—**Fred Mancuso**, vice president for promotion of **Island Records**, has announced the following additions to the **Island** promotion team.

Lustig

Al Lustig has been appointed national secondary promotion director. He was formerly manager of **Max's Kansas City**.

Steve Melfa, former program director of **WKTK** in **Baltimore**, was named **Mid-Atlantic** regional promotion representative.

Sartori

Maxanne Sartori joins **Island** as northeast regional promotion representative, responsible for **New York** and **New England**. Ms. Sartori was heard as an announcer on **WRVR-FM** in **New York** and previously was with **WBCN Boston** for six years.

ICM Signs Sang

■ **LOS ANGELES**—**Private Stock** recording artist **Samantha Sang** has signed with **International Creative Management** for exclusive, worldwide representation.

Henry Mgt. Expands

■ **NEW YORK**—**Ron Henry** has announced changes in his personal management organization, currently representing the **Dwight Twilley Band**. Changes include the opening of a **New York City** office, the appointment of a director of west coast operations, and the addition of a consulting division. The company is now called **Ron Henry Mgt. & Consultants**.

Fiona FitzHerbert has been promoted to director of west coast operations.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Funk Reaction" — Lonnie Smith (LRC). An extraction from his latest lp, entitled "Funk Reaction," this tune is indicative of what pure unadulterated funk is all about. Heavy rhythm lends itself to vocals which enhance the artist.

DEDE'S DITTIES TO WATCH: "I'll Be Waiting" — Santana (Columbia); "Workin' In A Coal Mine" — Hoodoo Rhythm Devils (Fantasy); "Same Ol' Me" — Wood, Brass & Steel (Turbo).

Although they are having blizzards, Milwaukee's radio station WNOV-AM has a new program director. Riley Wynn, formerly with WDIA-AM (Memphis), WBLU-AM (Salem, Va.), and KNOK-AM (Dallas), is station 'NOV's new PD. Wynn is on the air from 10 a.m.-2 p.m. with record days on Monday, Tuesday and Wednesday. He can be reached after 2 at (414) 871-5070.

After twenty-nine years on the air, Shelly "The Playboy" Stewart is being honored at a testimonial in Birmingham, Alabama. He has been affiliated with WATV-AM in that same city. The date of this dinner is March 18th at Kahler Plaza Hotel. Tickets per person are going for \$50.00 with tables at \$500.00. For further details you may contact Al Dixon at (205) 269-1451.

It is now official! Cortez Thompson of Radio Station WOL-AM (Washington) resigned his job the 6th of March. He is headed to Los Angeles, working for Warner Brothers as national r&b promotion director. He leaves behind a new music director who was his secretary, Diane Douglas.

Exiting Salsoul Records was Steve Schulman, who came to that label several months ago as promotion man in charge of pop crossover. The person now in the slot as vice president of pop promotion is Denny Zeitler.

Fantasy Records continues to turn out hits. One is "Supernatural Feeling" by Donald Byrd's Blackbyrds, which is doing very well. Another is "West Side Highway," by Stanley Turrentine. Watch out for both.

Be looking for a special coming soon that is suiting the music lovers' pleasure. Philadelphia here we come.

Stargard's 'Trash Flash'



MCA recording artists Stargard show their brand of "Trash Flash" to MCA executives after Stargard's engagement at the Forum. Pictured from left are: Walter Ainsworth, president/Dr. Rock Productions; Mark Davis, Stargard's producer; Stan Bly, MCA vice president/promotion; David Jackson, vice president/business affairs for MCA; Rochelle Runnells, Stargard; Debra Anderson, Stargard; Paul Lambert, MCA promotion/singles; Janice Williams, Stargard; Richard Bibby, MCA vice president/marketing; Des Moines Green, MCA sales manager, and Bob Zipkin, salesman for MCA.

Mom & Pop Stores

(Continued from page 15)

tight right now and I wish there were something I could do to change that, but it doesn't appear to be happening." The retailer still takes out ad space in local high school and college papers, which was his basic advertising ploy when he opened.

Stocking

Product stocking seems very much improved over the period when the doors first opened, although the owner is quick to recognize that this factor was basically beyond his control.

But, on the bottom line, it appears that Only Rock And Roll will survive. "My weekly average is getting progressively higher," noted Schlegel, "and it has continued to do so on a steady basis. I've had only one dip, and that was a mild one in February. I've head that February is usually the worst month for many retailers, but it was good for me. Only the rain has seemed to slow things down at all."

Used Discs

One significant change that has taken place in Only Rock And Roll is the used record department. Initially, Schlegel took used records on consignment, and when they sold, took one-third for the till. Now he buys them outright. "My used record

sellors seem to want the cash up front," explained the businessman, "and so I've had to set the department up that way, but it means that I take a lot of gambles. It's difficult to know what will sell promptly and what numbers will sit in the bins forever. But it looks like that section of the store is doing well so I must be judging it right."

The only sour note Schlegel injected into his observations was that merchandising teams are still ignoring him, but "I guess that's part of an overall trend too, so I'm not feeling like I'm getting any worse treatment than the guy down the street."

Don Burkheimer

(Continued from page 10)

her, manager, artists promotion.

Except for a brief two-year period when he was associated as an executive with Famous Music from 1970 to 1972, Burkheimer has been with RCA Records for the past 23 years. For six years prior to joining Famous, he held various managerial capacities within RCA's a&r department. It was as division vice president, a&r, that he returned to RCA Records in 1972.

R&B PICKS OF THE WEEK

SINGLE

JOHNNY BRISTOL, "WAITING ON LOVE" (Bushka Music, ASCAP). An uptempo riff which Bristol executes perfectly. He has given his recordings new life, with freedom to vocalize his own lyrics. His haunting voice comes out front and exhibits disco potential. Atlantic 3421.



SLEEPER

BOILING POINT, "LET'S GET FUNKIFIED—PART 1" (Web IV Music/Brown Sugar Music/Funkified Music, BMI). This is a typical Atlanta funk-based record, reminiscent of Bohannon and Brick. The rhythm chart and vocal arrangement on this record should make for an r&b/disco crossover. Strong enough to garner immediate chart action. Bullet BT-05.



ALBUM

JOHNNY MATHIS, "YOU LIGHT UP MY LIFE." A soft, smooth direct version of what Mathis is doing to handle the shift from the '60s to the '70s. Teaming up with Deniece Williams makes for strong r&b activity. Should sell well. The title cut stands out. Columbia JC 35259.





 Distributed by CBS Records.

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***"We're going ALL NIGHT LONG!" You're invited!
Dexter Wansel's new single is a non-stop party.
"All Night Long," from Dexter Wansel's "Voyager."
On Philadelphia International Records and Tapes.***



THE R&B LP CHART

MARCH 18, 1978

1. **SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO
RS 2 4001
2. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7034
3. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
4. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
5. **BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
6. **THANKFUL**
NATALIE COLE/Capitol SW 11708
7. **GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/
Capitol ST 11710
8. **BOOTS? PLAYER OF THE YEAR**
BOOTSY'S RUBBER BAND/Warner Bros.
BSK 3093
9. **STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
10. **STARGARD**
MCA 2321
11. **ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA811 G
(UA)
12. **RAYDIO**
Arista AB 4163
13. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu
KUX 3637 (Motown)
14. **WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004
(Casablanca)
15. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
16. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
17. **PEABO**
PEABO BRYSON/Capitol ST 11729
18. **SHOUT!**
BT EXPRESS/Columbia JC 35078
19. **GALAXY**
WAR/MCA 3030
20. **THERE IS NO GOOD IN GOODBYE**
MANHATTANS/Columbia JC 35252
21. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
22. **RIDING HIGH**
FAZE-O/She SH 740 (Atlantic)
23. **LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
24. **COMMODORES LIVE**
Motown M9 894 A2
25. **SEND IT**
ASHFORD & SIMPSON/Warner Bros.
BSK 3088
26. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
27. **LET ME PARTY WITH YOU**
BUNNY SIGLER/Gold Mind GZS 7502
(Salsoul)
28. **CHIC**
Atlantic SD 19153
29. **TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
30. **DR. BUZZARD'S ORIGINAL**
SAVANNAH BAND MEETS
KING PENETT
RCA AFL1 2402
31. **VINTAGE '78**
EDDIE KENDRICKS/Arista 4170
32. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 7078
33. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715
(Polydor)
34. **VOYAGER**
DEXTER WANSEL/Phila. Intl. 34985
(CBS)
35. **LOVE BREEZE**
SMOKEY ROBINSON/Tamla T7 359R1
(Motown)
36. **THE HOUSE OF THE RISING SUN**
SANTA ESMERALDA/Casablanca NBLP
7088
37. **MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
38. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
20th Century T 543
39. **ERUPTION**
Ariola SW 50033
40. **LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista 4161



JAZZ

By ROBERT PALMER

■ With jazz releases continuing to mount in terms of quantity, quality becomes even more important; in a situation of abundance, why settle for anything less than the best? Some jazz labels might do well to think more carefully about the product they are issuing, but one that continues to score is Inner City. To be fair, the company draws on two very special licensees, the European Steeplechase and Enja labels, and not everything on Inner City matches the standards set by the best in the series. But consider the company's most recent releases. "Stan Getz Gold" is a two-record set recorded on Stan's fiftieth birthday, live at the Montmarte in Copenhagen. Working with **Billy Hart** and **Joanne Brackeen** from his band at the time and with **Niels-Henning Orsted Pedersen** on bass, Getz tackles some substantial originals and compositions by **Wayne Shorter** and **Milton Nascimento**, among others, turning in an inspired performance that tells more about his recent resurgence as a creative figure than anything else he has recorded. Similarly, "Biting The Apple" presents **Dexter Gordon** in a wonderfully sympathetic setting, a boppish quartet, and finds him swaggering through an assertive set recorded just after his tumultuous welcome back to New York in 1976. The artists co-leading the quintet that recorded "One-Upmanship" are not as well known in America as Getz and Gordon, but pianist **Mal Waldron** and soprano saxophonist **Steve Lacy** are brilliant, unique instrumentalists, and their album easily ranks with the other two.

Speaking of fine labels, the grapevine has it that ECM will soon be recording **The Art Ensemble of Chicago** and **Steve Reich**. This would be a significant step. Even ECM's detractors admit that nobody gets as clear and luminous a studio sound as the label's **Manfred Eicher**, but in recent years the kind of music heard on ECM has become somewhat more predictable than it was in the beginning. The Art Ensemble and Reich could certainly change that assessment, and both should benefit enormously from Eicher's stringent sound standards. . . . Another consistent jazz label, Chiaroscuro, has really branched out with its latest release, touching both the jazz and classical avant-gardes as well as its more customary territory, the jazz mainstream. Clarinetist **Perry Robinson**, widely considered the most gifted and original modernist on the instrument (along with New Orleans's and Billy Cobham's Alvin Battiste), has made his first album in 15 years, "The Traveler," for Chiaroscuro. **David Eyges'** "The Captain" is the debut of an extraordinary improvising cellist who plays in the front line and gets an attractive group sound, with **Mark Whitecage** showing striking maturity on reeds. Two composers whose music escapes easy categorization and who often work together, vocalist **Joan La Barbara** and percussionist **Bruce Ditmas**, have new albums on the label. La Barbara's album features multi-tracked vocal gymnastics, percussion, and a stunning vocal composition by **John Cage**. Ditmas uses percussion, synthesizers, La Barbara's voice and the trumpet of **Enrico Rava** to achieve his startling effects. Hardly avant-garde, and thoroughly delightful, is "Jivin' With the Refugees from Hastings Street," an album of jives songs like "Last Call For Alcohol" and "Hit That Jive Jack," sung with great verve by drummer **Eddie Locke**, with backing from **Tommy Flanagan**, **Major Holley**, **Oliver Jackson**, and making a rare appearance on police siren, jazz critic **Dan Morganstern**. Chiaroscuro's other new items include "White Trees" by guitarist **Mike Santiago** and his group **Entity**; "Earl Hines Live at the New School, Volume Two;" "Live at Eddie Condon's," with a wonderful cover drawing by **George Wettling**, who also plays drums with a quartet that features saxophonist and clarinetist **Peanuts Hucko**, pianist **Ralph Sutton** and bassist **Dante Montucci**; and "Pure as Rain" by pianist **Gil Goldstein**, with some fine help from the likes of **Ray Barretto** and **Toots Thielmans**.

"Violin," the latest Vanguard release by **Oregon**, features the work of Polish violinist **Zbigniew Seifert** and adds some shimmering high points to the band's already impressive recording history. Also new from Vanguard: "Beyond This World" by **James Moody**. . . . A&M's Horizon has released a new **Jimmy Owens** album, "Headin' Home," with arrangements and production by the multi-talented **Coleridge-Taylor Perkinson**. . . . New World Records, an anthology of American music produced through a grant from the Rockefeller Foundation, has added a contemporary jazz album to its catalogue: "Loxodonta Africana" by **Ricky Ford**, the Charles Mingus saxophonist. Produced by **Michael Cuscuna** under the supervision of **Gunther Schuller**, the package will be available in retail outlets.



THE JAZZ LP CHART

MARCH 18, 1978

1. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
2. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
3. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
4. **HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
5. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
6. **HERB ALPERT-HUGH MASEKELA**
Horizon SP 728 (A&M)
7. **HEADS**
BOB JAMES/Tappan Zee/Columbia JC 34896
8. **TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
9. **FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
10. **LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
11. **THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
12. **WINDOW OF A CHILD**
SEAWIND/CTI 7 5007
13. **EASY LIVING**
SONNY ROLLINS/Milestone M 9080
(Fantasy)
14. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
15. **INNER VOICES**
McCOY TYNER/Milestone M 9079
(Fantasy)
16. **LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES**
Elektra 6E 121
17. **RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
18. **WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
19. **THE MAD HATTER**
CHICK COREA/Polydor PD 1 6130
20. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
21. **STARBOOTY**
UBIQUITY/Elektra 6E 120
22. **MULTIPLICATION**
ERIC GALE/Columbia JC 34938
23. **JUST FAMILY**
DEE DEE BRIDGEWATER/Elektra 6E 119
24. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
25. **TIGHTROPE**
STEVE KHAN/Tappan Zee/Columbia JC 34857
26. **NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34977
27. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
28. **MONTREUX SUMMIT, VOL. I**
VARIOUS ARTISTS/Columbia JG 35005
29. **STRAIGHT FROM THE GATE**
HEADHUNTERS/Arista AB 4146
30. **LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista AB 4161
31. **VOYAGER**
DEXTER WANSEL/Phila. Intl. 34985
(CBS)
32. **ACTION**
BLACKBYRDS/Fantasy F 9535
33. **TWO FOR THE ROAD**
CORYELL-KHAN/Arista AB 4157
34. **SPINOZZA**
DAVID SPINOZZA/A&M SP 4677
35. **THE QUINTET**
V.S.O.P./Columbia C2 34976
36. **ALONE AGAIN**
BILL EVANS/Fantasy F 9542
37. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
38. **DEER WAN**
KENNY WHEELER/ECM 1 1102 (Polydor)
39. **WAVES**
TERJE RYPDAL/ECM 1 1110 (Polydor)
40. **URBANIAC**
MICHAL URBANIAC/Inner City 1036

RADIO WORLD

U.S. Executives Assess Cuba's Radio Scene

By SAM SUTHERLAND

■ LOS ANGELES—While the long-range commercial outcome of exploratory talks between Cuban officials and U.S. business executives remains uncertain (see story on page 3), those visitors representing the music and broadcasting industries did gain a new perspective on the country's current musical heritage and available programming outlets. Their observations suggest that the decades of trade and cultural estrangement following Fidel Castro's successful overthrow of the Batista regime in 1958 haven't completely isolated Cubans from U.S. pop styles, but do continue to inhibit the growth for newer musical genres there.

As with sales of recorded product, live talent exposure there is limited by the meager income of the population and the government's long-term mandate to discourage consumerism in general. Thus, the returning executives described a range of venues that reflected the history of the blockade itself, with '50s pop styles co-existing alongside domestic attempts at more contemporary musical styles.

Outdated Show

Chrysalis president Terry Ellis reported that a number of the Californian businessmen participating in the five-day trip commented on their visit to a Cuban nightclub. "Joe [Smith] and I were unable to find a taxi, so we missed the trip to the nightclub," Ellis explained. "But everyone said later that it was fine, very professionally done, but just 20 years out of date.

At the same time, programming

consultant Paul Drew reported that Cuban youth attend local discotheques, some of which remain open until 2:00 a.m. The demand for both domestically produced and foreign dance music reflects what Drew sees as a significant appetite for more modern styles.

One problem facing the visiting executives seeking an overview of the Cuban music scene is the embryonic Ministry of Culture, one of the primary sponsors of the visit, which, after only a year of operation, is still trying to gauge the country's possible needs for cultural importation. The conflict between an economic imperative to limit the flow of export dollars and an apparent demand for greater access to foreign music is nowhere more conspicuous than in the realm of popular styles; as Ellis observed from his conversation with Castro himself, "They are clearly interested in a possible exchange of artists, but insist such a relationship should be conducted along cultural rather than commercial lines."

Yet commercial pop music is one of the primary outside influences creating the population's interest in importing music. Not only do Miami radio signals, originating only 90 miles away, cover the island, but, as Paul Drew noted, the Cuban media also reflect the indirect impact of western styles, however obliquely.

"Radio there consists of four national networks," Drew told RW, "with five or six stations in each city. They have provincial networks, and a few local stations as well. As far as programming goes, one network has drama, one's music, another consists of news and classical music, and the fourth also programs classical but doesn't reach the entire country."

Drew cited two particular outlets in and around Havana as more specific demonstrations of youthful Cuban tastes, Radio Progreso and Radio Guanaboa. Of the first, he notes, "Every night from 8:30 to 9:30 they play the popular music from other countries, and that does include a few American records. But it's hardly a situation offering a lot of American music.

Guanaboa, by contrast, is more directly aimed at young listeners. "They play more of the music that's popular with young people," Drew reports, "which is a reflection of the demographic situation there.

AM ACTION

By CHRISTY WRIGHT

■ **Bob Welch** (Capitol). Last week's Powerhouse Pick continued to pick up new airplay and good moves this week. Additions are: Y100 and KEWI. Moves are: 9-7 WOKY, 4-4 WSAI, 12-7 KJR, 3-2 B100, 9-8 KTLK, 6-4 KING, 12-7 KYA, 8-6 WZUU, 13-4 96KX, 7-6 WQXI-FM, 11-10 KJRB, 27-20 WKBW, 39-36 WQAM, 19-13 13Q, HB-36 WPEZ, 24-14 WRKO, 21-13 WQXI, 22-19 Z93, 22-16 WLAC, 23-16 WMAK, 26-22 WCOL, 15-11 WZZP, 20-16 WDRQ, 23-18 CKLW, 30-20 KSLQ, 18-16 KXOK, 23-19 KDWB, 18-16 KSTP, 34-18 WTIK, 38-34 WNOE, 30-20 KRBE, 24-21 KLIF, 15-14 KRTH, 18-15 WIF1, 28-25 WCAO, 25-20 WVBF, 25-15 KFI, HB-39 KILT, 25-18 KNUS, 23-21 WFLB, 20-14 WHHY, 26-20 WEAQ, HB-25 KIWI, 19-17 KCPX, 22-14 KSLY.

David Gates (Elektra). The record gained more acceptance at the major markets this week. New adds are WNBC, WQAM, WZZP, WDRQ, WIF1, KBEQ, KFI, KNUS. Good movement at WFIL 20-10, 13Q 23-18, WPEZ 40-35, WPGC 15-12, Z93 14-12, WMAK 27-25, WCOL 29-24, WGCL 19-15, KSLQ 22-19, WSAI 7-7, KDWB



Jackson Browne

25-16, KSTP 19-15, KJR 22-19, WTIK 38-34, KRBE 9-7, KLIF 30-25, KTLK HB-28, KRTH 18-16, KING 17-11, WCAO 17-12, WVBF HB-30, KILT 9-6, WQXI-FM 9-7, WHHY 18-13, WEAQ 28-21, KFRC 20-15, WOW HB-27, KEWI 27-21, KCPX 21-18, KSLY 5-5.

Jackson Browne (Asylum). Browne broke through with airplay on this great song off his hit album. New this week, 13Q, WPEZ, KFRC, WCOL, KXOK, KSTP, KTLK, WIF1, and WHHY. Strong jumps at WKBW 16-14, WPGC 30-26, WQXI 28-24, Z93 20-17, WLAC 31-23, WMAK HB-29, WZZP 27-22, WGCL 12-8, WDRQ 21-17, CKLW HB-30, KSLQ 13-8, WSAI 29-23, Q102 29-25, WTIK 21-19, WNOE 37-32, KRBE 23-19, B100 12-9, KLIF 29-23, KRTH



England Dan & John Ford Coley

23-21, KING 16-14, WCAO 29-27, WVBF 28-25, KBEQ 10-9, KILT 28-25, 96KX 29-21, WQXI-FM 13-10, WFLB 34-30, WBBF 24-20, WOW 17-15, KEWI 29-24, KCPX 30-28, KSLY 9-7.

England Dan & John Ford Coley (Big Tree). This record started off with tons of airplay and is now getting those good jumps on playlists. This week's jumps are 29-25 99X, 28-25 Y100, HB-16 WFIL, HB-30 WKBW, 36-32 WQAM, 26-19 13Q, HB-39 WPEZ, HB-30 WRKO, HB-30 Z93, HB-35 Z93, 28-22 WMAK, 24-18 WCOL, 32-27 WZZP, 27-23 WGCL, 34-31 KSLQ, 31-26 KXOK, 24-20 KDBW, 22-18 KSTP, 25-23 KJR, 34-31, WTIK, HB-37 WNOE, 26-24 KHJ, 24-19 B100, 19-12 KLIF, HB-29, KTLK, 23-21 KRTH, HB-23 KING, 24-20 WCAO, HB-28 KFI, and 40-31 KILT. Adds are 96X, WPGC, WDRQ, KRBE, 96KX, Z97.

Yvonne Elliman (RSO). Continues to pick up adds and is making big jumps wherever it's played. Adds are 99X, WHBQ, WCOL, WOKY, KXOK, Q102, KJR, B100, KING, KNUS, WEAQ, and WOW. Jumps are 29-19 WNBC, HB-18 WFIL, 21-17 Y100, 40-37 WQAM, 29-23 96X, 24-17 13Q, 37-26 WPEZ, 22-20 WRKO, 24-18 KFRC, 27-21 WPGC, 19-17 WQXI, 23-18 Z93, 23-18 WZZP,

(Continued on page 64)

Wings LP On 'NEW

■ NEW YORK — Last week WNEW-FM (New York) obtained an advance copy of the new Paul McCartney and Wings album and at press time was airing the lp. Two weeks ago John Eastman, legal representative for the band, secured a cease and desist order which halted the airing of the disc on a number of Century Broadcasting outlets on the west coast.

Scott Muni, WNEW-FM's program director, said he had yet to hear from either Capitol Records or any legal representatives and that the album will continue to be programmed. John Eastman told *Record World*, "WNEW is playing it improperly and we're certainly trying to stop them."

DISCO FILE TOP 20

MARCH 18, 1978

1. **COME INTO MY HEART/LOVE'S COMING**
USA—European Connection—Marlin (lp medleys)
2. **ROMEO & JULIET**
ALEC COSTANDINOS & SYNCOPHONIC ORCHESTRA—Casablanca (entire lp)
3. **RISKY CHANGES/DANCE LITTLE DREAMER**
BIONIC BOOGIE—Polydor (disco disc)
4. **STAYIN' ALIVE/NIGHT FEVER**
BEE GEES ("SATURDAY NIGHT FEVER" SOUNDTRACK)—RSO (lp cuts/disco disc)
5. **VOYAGE**
MARLIN (entire lp)
6. **AFRICANISM/GIMME SOME LOVING/DR. DOO-DAH**
KONGAS—Polydor (lp cuts)
7. **LET'S ALL CHANT/LOVE EXPRESS**
MICHAEL ZAGER BAND—Private Stock (disco disc)
8. **DANCE WITH ME**
PETER BROWN—TK (disco disc)
9. **YOU ARE MY LOVE/PLAY WITH ME**
SANDY MERCER—H&L (disco disc)
10. **GALAXY**
WAR—MCA (disco disc)
11. **THE BEAT GOES ON AND ON**
RIPPLE—Salsoul (disco disc)
12. **GIVE ME LOVE/SUPERNATURE**
CERRONE—Cotillion (lp medleys)
13. **BOOGIE BOO/DON'T LOSE THAT NUMBER**
BIONIC BOOGIE—Polydor (lp cuts)
14. **CHATTANOOGA CHOO CHOO**
TUXEDO JUNCTION—Butterfly (lp cut)
15. **I FEEL GOOD**
AL GREEN—Hi (disco disc/lp cut)
16. **MELODIES**
MADE IN USA—De-Lite (disco disc)
17. **KEY WEST/MACHO MAN/I AM WHAT I AM**
VILLAGE PEOPLE—Casablanca (lp cuts)
18. **I CAN'T STAND THE RAIN**
ERUPTION—Ariola (disco disc)
19. **ACT 1/ACT 2/ACT 4**
DONNA SUMMER—Casablanca (lp medleys)
20. **TWO HOT FOR LOVE**
THP ORCHESTRA—Butterfly (lp cut)

CBS International Taps Jorge Pita

NEW YORK — At CBS Records International Latin American Operations, Jorge Pita has been named to the newly created position of finance manager. In this new capacity, Pita will be responsible for the preparation of all financial information for monitoring results of operations of Latin American Operations subsidiaries, reporting to Jorge A. Fernandez.

Tempor, Pax Pact

KANSAS CITY—Tempor Records of Kansas City has announced the finalization of a 3-year distribution agreement to represent Pax Records of Nashville. Promotion of new albums will be handled by the Tempo organization, and marketing will be through newly formed Avant Sales, also based in Kansas City.

Bar-B-Q Relocates

LOS ANGELES — After seven years of operations in Bloomington, Ind., Bar-B-Q Records has moved to offices in Los Angeles, Cal. All future correspondence should be directed to 626 Museum Dr. Los Angeles, Cal. 90065; phone: (213) 225-4354.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

RECOMMENDED ALBUMS (A QUICK RUNDOWN): Two new Vince Montana productions this week, one for the **Salsoul Orchestra** ("Up the Yellow Brick Road" on Salsoul), one for **Montana** ("A Dance Fantasy Inspired By Close Encounters of the Third Kind" on Atlantic), both employing essentially the same Sigma Sound musicians (MFSB by any other name . . .) but each taking a distinctly different direction. The Salsoul Orchestra has turned toward a highly commercial pop-disco sound reminiscent of the **Wing & A Prayer Fife & Drum Corps** albums, abandoning original material for disco interpretations of the music from "West Side Story" and "Fiddler on the Roof" (two separate 12-minute medleys take up the bulk of the record) and pedestrian versions of "Ease on Down the Road," "Sgt. Pepper's Lonely Hearts Club Band" and "Evergreen." The "West Side Story" medley comes across with the brightness and verve of the Salsoul Orchestra at its best, but doesn't seem to have the consistency to hold up on the dance floor from beginning to end. Happily, the strong core of the medley has been transferred to a separate disco disc, paring away vocals that tend to drag it down at the beginning, leaving nearly eight minutes of shimmering, cool-whipped instrumental with occasional lines of vocals (**Benton, Benson & Ingram**, of course) zinging in and out. The "Fiddler" medley also has its moments—one or two hot little breaks—but it would take more than that to generate interest in this particular collection of melodies (including "Havah Nagila" and "Theme From 'Exodus'"). The **Montana** album, though hardly all-out disco, is more sophisticated, more progressive and more appealing. Though the medley style of "A Dance Fantasy"—the 15:45 first side here, already released as a disco disc—is much the same

(Continued on page 69)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

ICE PALACE/NEW YORK

- DJ: Roy Thode
BLACKJACK—Baciotti—Yona (import lp cut)
COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)
DANCE WITH ME—Peter Brown—TK (disco disc)
GALAXY—War—MCA (disco disc)
LADY AMERICA/FROM EAST TO WEST/POINT ZERO—Voyage—Marlin (lp cuts)
LET'S ALL CHANT—Michael Zager Band—Private Stock (disco disc)
RIO DE JANEIRO—Gary Criss—Salsoul (disco disc)
RISKY CHANGES—Bionic Boogie—Polydor (disco disc)
ROMEO & JULIET—Alec Costandinos & Syncophonnic Orchestra—Casablanca (entire lp)
STAYIN' ALIVE—Bee Gees—RSO (disco disc)

SHEPHEARD'S/NEW YORK

- DJ: Jeff Baugh
COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)
DISCO DANCE (MEGA MIX)—Michele—West End (disco disc)
FEVER/ROUGH DIAMOND/TOUCH MY HEART—Madleen Kane—CBS (import lp cuts)
GYPSY LADY/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (disco disc)
RISKY CHANGES/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (disco disc)
ROMEO & JULIET—Alec Costandinos & Syncophonnic Orchestra—Casablanca (entire lp)
STAYIN' ALIVE/NIGHT FEVER—Bee Gees ("Saturday Night Fever" Soundtrack)—RSO (lp cuts)
STREET DANCE—Brooklyn Dreams—Millennium (disco disc)
VOYAGE—Marlin (entire lp)
YOU ARE MY LOVE—Sandy Mercer—H&L (disco disc)

STUDIO ONE/LOS ANGELES

- DJ: Manny Slali
AFRICANISM/GIMME SOME LOVING/DR. DOO-DAH—Kongas—Polydor (lp cuts)
COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)
GALAXY—War—MCA (disco disc)
I CAN'T STAND THE RAIN/PARTY PARTY—Eruption—Ariola (lp cuts)
I FEEL GOOD—Al Green—Hi (disco disc)
PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (disco disc)
RIO DE JANEIRO—Gary Criss—Salsoul (disco disc)
ROMEO & JULIET—Alec Costandinos & Syncophonnic Orchestra—Casablanca (entire lp)
VOYAGE—Marlin (entire lp)
WEST SIDE STORY (MEDLEY)—Salsoul Orchestra—Salsoul (disco disc)

NEW YORK, N.Y./NEW YORK

- DJ: Francois Dubonett
COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)
DANCE WITH ME—Peter Brown—TK (disco disc)
I FEEL GOOD—Al Green—Hi (disco disc)
I LOVE NEW YORK—Metropolis—Salsoul (disco disc)
KEY WEST/MACHO MAN/I AM WHAT I AM/JUST A GIGOLO/I AIN'T GOT NOBODY—Village People—Casablanca (lp cuts)
MELODIES—Made in USA—Delite (disco disc)
NIGHT FEVER—Carol Douglas—Midsong (disco disc)
THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Dusty Springfield—UA (lp cut)
WHY YOU WANNA SEE MY BAD SIDE—Smokey Robinson—Tamla (lp cut)

Rick Smith

(Continued from page 4)

1974 as director of planning, CBS/Records Group. Among his accomplishments in this position he was actively involved in the acquisition of the Frank Music Company which includes Music Theatre International. Music Theatre International licenses an extensive catalogue of Broadway shows to professional and amateur theatrical companies. Smith became vice president of business development, CBS Records, in March, 1977.

Prior to joining CBS, Smith headed his own management consulting company, Hendrick Smith Associates, and worked on a variety of assignments for both the domestic and international divisions of CBS Records. In 1973, as vice president of Fry Consultants, Inc., he directed a NARM-sponsored industry study on returns that was presented at the 1973 NARM Convention.

Garfunkel Gold

NEW YORK — Columbia recording artist Art Garfunkel's latest album, "Watermark," has been certified gold by the RIAA.

ASCAP/PBS

(Continued from page 4)

chestrator. In his remarks, Gould said, "As a citizen, I am an eager and voluntary contributor to PBS. But as a composer, I am an uneager and involuntary contributor."

Gould also said he was appearing as "a representative of unhappy composers" whose work has been used on PBS without fees in the past.

Mentioning that opportunities for "serious composers" are limited in commercial broadcasting, but that there are hundreds of outlets on NPR and PBS where symphonic and chamber music is used, Gould added that unless there is an equitable return for the work, the "serious composer has no fighting chance to get a fair shake."

ASCAP representatives also pointed out to the Tribunal that NFR network music use amounts to only one-tenth of total music used on programming, and that network PBS shows broadcast only two-thirds of the total music used. Without individual licenses, ASCAP maintains, the rest of the stations would not be paying for the music used.

The Tribunal meetings between ASCAP and the public broadcasters will continue into this week. Tribunal Chairman Thomas C. Brennan has told both parties that there will be a decision on the matter on or by June 8.

WOMAN-CHILD

"THE ALBUM THAT TELLS A STORY"



HELENE FRANCES

- BILLBOARD RECOMMENDED LP—March 11th
- RECORD WORLD ALBUM PICK—March 11th

"WOMAN-CHILD" the album—HIR 7777
"WOMAN-CHILD" the single—HIR 7772



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P.A.P.A., 6259 N.W. 7th Ave., Miami, FL 33150 (305) 754-6933



Promotion / Advertising / Publicity

OUR BULLETS MEAN BUSINESS!

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

Our Bullets mean business!

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

RECORD WORLD
THE MARKETING SOURCE FOR THE PROFESSIONALS



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral

Stations:

RW I

WABC WAVZ WBBF WBSR WCAO WCGQ
WDRG 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 WLOF WMAK
WORD WQXI WRFC WRJZ WSGA WSGN
WSM BJ 105 98Q Z93 KXX/106 94Q

RW III

WCOL WDRQ 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 & E crossovers active. Late on Country product

Last Week: This Week:

1	1	Bee Gees (Alive)
2	2	Bee Gees (Fever)
3	3	Andy Gibb
4	4	Samantha Sang
8	5	Barry Manilow
7	6	Kansas
5	7	Dan Hill
6	8	Heatwave
10	9	Eric Clapton
15	10	Raydio
9	11	Jay Ferguson
11	12	Billy Joel
12	13	Chic
14	14	Rita Coolidge
21	15	Natalie Cole
22	16	Bob Welch
18	17	Abba
13	18	Art Garfunkel
20	19	LRB
17	20	Linda Ronstadt
23	21	Jackson Browne
24	22	Rod Stewart
25	23	ELO
27	24	England Dan & J. F. Coley
29	25	Stargard
28	26	LeBlanc & Carr
—	27	Yvonne Elliman
Ex	28	David Gates

Adds: Jefferson Starship
Roberta Flack (with Donny Hathaway)

Extras: Earth, Wind & Fire
Gene Cotton
Andrew Gold
Lou Rawls

LPCuts: Bee Gees (More)

Also Possible: Chuck Mangione
Eddie Money
Rubicon
Parliament
Kiss

Last Week: This Week:

1	1	Bee Gees (Fever)
2	2	Bee Gees (Alive)
3	3	Eric Clapton
4	4	Heatwave
8	5	Kansas
10	6	Natalie Cole
7	7	Rita Coolidge
12	8	Barry Manilow
5	9	Andy Gibb
11	10	Raydio
6	11	Samantha Sang
9	12	Jay Ferguson
14	13	LeBlanc & Carr
16	14	Stargard
13	15	Art Garfunkel
19	16	David Gates
18	17	LRB
20	18	Andrew Gold
21	19	Bob Welch
15	20	Linda Ronstadt
27	21	Jackson Browne
24	22	Rod Stewart
26	23	Gene Cotton
25	24	Abba
31	25	Yvonne Elliman
17	26	Dan Hill
28	27	Gordon Lightfoot
29	28	ELO
30	29	England Dan & J. F. Coley
Add	30	Chuck Mangione
Ex	31	Styx

Adds: Roberta Flack (with Donny Hathaway)
Dolly Parton

Extras: Atlanta Rhythm Section
Parliament
Earth, Wind & Fire

LPCuts: None

Also Possible: Eddie Money
Michael Zager Band
Player

Last Week: This Week:

1	1	Bee Gees (Alive)
2	2	Bee Gees (Fever)
5	3	Kansas
3	4	Samantha Sang
6	5	Eric Clapton
4	6	Andy Gibb
15	7	Barry Manilow
9	8	Jay Ferguson
7	9	Dan Hill
11	10	Natalie Cole
14	11	Bob Welch
8	12	Chic
10	13	Billy Joel
13	14	Art Garfunkel
12	15	John Williams
16	16	Rita Coolidge
18	17	LeBlanc & Carr
17	18	Heatwave
20	19	Linda Ronstadt
21	20	LRB
23	21	Raydio
24	22	Rod Stewart
26	23	ELO
25	24	Abba
27	25	Stargard
28	26	Jackson Browne
29	27	Gene Cotton
30	28	England Dan & J. F. Coley
Add	29	Yvonne Elliman
Ex	30	Andrew Gold

Adds: Styx

Extras: Eddie Money
David Gates
Roberta Flack (with Donny Hathaway)

LPCuts: None

Also Possible: Parliament
Mathis/Williams
Chuck Mangione

Hottest:

Rock 'n' Roll:

Styx

Adult:

Roberta Flack (with Donny Hathaway)

R&B Crossovers:

Earth, Wind & Fire

March 18, 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:

Jefferson Starship (Grunt)	18
Yvonne Elliman (RSO)	18
Roberta Flack with Donny Hathaway (Atlantic)	14
Jackson Browne (Asylum)	13
David Gates (Elektra)	13
ELO (Jet)	12
England Dan & John Ford Coley (Big Tree)	12
Andrew Gold (Asylum)	11

Most Added Records at Secondary Markets:

Jefferson Starship (Grunt)	19
Yvonne Elliman (RSO)	14
Roberta Flack with Donny Hathaway (Atlantic)	13
ELO (Jet)	11
Earth, Wind & Fire (Columbia)	11
England Dan & John Ford Coley (Big Tree)	9
Player (RSO)	9

Most Added R&B:

George Benson (Warner Bros.)	11
Johnny Mathis/Deniece Williams (Columbia)	10
Tyrone Davis (Columbia)	7
Leroy Hutson (Curtom)	7
Hi Inergy (Gordy)	7
R. B. Hudman (Cotillion)	6

Most Added Country:

Dolly Parton (RCA)	42
Johnny Duncan (Columbia)	36
Merle Haggard (MCA)	34
Jerry Lee Lewis (Mercury)	28
Jim Ed Brown & Helen Cornelius (RCA)	28
Mickey Gilley (Playboy)	25
Joe Stampley (Epic)	22
T. G. Sheppard (Warner Bros.)	22
Statler Brothers (Mercury)	21
Susie Allanson (Warner/Curb)	20

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

THIS TIME I'M IN IT FOR LOVE—Player—RSO (4)
DUST IN THE WIND—Kansas—Kirshner (3)
THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway—Atlantic (3)
WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—England Dan & John Ford Coley—Big Tree (3)

WBZ/BOSTON

READY FOR THE TIMES TO GET BETTER—Crystal Gayle—UA
WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—Dan & Coley—Big Tree

WSAR/FALL RIVER

EBONY EYES—Bob Welch—Capitol
JACK & JILL—Raydio—Arista
SWEET TALKIN' WOMAN—ELO—Jet
THE CLOSER I GET TO YOU—Flack & Hathaway—Atlantic

WNEW/NEW YORK

MORE THAN A WOMAN—Bee Gees—RSO (lp cut)
THEME FROM 'STAR TREK'—Ferrante & Teicher—UA

WIP/PHILADELPHIA

LITTLE ONE—Chicago—Col (p.m.)
SWEET, SWEET SMILE—Carpenters—A&M

WMAL/WASHINGTON

A LOVER'S QUESTION—Jacky Ward—Mercury
FANTASY—Earth, Wind & Fire—Col
LITTLE ONE—Chicago—Col

WKBC-FM/WINSTON-

SALEM

DO YOU BELIEVE IN MAGIC—Shaun Cassidy—Warner/Curb
ON BROADWAY—George Benson—WB
THIS TIME I'M IN IT FOR LOVE—Player—RSO

WSM/NASHVILLE

I'M GONNA TAKE CARE OF EVERYTHING—Rubicon—20th Cent.
THE CLOSER I GET TO YOU—Flack & Hathaway—Atlantic
THIS TIME I'M IN IT FOR LOVE—Player—RSO

WSB/ATLANTA

BABY I'M SOLD ON YOU—Donny & Marie—Polydor
DANCE A LITTLE BIT CLOSER—Charo—Salsoul
DANCIN' FEVER—Claudja Barry—Salsoul
DO YOU BELIEVE IN MUSIC—Shaun Cassidy—Warner/Curb
IS IT OVER—Razzy Bailey—RCA

WIOD/MIAMI

MINSTREL MAN—Madison Street—Millennium
NO ONE GAVE ME LOVE—Tom Jones—Epic
TWO DOORS DOWN—Dolly Parton—RCA
UNCHAINED MELODY—Elvis Presley—RCA

WJBO/BATON ROUGE

IF I CAN'T HAVE YOU—Yvonne Elliman—RSO
THE ONE AND ONLY—Kasey Cisyk—ABC

WLW/CINCINNATI

OUR LOVE—Natalie Cole—Capitol
WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—Dan & Coley—Big Tree

WCCO/MINNEAPOLIS

CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly
DUST IN THE WIND—Kansas—Kirshner
EVERY TIME TWO FOOLS COLLIDE—Rogers & West—UA
FIGARO—Donna McDaniel—Big Tree
MONA LISA—Alvarez—Epic/Cleve. Intl.
MR. BLUE—Keith Carradine—Asylum

WTMJ/MILWAUKEE

DAY AFTER DAY—Alan Parsons Project—Arista
EVERYTIME TWO FOOLS COLLIDE—Rogers & West—UA
MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Waylon & Willie—RCA
YOU'RE ALL I'LL EVER NEED—Lobo—Warner/Curb

KMOX/ST. LOUIS

ALL I EVER WANNA BE IS YOURS—David Castle—Parachute
COUNT ON ME—Jefferson Starship—Grunt
I COULD HAVE LOVED YOU—Moments—Stang
ONE MORE NIGHT—Fran McKendree—Arista
SO SAD TO BREAK UP—Valentine—RCA

KMBZ/KANSAS CITY

EVERYTIME I SING A LOVE SONG—Jimmie Rogers—ScrimShaw
ISN'T IT ALWAYS LOVE—Karla Bonoff—Col
NO ONE GAVE ME LOVE—Tom Jones—Epic
THIS TIME I'M IN IT FOR LOVE—Player—RSO
WITHOUT A DOUBT—B.J. Thomas—Myrrh
YOU'RE ALL I'LL EVER NEED—Lobo—Warner/Curb

KULF/HOUSTON

THIS TIME I'M IN IT FOR LOVE—Player—RSO

KOY/PHOENIX

DUST IN THE WIND—Kansas—Kirshner
IF I CAN'T HAVE YOU—Yvonne Elliman—RSO
LAY DOWN SALLY—Eric Clapton—RSO
THE ONE AND ONLY—Gladys Knight & The Pips—Buddah
TOO MUCH, TOO LITTLE, TOO LATE—Mathis & Williams—Col

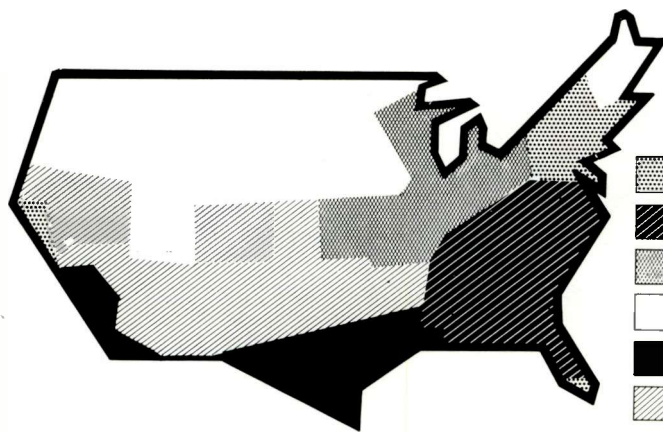
KSFO/SAN FRANCISCO

IT AMAZES ME—John Denver—RCA
NIGHT FEVER—Bee Gees—RSO
THE CLOSER I GET TO YOU—Flack & Hathaway—Atlantic

Also reporting this week: WFTL, WCCO-FM, 21 stations reporting.

TPLACE Market Playlists

Areas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KELP KLIF KLUE 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	Bee Gees (Alive)
3	2	Bee Gees (Fever)
4	3	Eric Clapton
2	4	Samantha Sang
7	5	LRB
8	6	Kansas
5	7	Andy Gibb
6	8	Dan Hill
9	9	Rita Coolidge
13	10	Barry Manilow
11	11	Jay Ferguson
12	12	Art Garfunkel
14	13	LeBlanc & Carr
18	14	Bob Welch
16	15	Linda Ronstadt
17	16	Abba
19	17	David Gates
21	18	England Dan & J. F. Coley
22	19	ELO
10	20	Steely Dan
23	21	Andrew Gold
25	22	Gene Cotton
26	23	Jackson Browne
Add	24	Yvonne Elliman
AP	25	Chuck Mangione
Ex	26	Raydio

Adds: Jefferson Starship

Extras: Rod Stewart
Styx
Heatwave

LP Cuts: None

Also Possible: Waylon & Willie
Rubicon
Gordon Lightfoot
Carpenters

Last Week: This Week:

2	1	Bee Gees (Fever)
1	2	Samantha Sang
3	3	Bee Gees (Alive)
4	4	Eric Clapton
7	5	Barry Manilow
5	6	Dan Hill
9	7	Kansas
6	8	Andy Gibb
8	9	Steely Dan
11	10	Paul Davis
12	11	LRB
17	12	Bob Welch
13	13	Rita Coolidge
16	14	LeBlanc & Carr
15	15	Linda Ronstadt
14	16	Art Garfunkel
19	17	Jackson Browne
20	18	ELO
22	19	Andrew Gold
21	20	Jay Ferguson
24	21	Natalie Cole
23	22	Heatwave
26	23	Yvonne Elliman
25	24	Rod Stewart
27	25	England Dan & J. F. Coley
Ex	26	Raydio

Adds: Jefferson Starship
David Gates

Extras: Gene Cotton
Abba

LP Cuts: Bee Gees (More Than A
Woman)

Also Possible: Stargard
Styx

Last Week: This Week:

1	1	Bee Gees (Alive)
2	2	Bee Gees (Fever)
5	3	Eric Clapton
3	4	Samantha Sang
7	5	Barry Manilow
4	6	Andy Gibb
6	7	Dan Hill
11	8	Jay Ferguson
8	9	Steely Dan
9	10	Billy Joel
12	11	ELO
13	12	Kansas
16	13	Bob Welch
17	14	LRB
15	15	Rita Coolidge
19	16	LeBlanc & Carr
20	17	Rod Stewart
18	18	Linda Ronstadt
21	19	Raydio
22	20	England Dan & J. F. Coley
23	21	Paul Davis
10	22	John Williams
Ex	23	Yvonne Elliman

Adds: Jefferson Starship
Atlanta Rhythm Section

Extras: Jackson Browne
Gene Cotton

LP Cuts: None

Also Possible: Waylon & Willie
Earth, Wind & Fire
Chuck Mangione

Hottest:

Country Crossovers:

Carpenters

Teen:

None

LP Cuts:

Bee Gees (More Than A Woman)

DRAW BLOOD.

Warren Zevon



Excitable Boy

“Werewolves Of London”

E-45472

**The single from
Warren Zevon's
'Excitable Boy'**

6E-118

Available from Asylum.

Produced by Jackson Browne and Waddy Wachtel.

ad
asylum

©1978 Elektra/Asylum Records.

BOOTSILLA!!!

WBS 8512

It's already leveled the R&B charts. Now Bootsy turns his funk attack on the pop world. Bootsy's monster-rock is crunching across America. He was last seen with a mouth watering grin on his face outside Cincinnati's city limits. Nothing can save you from "Bootsilla," from

Bootsy? Player of the Year.

On Warner Bros. records and tapes. BSH 3093
Produced by George Clinton and William Collins.



ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALWAYS AND FOREVER Barry Blue (Almo/Rondor, ASCAP).....	17	(LOVE IS) THICKER THAN WATER Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, BMI).....	4
AM I LOSING YOU Bobby Martin & The Manhattan (Sumack/Scorpion, BMI).....	95	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS prod. not listed (Tree, BMI).....	67
BABY COME BACK Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck Stigwood, BMI).....	13	MIND BENDER Buddy Buie (No Exit, BMI) MORE THAN A WOMAN Freddie Perren (Stigwood/Unichappell, BMI).....	70
BABY HOLD ON Bruce Botnick (Graionca, BMI).....	47	MOVIN' OUT (ANTHONY'S SONG) Phil Ramone (Joelsongs, BMI).....	85
BEFORE MY HEART FINDS OUT Steven A. Gibson (Sailmaker/Chappell, ASCAP).....	39	NATIVE NEW YORKER Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI).....	74
BOOGIE SHOES H.W. Casey & R. Finch (Sherlyn, BMI).....	44	NEVER GET ENOUGH OF YOUR LOVE Bobby Martin (Sister John/Blendingwell, ASCAP).....	80
BOOTZILLA George Clinton & William Collins (Rubber Band, BMI).....	91	NIGHT FEVER The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI).....	2
CALIFORNIA Joe Brooks (Big Hill, ASCAP).....	79	ON BROADWAY Tommy LiPuma (Screen Gem-EMI, BMI).....	63
CAN'T SMILE WITHOUT YOU Ron Dante & Barry Manilow (Dick James, BMI).....	7	OUR LOVE Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP).....	8
COUNT ON ME Larry Cox and the group (Bright Moments/Diamondback, BMI).....	55	PEG Gary Katz (ABC/Dunhill, BMI).....	34
DANCE ACROSS THE FLOOR Casey-Finch (Sherlyn/Harrick, BMI).....	93	POOR POOR PITFUL ME Peter Asher (Warner-Tamerlane/Darkroom, BMI).....	35
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI).....	21	PUT YOUR HEAD ON MY SHOULDER Michael Lloyd (Spanka, BMI).....	68
DANCE WITH ME Cory Wade (Sherlyn/Decibel, BMI).....	69	REACHING FOR THE SKY Richard Evans & Peabo Bryson (PB/ASCAP).....	92
DAYBREAK (STORYBOOK CHILDREN) Brooks Arthur (ATV/SashaSong/Warner-Tamerlane/Upward Spiral, BMI).....	73	ROCKET RIDE By Group & Eddie Kramer (Kiss/Kick-A-Rock/Rock Steady, ASCAP).....	59
DESIRE Bob Gaudio (Stonebridge, ASCAP).....	48	RUNNING ON EMPTY Jackson Browne (Swallow Turn, ASCAP).....	28
DISCO INFERNO Baker, Harris & Young (Six Strings/Golden Fleece, BMI).....	54	SERPENTINE FIRE Maurice White (Artwork, ASCAP).....	77
DON'T COST YOU NOTHING Nickolas Ashford & Valerie Simpson (Nick-O-Val, ASCAP).....	64	SHORT PEOPLE Lenny Waronker & Russ Titleman (Hightree, BMI).....	31
DON'T LET ME BE MISUNDERSTOOD Nicholas Skoosky & Jean Manual de Scarano (Ben E. Benjamin, ASCAP).....	57	SILVER DREAMS Ron Nevison (Hudson Bay, BMI).....	61
DUST IN THE WIND Jeff Gliman (Don Kirshner, BMI).....	19	SOMETIMES WHEN WE TOUCH Mathew McCauley & Fred Mulin (Welbeck, ASCAP/ATV/Mann/Well Songs, BMI).....	15
EBONY EYES Carter (Glenwood/Cigar, ASCAP).....	22	STAYIN ALIVE The Bee Gees, Karl Richardson and Albhy Galuten (Stigwood/Unichappell, BMI).....	1
EMOTION Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI).....	3	STREET CORNER SERENADE Gary Lyons (Muscadine/Xaigon/Yo Mama's, BMI).....	75
EVERYBODY LOVES A RAIN SONG Chips Moman (Screen Gems-EMI/Baby Chick, BMI).....	58	SWEET, SWEET SMILE Richard Carpenter (Sterling/Addison Street, ASCAP).....	66
FALLING Pete Carr (Carhorn BMI/Music Mill, ASCAP).....	15	SWFET TLKIN' WOMAN Jeff Lynne (Jer, BMI).....	37
FANTASY Maurice White (Saggifire, BMI).....	51	TAKE ME TO THE KAPTIN Bruce Fairbarin (Squamish/Corinth, BMI).....	100
FEELS SO GOOD Chuck Mangione (Gates, BMI).....	42	THANK YOU FOR BEING A FRIEND Andrew Gold with Brock Walsh (Luckyu/Special Song, BMI).....	36
FLASH LIGHT George Clinton (Rick's/Malbiz, BMI).....	30	THAT'S YOUR SECRET Stewart Levine (Stoned Individual, BMI).....	81
FOOLING YOURSELF Styx (Almo&Stygian Songs, ASCAP).....	50	THE CIRCLE IS SMALL Lenny Waronker & Gordon Lightfoot (Moose, CAPAC).....	49
GOODBYE GIRL David Gates (WB/Kipahulu, ASCAP).....	27	THE CLOSER I GET TO YOU Rubina Flake (Scarab/Ensign, BMI).....	38
HAPPY ANNIVERSARY John Boylan & Group (Australian Tumbleweed, BMI).....	29	THE HOUSE OF THE RISING SUN Nicolas Skorsky & Jean-Manuel De Scarano (Al Gallico, BMI).....	90
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI).....	46	THE NAME OF THE GAME Anderson & Bjorn Ulvaeus (Countless Songs, BMI).....	24
HEY DEANIE Michael Lloyd (CAM, BMI).....	83	THE WAY YOU DO THE THINGS YOU DO David Anderle (Jobete, ASCAP).....	20
HONEY, DON'T LEAVE L.A. Peter Asher (Colgems-EMI/Kortchma, ASCAP).....	94	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams & Rick Chertoff (Gold Horizon, BMI).....	18
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI).....	56	THEME FROM CLOSE ENCOUNTERS Meco Monardo, Tony Bongiovi & Harold Wheeler (Gold Horizon, BMI).....	52
HOLLYWOOD Joe Wissert/Boz Scaggs (Meadow Ridge, ASCAP).....	71	THIS TIME I'M IN IT FOR LOVE Dennis Lambert & Brian Potter (House of Gold/Windchime, BMI).....	72
HOT LEGS Tom Dowd (Riva, ASCAP).....	32	THUNDER ISLAND Bill Szymczyk (Painless, ASCAP).....	11
I'M GONNA TAKE CARE OF EVERYTHING Richard Podolar (Fox Fanfare/Nocibur, BMI).....	65	TOO HOT TA TROT James Carmichael & Group (Jobete/Commodores Ent., ASCAP).....	87
I CAN'T STAND THE RAIN Frank Farian (Burlington, BMI).....	88	TOO MUCH, TOO LITTLE, TOO LATE Jack Gold (Homewood House, BMI).....	84
IF I CAN'T HAVE YOU Freddie Perren (Stigwood/Unichappell, BMI).....	33	TWO DOORS DOWN Gary Klein (Velvet Apple, BMI).....	82
I GO CRAZY Paul Davis (Web IV, BMI).....	14	TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neverland/Peg, BMI).....	96
I LOVE MY MUSIC Robert Parissi & Carl Maduri (Bema, ASCAP).....	98	WATCHING THE DETECTIVES Nick Lowe (Plangent Vision, no license listed).....	89
IT AMAZES ME Milt Okun (Cherry Lane, ASCAP).....	86	WE ARE THE CHAMPIONS Queen (Queen Music).....	6
IMAGINARY LOVER Buddy Buie & Robert Nix (Low-Sal, BMI).....	60	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN Kyle Lehning (Downbreaker, BMI).....	25
IT'S YOU THAT I NEED Michael Stokes (Desert Moon/Willow Girl, BMI).....	43	WHAT A WONDERFUL WORLD Phil Ramone (Kags, BMI).....	16
JACK AND JILL Ray Parker Jr. (Raydiola, ASCAP).....	9	WHAT'S YOUR NAME Producer not listed.....	41
JUST THE WAY YOU ARE Phil Ramone (Joelsongs, BMI).....	12	WHICH WAY IS UP Mark Davis (Warner-Tamerlane/May Twelfth/Duchess, BMI).....	23
KINGS & QUEENS Jack Douglas & group (Daskel/Song and Dance, BMI).....	97	YOU REALLY GOT ME Ted Templeman (Jay Boy, BMI).....	45
LADY LOVE Sherman Marshall, Jack Faith, Von Gray (Mighty Three, BMI).....	26	YOU'RE IN MY HEART (THE FINAL ACCLAIM) Tom Dowd (Riva, ASCAP).....	40
LAY DOWN SALLY Glyn Johns (Stigwood/Unichappell, BMI).....	10		
LET IT GO, LET IT LOW Dave Mason & Ron Nevison (Dave Mason, BMI).....	53		
LET ME PARTY WITH YOU Bunny S'gler (Lucky Three/Henry Suemay, BMI).....	99		
LET'S ALL CHANT Michael Zager (Sumack, BMI).....	62		
LITTLE ONE James William Guercio (Balloon Head/Big Elk, ASCAP).....	78		
LOVE IS LIKE OXYGEN Prod. by group (Pub Sweet/WB, ASCAP).....	76		

101 THE SINGLES CHART 150

MARCH 18, 1978

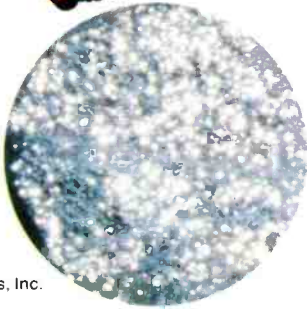
MAR. 18	MAR. 11		
101	103	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems, EMI/First Artists, ASCAP)	
102	109	SITTING IN LIMBO DON BROWN/First American Records 102 (Island, BMI)	
103	108	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/United Artists 1136 (Aunt Polly, BMI)	
104	105	TO DADDY EMMYLOU HARRIS/Warner Bros. 8498 (Owepar, BMI)	
105	104	LE SPANK LE PAMPLEMOUSSE/AVI 153 (Equinox, BMI)	
106	107	LET'S LIVE TOGETHER CAZZ/Big Tree 210 (Atlantic) (Landers-Roberts, ASCAP)	
107	110	WOMAN TO WOMAN BARBARA MANDRELL/ABC 17736 (East Memphis, BMI)	
108	—	DOWN THE ROAD BTO/Mercury 2 54260 (Overhaul/Turnup, PRO)	
109	—	WORKIN' TOGETHER MAZE FEATURING FRANKIE BEVERLY/Capitol 4531 (Pecle, BMI)	
110	111	TURN ON THE RADIO GLORY/Mercury 73976 (April/Lazy Libra, ASCAP)	
111	124	(ANY WAY THAT YOU WANT IT) I'LL BE THERE STARZ/Capitol 8786 (Rock Steady/Starzong, ASCAP)	
112	114	A LOVER'S QUESTION JACKY WARD/Mercury 55018 (Eden/Progressive, BMI)	
113	113	SHOT ME DOWN NAZARETH/A&M 2009 (MT3, Sesac)	
114	118	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic) (S.D.R.M., ASCAP)	
115	136	DO YOU LOVE SOMEBODY LUTHER INGRAM/Koko 728 (Klondike, BMI)	
116	120	(I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/Atlantic 3459 (Intersong/Timtoce/Midsong, ASCAP)	
117	102	YOU BROUGHT THE WOMAN OUT OF ME HOT/Big Tree 16108 (Atlantic) (ABC/Dunhill, BMI)	
118	117	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA 11036 (Chess, ASCAP)	
119	116	STARLIGHT CORY WELLS/A&M 2013 (Jade Eye, BMI)	
120	125	WALK RIGHT BACK ANNE MURRAY/Capitol 4527 (Warner-Tamerlane, BMI)	
121	121	I DO GEILS/Atlantic 3454 (ABC/Dunhill/Yvonne, BMI)	
122	135	I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum) (Unichappell/Begonia Melodies/Fedora, BMI)	
123	128	YOU'LL LOVE AGAIN HOTEL/Mercury 73979 (Blair/Hotel, BMI)	
124	112	THE ONE AND ONLY MAGGIE MacNEAL/Warner Bros. 8524 (Famous, ASCAP/Ensign, BMI)	
125	127	MY REASON TO BE IS YOU MARILYN MCCOO & BILLY DAVIS, JR./ABC 12324 (Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec-O-Lite, ASCAP)	
126	139	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor) (Sherlyn, BMI)	
127	123	SHOUT IT OUT BT EXPRESS/Columbia 3 10649 (Triple O/Billee/B.T., BMI)	
128	130	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)	
129	137	DOWN THE ROAD DOUCETTE/Mushroom 7029 (Andorra, ASCAP)	
130	132	SAVE ME, SAVE ME NETWORK/Epic 8 50489 (Barry Gibb/Stigwood/Unichappell, BMI)	
131	129	CADILLAC WALK MINK DeVILLE/Capitol 4510 (Bug/Greasy Shift, BMI)	
132	134	INTIMATE FRIENDS EDDIE KENDRICKS/Tamla 54290 (Motown) (Gab, ASCAP)	
133	—	IF I HAD MY WAY WALTER JACKSON/Chi Sound 1140 (Six Strings/Golden Fleece, BMI)	
134	122	BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES/ABC 12327 (Horse Hairs, BMI)	
135	133	WISHING ON A STAR ROSE ROYCE/Whitfield 8531 (WB) (May Twelfth/Warner-Tamerlane, BMI)	
136	119	HOME BOUND TED NUGENT/Epic 8 50493 (Magicland, ASCAP)	
137	131	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)	
138	145	FREAKY DEAKY ROY AYERS/Polydor 14451 (Michelle Bird/Roy Ayers Ubiquity, ASCAP)	
139	140	RAINSTORM FRANKIE VALLI/Private Stock 180 (Chrysalis, ASCAP)	
140	142	GIMME A LITTLE SIGN RICK NELSON/Epic 8 50501 (Big Shot, ASCAP)	
141	—	THE ONE AND ONLY KACEY CISYK/ABC 12333 (Famous, ASCAP/Ensign, BMI)	
142	146	HEART'S UNDER FIRE CLOVER/Mercury 73976 (Chappell, ASCAP)	
143	138	ON FIRE T-CONNECTION/Dash 5041 (TK) (Sherlyn/Decible, BMI)	
144	—	TRUST ME MILT MATTHEWS/H&L 4692 (BOCA, ASCAP)	
145	—	WE FELL IN LOVE WHILE DANCING BILL BRANDON/Prelude 71102 (Sons Tailors/Dillco/Truman, BMI)	
146	—	HEADLINER FANDANGO/RCA 11194 (Life & Times/Live, BMI)	
147	144	DON'T CHANGE DARYL HALL & JOHN OATES/RCA 11181 (Hot-Cha/Unichappell, BMI)	
148	141	LET'S HAVE SOME FUN BAR KAYS/Mercury 73971 (Barkay/Warner-Tamerlane, BMI)	
149	143	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER ANDREA TRUE CONNECTION/Buddoh 582 (Arista) (Dick James/Chriswood, BMI)	
150	147	WOOLY, WOOLY P.J. & BOBBY/Butterfly 1203 (Danick/Careers, BMI)	



1025 STEREO

From the LP
"KC & The
Sunshine Band"
T.K. 603

© 1978, T.K. Productions, Inc.



TK-1025-A
Vocal
Time: 2:15

Produced by:
H. W. Casey and
Richard Finch
Sherlyn Publishing
Co., Inc. (BMI)

Boogie Shoes

(H. W. Casey - R. Finch)

Distributed by T.K. Productions, Inc., 495 S.E. 10th Court, Hialeah, Florida 33010

THE SINGLES CHART

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

MAR. 18	MAR. 11		WKS. ON CHART
1	1	STAYIN' ALIVE BEE GEES RSO 885 (6th Week)	15
2	5	NIGHT FEVER BEE GEES/RSO 889	7
3	3	EMOTION SAMANTHA SANG/Private Stock 178	19
4	2	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	21
5	4	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355 17	
6	6	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441	22
7	15	CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305	7
8	9	OUR LOVE NATALIE COLE/Capitol 4509	13
9	10	JACK & JILL RAYDIO/Arista 0283	14
10	11	LAY DOWN SALLY ERIC CLAPTON/RSO 886	12
11	12	THUNDER ISLAND JAY FERGUSON/Asylum 45444	14
12	7	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	19
13	8	BABY COME BACK PLAYER/RSO 879	25
14	13	I GO CRAZY PAUL DAVIS/Bang 733	30
15	16	FALLING LeBLANC & CARR/Big Tree 16101 (Atlantic)	16
16	18	(WHAT A) WONDERFUL WORLD ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676	8
17	19	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	12
18	14	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS/Arista 0300	13
19	23	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	8
20	21	THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE/ A&M 2004	9
21	20	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3425	18
22	27	EBONY EYES BOB WELCH/Capitol 4543	8
23	28	WHICH WAY IS UP STARGARD/MCA 40825	9
24	26	THE NAME OF THE GAME ABBA/Atlantic 3449	10
25	36	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic)	4
26	30	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)	13
27	33	GOODBYE GIRL DAVID GATES/Elektra 45450	14
28	35	RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460	6
29	29	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 4524 (Capitol)	12
30	34	FLASH LIGHT PARLIAMENT/Casablanca 909	7
31	17	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	19
32	37	HOT LEGS ROD STEWART/Warner Bros. 8535	5
33	41	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	5
34	22	PEG STEELY DAN/ABC 12320	17
35	31	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum 45462	8
36	42	THANK YOU FOR BEING A FRIEND ANDREW GOLD/ Asylum 45456	6
37	43	SWEET TALKIN' WOMAN ELO/Jet 1145 (UA)	5
38	47	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	5
39	45	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	6
40	25	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	21
41	24	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40819	16
42	49	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	8
43	48	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)	9
44	50	BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025	7
45	46	YOU REALLY GOT ME VAN HALEN/Warner Bros. 8515	7
46	38	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	23
47	53	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	5
48	32	DESIREE NEIL DIAMOND/Columbia 3 10657	16
49	54	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518	6
50	56	FOOLING YOURSELF STYX/A&M 2007	5
51	59	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	4



52	39	THEME FROM "CLOSE ENCOUNTERS" MECO/Millennium 608 (Casablanca)	12
53	52	LET IT GO, LET IT FLOW DAVE MASON/Columbia 3 10662	10
54	64	DISCO INFERNO TRAMMPS/Atlantic 3389	5
55	72	COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA)	2
56	51	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882	25
57	40	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/Casablanca 902	19
58	60	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/MCA 40854	9
59	67	ROCKET RIDE KISS/Casablanca 915	3
60	76	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459	4
61	62	SILVER DREAMS THE BABYS/Chrysalis 2201	7
62	68	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184	3
63	77	ON BROADWAY GEORGE BENSON/Warner Bros. 8542	2
64	59	DON'T COST YOU NOTHING ASHFORD & SIMPSON/ Warner Bros. 8514	4
65	81	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/ 20th Century 2362	4
66	73	SWEET, SWEET SMILE CARPENTERS/A&M 2008	6
67	70	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA 11198	5
68	75	PUT YOUR HEAD ON MY SHOULDER LEIF GARRETT/ Atlantic 3466	4
69	74	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	3
70	79	MORE THAN A WOMAN TAVARES/Capitol 4500	6
71	71	HOLLYWOOD BOZ SCAGGS/Columbia 3 10679	5
72	83	THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890	2
73	61	DAYBREAK (STORYBOOK CHILDREN) BETTE MIDLER/ Atlantic 3431	7
74	55	NATIVE NEW YORKER ODYSSEY/RCA 11129	21
75	44	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	18
76	80	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	4
77	57	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	23
78	86	LITTLE ONE CHICAGO/Columbia 3 10683	2
79	78	CALIFORNIA DEBBY BOONE/Warner/Curb 8511 (WB)	5
80	88	NEVER GET ENOUGH OF YOUR LOVE LTD/A&M 2005	2
81	90	THAT IS YOUR SECRET SEA LEVEL/Capricorn 0287	2

CHARTMAKER OF THE WEEK

82	—	TWO DOORS DOWN DOLLY PARTON RCA 11240	1
83	58	HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB)	19
84	—	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS//Columbia 3 10693	1
85	—	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708	1
86	91	IT AMAZES ME JOHN DENVER/RCA 11214	2
87	82	TOO HOT TA TROT COMMODORES/Motown 1432	13
88	—	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	1
89	92	WATCHING THE DETECTIVES ELVIS COSTELLO/Columbia 3 10696	2
90	95	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/ Casablanca 913	2
91	94	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512	9
92	93	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522	4
93	—	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)	1
94	98	HONEY, DON'T LEAVE L.A. JAMES TAYLOR/Columbia 3 10689	3
95	97	AM I LOSING YOU MANHATTANS/Columbia 3 10674	3
96	—	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/ Cleveland Intl. 8 50513	1
97	—	KINGS & QUEENS AEROSMITH/Columbia 3 10699	1
98	—	I LOVE MY MUSIC WILD CHERRY/Epic/Sweet City 8 550C	1
99	—	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind 4008 (Salsoul)	1
100	84	TAKE ME TO THE KAPTIN PRISM/Ariola America 7678 (Capitol)	9



FLASHMAKER



CHAMPAGNE JAM
ATLANTA RHYTHM SECTION
Polydor

MOST ADDED:

- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- DOUBLE FUN—Robert Palmer—Island
- FOTOMAKER—Atlantic
- BRING IT BACK ALIVE—Outlaws—Arista
- EARTH—Jefferson Starship—Grunt
- THE RUTLES (soundtrack)—WB
- NEW BOOTS & PANTIESII—Ian Dury—Arista/Stiff
- DRASTIC PLASTIC—Be Bop Deluxe—Harvest
- LONEWOLF—Michael Murphy—Epic
- NOT SHY—Walter Egan—Col
- BECAUSE THE NIGHT (single)—Patti Smith—Arista

WNEW-FM/NEW YORK

- ADDS:**
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - CIRCLES IN THE STREAM—Bruce Cockburn—True North
 - DRAGON—Partrait
 - HONKY TONK MASQUERADE—Joe Ely—MCA
 - NEW BOOTS & PANTIESII—Ian Dury—Arista/Stiff
 - PINK FLAG—Wire—Harvest
 - SCARABUS—Ian Gillon Band—Island
 - SPECIALS LIT—Lamont Cranston Band—Shadow
 - STIFFS LIVE—Arista/Stiff
 - WHAT DO YOU WANT FROM LIVE—Tubes—A&M
- HEAVY ACTION (airplay in descending order):**
- EARTH—Jefferson Starship—Grunt
 - THE RUTLES (soundtrack)—WB
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - A SONG FOR ALL SEASONS—Renaissance—Sire
 - THE TRB PRE-ALBUM—Tom Robinson Band—Harvest
 - FRESH FISH SPECIAL—Robert Gordon—Private Stock
 - BECAUSE THE NIGHT (single)—Patti Smith—Arista
 - DOUBLE FUN—Robert Palmer—Island
 - THE STRANGER—Billy Joel—Col
 - RUMOURS—Fleetwood Mac—WB
- WBCN-FM/BOSTON**
- ADDS:**
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - CIRCLES IN THE STREAM—Bruce Cockburn—True North

- FOTOMAKER—Atlantic
- NEW BOOTS & PANTIESII—Ian Dury—Arista/Stiff
- NOT SHY—Walter Egan—Col
- NRBQ AT YANKEE STADIUM—Mercury
- SHOWDOWN—Gallagher & Lyle—A&M
- THE RUTLES (soundtrack)—WB
- THE TRB PRE-ALBUM—Tom Robinson Band—Harvest
- VAN HALEN—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- A SONG FOR ALL SEASONS—Renaissance—Sire
 - BECAUSE THE NIGHT (single)—Patti Smith—Arista
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - DOUBLE FUN—Robert Palmer—Island
 - THE RUTLES (soundtrack)—WB
 - THE TRB PRE-ALBUM—Tom Robinson Band—Harvest
 - WHAT DO YOU WANT FROM LIVE—Tubes—A&M
- HEAVY ACTION (airplay in descending order):**
- FOTOMAKER—Atlantic
 - EDDIE MONEY—Col
 - EARTH—Jefferson Starship—Grunt
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - MY AIM IS TRUE—Elvis Costello—Col
 - NRBQ AT YANKEE STADIUM—Mercury
 - HEAVEN HELP THE FOOL—Bob Weir—Arista
 - THE STRANGER—Billy Joel—Col
 - FROM RATS TO RICHES—Good Rats—Passport
 - ALL FOR A REASON—Alessi—A&M

WCOZ-FM/BOSTON

- ADDS:**
- DOUBLE FUN—Robert Palmer—Island
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SATURDAY NIGHT FEVER (soundtrack)—RSO
 - FRENCH KISS—Bob Welch—Capitol
 - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - GRAND ILLUSION—Styx—A&M
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - SLOWHAND—Eric Clapton—RSO
 - EARTH—Jefferson Starship—Grunt
 - MY AIM IS TRUE—Elvis Costello—Col

WPLR-FM/NEW HAVEN

- ADDS:**
- BRING IT BACK ALIVE—Outlaws—Arista
 - EARTH—Jefferson Starship—Grunt
 - FIRST TIME AROUND—Pickins—Ariola
 - FOTOMAKER—Atlantic
 - FRESH FISH SPECIAL—Robert Gordon—Private Stock
 - IT HAPPENED ONE BITE—Dan Hicks—WB
 - NOT SHY—Walter Egan—Col
 - SPINOZZA—David Spinozza—A&M
 - WATCH—Manfred Mann—WB

- WHAT DO YOU WANT FROM LIVE—Tubes—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUNNING ON EMPTY—Jackson Browne—Asylum
- THE STRANGER—Billy Joel—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- SLOWHAND—Eric Clapton—RSO
- AJA—Steely Dan—ABC
- POINT OF KNOW RETURN—Kansas—Kirshner
- VAN HALEN—WB
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
- IT HAPPENED ONE BITE—Dan Hicks—WB

WOUR-FM/UTICA

- ADDS:**
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - DOUBLE FUN—Robert Palmer—Island
 - EARTH—Jefferson Starship—Grunt
 - FOTOMAKER—Atlantic
 - HEAD EAST—A&M
 - JESUS OF COOL—Nick Lowe—Rodar (import)
 - LONEWOLF—Michael Murphy—Epic
 - NEW BOOTS & PANTIESII—Ian Dury—Arista/Stiff
 - THROUGH THE EARS—Nektar—Polydor
- HEAVY ACTION (airplay, sales in descending order):**
- MY AIM IS TRUE—Elvis Costello—Col
 - EXCITABLE BOY—Warren Zevon—Asylum
 - HEAVEN HELP THE FOOL—Bob Weir—Arista
 - SLOWHAND—Eric Clapton—RSO
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - WAITING FOR COLUMBUS—Little Feat—WB
 - ALIENS—Horslips—DJM
 - FRENCH KISS—Bob Welch—Capitol
 - INFINITY—Journey—Col
 - BERKSHIRE—Wha-Koo—ABC

WIOQ-FM/PHILADELPHIA

- ADDS:**
- A SONG FOR ALL SEASONS—Renaissance—Sire
 - BECAUSE THE NIGHT (single)—Patti Smith—Arista
 - BRING IT BACK ALIVE—Outlaws—Arista
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - CITY TO CITY—Gerry Rafferty—UA
 - DOUBLE FUN—Robert Palmer—Island
 - ELEVATOR—Russell DaShiell—Epic
 - ONLY THE BEAUTIFUL (single)—Henry Gross—Lifesong
 - SOUTHERN WINDS—Maria Muldaur—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- WAITING FOR COLUMBUS—Little Feat—WB
 - EARTH—Jefferson Starship—Grunt
 - EXCITABLE BOY—Warren Zevon—Asylum
 - EDDIE MONEY—Col
 - ALIENS—Horslips—DJM
 - WATCH—Manfred Mann—WB
 - HEAD EAST—A&M
 - BERKSHIRE—Wha-Koo—ABC
 - INFINITY—Journey—Col
 - STARLIGHT DANCER—Kayak—Janus

WHFS-FM/WASHINGTON

- ADDS:**
- BRING IT BACK ALIVE—Outlaws—Arista

- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- NOT SHY—Walter Egan—Col
- ROCK & ROLL MUSIC—Country Joe McDonald—Fantasy
- ROOT BOY SLIM & SEX CHANGE BAND—WB
- SECOND WIND—Delbert McClinton—Capricorn
- THE RUTLES—(soundtrack)—WB
- VIOLIN—Oregon—Vanguard

HEAVY ACTION (airplay in descending order):

- WAITING FOR COLUMBUS—Little Feat—WB
- ONE WORLD—John Martyn—Island
- EXCITABLE BOY—Warren Zevon—Asylum
- SPINOZZA—David Spinozza—A&M
- CIRCLES IN THE STREAM—Bruce Cockburn—True North
- WHAT DO YOU WANT FROM LIVE—Tubes—A&M
- MY AIM IS TRUE—Elvis Costello—Col
- DOUBLE FUN—Robert Palmer—Island
- EARTH—Jefferson Starship—Grunt
- NRBQ AT YANKEE STADIUM—Mercury

WKLS-FM/ATLANTA

- ADDS:**
- DRASTIC PLASTIC—Be Bop Deluxe—Harvest
 - NOT SHY—Walter Egan—Col
 - RUBICON—20th Century
 - WAITING FOR COLUMBUS—Little Feat—WB
 - WATCH—Manfred Mann—WB
- HEAVY ACTION (airplay, sales, phones):**
- AJA—Steely Dan—ABC
 - GRAND ILLUSION—Styx—A&M
 - MANORISMS—Wet Willie—Epic
 - NEWS OF THE WORLD—Queen—Elektra
 - OUT OF THE BLUE—ELO—Jet
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - SLOWHAND—Eric Clapton—RSO
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA

WORJ-FM/ORLANDO

- ADDS:**
- DRASTIC PLASTIC—Be Bop Deluxe—Harvest
 - LONEWOLF—Michael Murphy—Epic
 - NRBQ AT YANKEE STADIUM—Mercury
 - WAITING FOR COLUMBUS—Little Feat—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- MY AIM IS TRUE—Elvis Costello—Col
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - AJA—Steely Dan—ABC
 - EARTH—Jefferson Starship—Grunt

WQSR-FM/TAMPA

- ADDS:**
- BEFORE THE DANCE—Orleans—ABC
 - BRING IT BACK ALIVE—Outlaws—Arista

- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- DOUBLE FUN—Robert Palmer—Island
- DRASTIC PLASTIC—Be Bop Deluxe—Harvest
- FOTOMAKER—Atlantic
- IT HAPPENED ONE BITE—Dan Hicks—WB
- JUST FAMILY—Dee Dee Bridgewater—Elektra
- RAINBOW SEEKER—Joe Sample—ABC
- RUBICON—20th Century

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

- MY AIM IS TRUE—Elvis Costello—Col
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- EARTH—Jefferson Starship—Grunt
- WAITING FOR COLUMBUS—Little Feat—WB
- KARLA BONOFF—Col
- THE STRANGER—Billy Joel—Col
- EXCITABLE BOY—Warren Zevon—Asylum
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- CATS ON THE COAST—Sea Level—Capricorn

WMMS-FM/CLEVELAND

- ADDS:**
- CATS ON THE COAST—Sea Level—Capricorn
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - DOUBLE FUN—Robert Palmer—Island
 - NEW BOOTS & PANTIESII—Ian Dury—Arista/Stiff
 - WARMER COMMUNICATIONS—AWB—Atlantic
- HEAVY ACTION (airplay, sales in descending order):**
- RUNNING ON EMPTY—Jackson Browne—Asylum
 - EDDIE MONEY—Col
 - SLOWHAND—Eric Clapton—RSO
 - THE GODZ—Millennium
 - THE STRANGER—Billy Joel—Col
 - SATURDAY NIGHT FEVER (soundtrack)—RSO
 - FRENCH KISS—Bob Welch—Capitol
 - NEWS OF THE WORLD—Queen—Elektra
 - FRESH FISH SPECIAL—Robert Gordon—Private Stock
 - EARTH—Jefferson Starship—Grunt

WABX-FM/DETROIT

- ADDS:**
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - DOUBLE FUN—Robert Palmer—Island
 - DRASTIC PLASTIC—Be Bop Deluxe—Harvest
 - FOTOMAKER—Atlantic
 - ONLY THE BEAUTIFUL (single)—Henry Gross—Lifesong
 - HEAVY ACTION (airplay, sales, phones in descending order):
 - THE STRANGER—Billy Joel—Col
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - GRAND ILLUSION—Styx—A&M
 - SLOWHAND—Eric Clapton—RSO
 - DOUBLE LIVE GONZO—Ted Nugent—Epic

Things to forget about Mike Finnigan.

Forget the past and listen to Mike Finnigan's album, "Black and White."

Forget for example, how he's been stopping the show as keyboardman with Dave Mason.

Forget about his singing and playing on the current Frampton album.

Forget about his work with Crosby, Stills and Nash. Even forget about his contributions to the upcoming Steven Stills album (though it may be difficult to forget something before it exists).

And if you want to go way back, forget that he played organ with Jimi Hendrix on "Electric Lady Land." And forget that he was a member of the critically acclaimed Jerry Hahn Brotherhood.

Nothing in Mike Finnigan's past gives you any clue to what awaits you in "Black and White."

His new version of "Expressway To Your Heart" is a sensational single.

There are great new songs written by Jim Krueger, Al Kooper and Tom Mans, among others. And there are musical contributions by many of Mike's well-known friends.

All in all, it's a musical achievement you won't soon forget.

Don't forget
"Black and White." Mike Finnigan.
On Columbia Records and Tapes.

MIKE FINNIGAN *Black & White*



JC 35258

Produced by Ron Navisor for Gadget Productions, Inc.
Direction: Jason Cooper.

TOP AIRPLAY



RUNNING ON EMPTY
JACKSON BROWNE
Asylum

MOST AIRPLAY:

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- EARTH**—Jefferson Starship—Grunt
- THE STRANGER**—Billy Joel—Col
- WAITING FOR COLUMBUS**—Little Feat—WB
- AJA**—Steely Dan—ABC
- EXCITABLE BOY**—Warren Zevon—Asylum
- MY AIM IS TRUE**—Elvis Costello—Col
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- NEWS OF THE WORLD**—Queen—Elektra
- POINT OF KNOW RETURN**—Kansas—Kirshner

WXRT-FM/CHICAGO

- ADDS:**
- BILL'S BEST FRIEND**—Bill Cosby—Capitol
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - DOUBLE FUN**—Robert Palmer—Island
 - EARTH**—Jefferson Starship—Grunt
 - FOTOMAKER**—Atlantic
 - FRESH FISH SPECIAL**—Robert Gordon—Private Stock
 - LONEWOLF**—Michael Murphy—Epic
 - LOS INDIOS TABAJAROS**—Tony Trischka—RCA
 - ONE WORLD**—John Martyn—Island
 - THE RUTLES** (soundtrack)—WB

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

- WAITING FOR COLUMBUS**—Little Feat—WB
- SLOWHAND**—Eric Clapton—RSO
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- INFINITY**—Journey—Col
- AJA**—Steely Dan—ABC
- ENDLESS WIRE**—Gordon Lightfoot—WB
- THE STRANGER**—Billy Joel—Col
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- WATCH**—Manfred Mann—WB
- POINT OF KNOW RETURN**—Kirshner

KSHE-FM/ST. LOUIS

- ADDS:**
- BRING IT BACK ALIVE**—Outlaws—Arista
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - DOUBLE FUN**—Robert Palmer—Island
 - FOTOMAKER**—Atlantic

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

- INFINITY**—Journey—Col
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- WATCH**—Manfred Mann—WB
- STREET ACTION**—BTO—Mercury
- HEAD EAST**—A&M
- MAMA LET HIM PLAY**—Doucette—Mushroom
- CATS ON THE COAST**—Sea Level—Capricorn
- OUT OF THE BLUE**—ELO—Jet
- NEWS OF THE WORLD**—Queen—Elektra

WKDF-FM/NASHVILLE

- ADDS:**
- BRING IT BACK ALIVE**—Outlaws—Arista
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - EARTH**—Jefferson Starship—Grunt
 - HEAD EAST**—A&M
 - VAN HALEN**—WB

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

- SLOWHAND**—Eric Clapton—RSO
- NEWS OF THE WORLD**—Queen—Elektra
- THE STRANGER**—Billy Joel—Col
- AJA**—Steely Dan—ABC
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- FEELS SO GOOD**—Chuck Mangione—A&M
- ENDLESS WIRE**—Gordon Lightfoot—WB
- WATERMARK**—Art Garfunkel—Col
- WAITING FOR COLUMBUS**—Little Feat—WB

WQFM-FM/MILWAUKEE

- ADDS:**
- DOUBLE FUN**—Robert Palmer—Island
 - DRASTIC PLASTIC**—Be Bop Deluxe—Harvest
 - NOT SHY**—Walter Egan—Col
 - ROUND THE BACK**—Cafe Jacques—Col
 - SWEETBOTTOM**—Sweetbottom

HEAVY ACTION (airplay in descending order):

- THE STRANGER**—Billy Joel—Col
- POINT OF KNOW RETURN**—Kansas—Kirshner
- AJA**—Steely Dan—ABC
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- FRENCH KISS**—Bob Welch—Capitol
- SLOWHAND**—Eric Clapton—RSO
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- NEWS OF THE WORLD**—Queen—Elektra
- HEAD EAST**—A&M

CHUM-FM/TORONTO

- ADDS:**
- WAITING FOR COLUMBUS**—Little Feat—WB

HEAVY ACTION (airplay in descending order):

- SATURDAY NIGHT FEVER** (soundtrack)—RSO
- MY AIM IS TRUE**—Elvis Costello—Col

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- ENDLESS WIRE**—Gordon Lightfoot—WB
- THE STRANGER**—Billy Joel—Col
- AJA**—Steely Dan—ABC
- LONGER FUSE**—Dan Hill—20th Century
- WATERMARK**—Art Garfunkel—Col
- SLOWHAND**—Eric Clapton—RSO
- WAITING FOR COLUMBUS**—Little Feat—WB

KLOL-FM/HOUSTON

- ADDS:**
- A SONG FOR ALL SEASONS**—Renaissance—Sire
 - BERKSHIRE**—Wha-Koo—ABC
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - CIRCLES IN THE STREAM**—Bruce Cockburn—True North
 - CITY TO CITY**—Gerry Rafferty—UA
 - DOUBLE FUN**—Robert Palmer—Island
 - EARTH**—Jefferson Starship—Grunt
 - FOTOMAKER**—Atlantic
 - LONEWOLF**—Michael Murphy—Epic
 - SECOND WIND**—Delbert McClinton—Capricorn

HEAVY ACTION (airplay in descending order):

- EARTH**—Jefferson Starship—Grunt
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- DOUBLE FUN**—Robert Palmer—Island
- SLOWHAND**—Eric Clapton—RSO
- AJA**—Steely Dan—ABC
- OUT OF THE BLUE**—ELO—Jet
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- CIRCLES IN THE STREAM**—Bruce Cockburn—True North
- BERKSHIRE**—Wha-Koo—ABC
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum

KBPI-FM/DENVER

- ADDS:**
- EXCITABLE BOY**—Warren Zevon—Asylum

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

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- POINT OF KNOW RETURN**—Kansas—Kirshner
- THE STRANGER**—Billy Joel—Col
- GRAND ILLUSION**—Styx—A&M
- OUT OF THE BLUE**—ELO—Jet
- NEWS OF THE WORLD**—Queen—Elektra
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- AJA**—Steely Dan—ABC
- FRENCH KISS**—Bob Welch—Capitol

KGB-FM/SAN DIEGO

- ADDS:**
- EARTH**—Jefferson Starship—Grunt
 - EDDIE MONEY**—Col
 - IMAGINARY LOVER** (single)—Atlanta Rhythm Section—Polydor

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

- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- NEWS OF THE WORLD**—Queen—Elektra
- POINT OF KNOW RETURN**—Kansas—Kirshner

- SLOWHAND**—Eric Clapton—RSO
- WEEKEND IN L.A.**—George Benson—WB
- VAN HALEN**—WB
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- GRAND ILLUSION**—Styx—A&M

KWST-FM/LOS ANGELES

- ADDS:**
- BRING IT BACK ALIVE**—Outlaws—Arista
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - DOUBLE FUN**—Robert Palmer—Island
 - FOTOMAKER**—Atlantic
 - OPEN FIRE**—Ronnie Montrose—WB

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

- EARTH**—Jefferson Starship—Grunt
- GRAND ILLUSION**—Styx—A&M
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- WATCH**—Manfred Mann—WB
- EDDIE MONEY**—Col
- TOM PETTY & HEARTBREAKERS**—Shelter
- MY AIM IS TRUE**—Elvis Costello—Col
- INFINITY**—Journey—Col
- WAITING FOR COLUMBUS**—Little Feat—WB
- POINT OF KNOW RETURN**—Kansas—Kirshner

KZAP-FM/SACRAMENTO

- ADDS:**
- BECAUSE THE NIGHT** (single)—Patti Smith—Arista
 - BRING IT BACK ALIVE**—Outlaws—Arista
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - DOUBLE FUN**—Robert Palmer—Island
 - EARTH**—Jefferson Starship—Grunt
 - FOTOMAKER**—Atlantic
 - NEW BOOTS & PANTIES!!**—Ian Dury—Arista/Stiff
 - SECOND WIND**—Delbert McClinton—Capricorn
 - STIFFS LIVE**—Various Artists—Arista/Stiff
 - THE RUTLES** (soundtrack)—WB

HEAVY ACTION (airplay in descending order):

- WAITING FOR COLUMBUS**—Little Feat—WB
- EXCITABLE BOY**—Warren Zevon—Asylum
- WATCH**—Manfred Mann—WB
- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- OPEN FIRE**—Ronnie Montrose—WB
- EDDIE MONEY**—Col
- STREET PLAYER**—Rufus—ABC
- THE NIELSEN PEARSON BAND**—Epic

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BECAUSE THE NIGHT** (single)—Patti Smith—Arista
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - NEW BOOTS & PANTIES!!**—Ian Dury—Arista/Stiff
 - ONE WORLD**—John Martyn—Island
 - STIFFS LIVE**—Various Artists—Arista/Stiff
 - THE RUTLES** (soundtrack)—WB

HEAVY ACTION (airplay in descending order):

- JESUS OF COOL**—Nick Lowe—Radar (import)
- EARTH**—Jefferson Starship—Grunt
- THE RUTLES** (soundtrack)—WB
- KILL CITY**—Iggy Pop & James Williamson—Bomp
- WAITING FOR COLUMBUS**—Little Feat—WB
- EXCITABLE BOY**—Warren Zevon—Asylum
- WHAT DO YOU WANT FROM LIVE**—Tubes—A&M
- PLASTIC LETTERS**—Blondie—Chrysalis
- STIFFS LIVE**—Various Artists—Arista/Stiff
- DOUBLE FUN**—Robert Palmer—Island

KZEL-FM/EUGENE

- ADDS:**
- DAM IT**—Beaverteeth—RCA
 - DOUBLE FUN**—Robert Palmer—Island
 - DRAGON**—Portrait
 - MAHOGANY RUSH LIVE**—Col
 - MANY MAGIC MOMENTS**—Kalapana—Abbattoir
 - PURSUIT OF HAPPINESS**—Rupert Holmes—Private Stock
 - THE RUTLES** (soundtrack)—WB
 - WILD OATS**—TK

HEAVY ACTION (airplay, sales, phones):

- EARTH**—Jefferson Starship—Grunt
- EXCITABLE BOY**—Warren Zevon—Asylum
- NIGHT FLIGHT**—Yvonne Elliman—RSO
- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER** (soundtrack)—RSO
- THE STRANGER**—Billy Joel—Col
- VAN HALEN**—WB
- WAITING FOR COLUMBUS**—Little Feat—WB
- WATCH**—Manfred Mann—WB

KZAM-FM/SEATTLE

- ADDS:**
- BLACKJACK**—Clarence Gatemouth Brown—First American
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - CITY TO CITY**—Gerry Rafferty—UA
 - DOUBLE FUN**—Robert Palmer—Island
 - DRAGON**—Portrait
 - LIVE FROM CONCORD TO LONDON**—Ernestine Anderson—Concord
 - LONEWOLF**—Michael Murphy—Epic
 - VIOLIN**—Oregon—Vanguard
 - WARMER COMMUNICATIONS**—AWB—Atlantic
 - WEST SIDE HIGHWAY**—Stanley Turrentine—Fantasy

HEAVY ACTION (airplay):

- CIRCLES IN THE STREAM**—Bruce Cockburn—True North
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- EARTH**—Jefferson Starship—Grunt
- EXCITABLE BOY**—Warren Zevon—Asylum
- KARLA BONOFF**—Col
- NRBQ AT YANKEE STADIUM**—Mercury
- PASTICHE**—Manhattan Transfer—Atlantic
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SHOWDOWN**—Gallagher & Lyle—A&M
- WAITING FOR COLUMBUS**—Little Feat—WB

Summer Assesses RCA's Direction

(Continued from page 3)

bilities," Summer continued, "realizing that I will have to spend more time with established artists and expanding our artist roster."

The first step in such an expansion, Summer said, is finding "additional staffing at the top of the a&r department." He said such staff additions could be made on either coast, although he also cited a commitment to make RCA "fully-staffed" in Los Angeles.

As for RCA's talent line-up itself, Summer said, the missing dimension is in the depth of the roster—I am certain that we can develop with our existing organization a performance capacity that will support an enlarged roster of top artists.

"We start with an exceptionally strong base in Nashville," he continued. "And classical is an important part of RCA's mix. Black music is one area where we are principally reliant on outside production capability, with Don Davis' Tortoise International and Dick Griffey's new label, but we've strengthened our r&b organization with the appointment of Ray Harris (director, r&b promotion and merchandising)."

And more RCA custom label deals may be on the way. "Label deals can be very attractive to a company our size," Summer said, "particularly when the artist roster complements the roster of the major. I'm wide open to the possibility of distributing independent record labels, but here again, only within the range of a studied view of what our performance capabilities are. Our capacity for manufacturing and distributing records is not infinite, and you must make an appropriate commitment when an artist or label signs on."

Summer stopped short of saying that RCA is shopping for already-established talent. But he did state that, "as a matter of strategy, I believe that any record company that wants to be competitive has got to consider signing other artists from other record labels. Necessarily, there will be some attrition from your own roster, so just to stay where you are you have to take some action."

"It's likely that RCA will compete in the industry to sign talent when it becomes available," he added.

Summer, who reports to RCA Records president Louis Couttolenc, was emphatic in denying continuing rumors that RCA Records is up for sale.

"I don't think that there's a



Robert Summer

shred of possibility that the corporation would sell the record division," he said. "I don't feel inhibited in any way in choosing directions that will make RCA competitive at every level of the record business. A well-run record company can today be a very attractive performer in any corporate mix."

[This view was supported by RCA's president and chief executive officer Edgar H. Griffiths, who stated, in RCA's 1977 Annual Report: "Like NBC, RCA Records produced its highest annual profit but fell short by the yardstick of competitive performance, in this case in the domestic record industry. The management of RCA Records, like that of NBC, is actively addressing this challenge. Taken

Capitol Announces Plant Staff Shifts

■ LOS ANGELES — H. Lee Simpson, national plant manager, Capitol Records, has announced changes of staff at the Winchester and Jacksonville pressing plants. Anthony Bouselli, former plant manager of the Jacksonville location, was transferred to the Winchester facility as plant manager. Fred Bouchard was appointed to succeed Bouselli at Jacksonville. Wayne Bridgewater, an 11-year veteran of Capitol, assumed the position of manufacturing superintendent at Jacksonville with Bouchard's departure.

Listening to DiMeola



Columbia Records recently hosted a special listening session for guitarist Al DiMeola's upcoming album, "Casino." The album, scheduled for April release, was written, arranged and produced by DiMeola. The artist is currently planning a major date tour to commence in April. Pictured are, from left: Bob Sherwood, VP, national promotion, Columbia; Vincent Mauro of Bandana Management; DiMeola; Bruce Lundvall, president, CBS Records Division; and Mickey Eichner, VP a&r east coast, Columbia.

together, these two units show a shortfall of an estimated \$75 million a year in net profit compared with their leading competitors. We regard the task of closing this gap as one of RCA's outstanding opportunities for profit growth in the years ahead."]

RCA does not have "a fully-developed view" of the need to expand its manufacturing capacity, Summer said, noting that the company's unusually heavy pressing load in recent months "relates to a compression of an extraordinary level of business to a 90-day period." Even if the company does not elect to build another plant, he said, "we would not necessarily have to alter our manufacturing configuration to accommodate a commitment to growth."

Where are the most significant changes being made in the record industry? In marketing, Summer asserted.

"One of the fascinating aspects of the business today is, the scale is such that when you plan an artist campaign, the commitments now fall in the six-digit category. This places a demand on the record executive not only to be right more often than not, but to employ strategies and techniques that have not often been a part of record business planning. TV time buys . . . massive commitments to in-store displays . . . all demand an understanding of what is often referred to as Procter and Gamble-style marketing. I'm not sure that we're all ready for that."

Casablanca Taps Allen

■ LOS ANGELES — Casablanca Record and FilmWorks vice president of r&b promotion Eddie Pugh has named Keith Allen as the label's new southeast promotion and marketing manager. He will be headquartered in Atlanta, and will report directly to Pugh.

RCA Begins Campaign For Savannah Band

■ NEW YORK — RCA Records has initiated an east coast merchandising and sales blitz in support of the "Dr. Buzzard's Original Savannah Band Meets King Penett" album.

Emphasis in the Savannah push will be on black retailers in New York, Baltimore, Washington and Philadelphia.

All black accounts will be visited by a special field "task force" including salesmen in each city and spearheaded by Wade Smith, RCA sales associate in New York, and Patrick Spencer, rhythm & blues field promotion manager in Baltimore, Washington and Philadelphia. Smith, Patrick and the force of salesmen will attempt to secure window and in-store displays by bringing direct to accounts such point-of-sales pieces as "dangler" lp covers, four-color posters, replicas of the Savannah "Now Playing" subway posters, which are currently spread over 300 locations in the New York subways and lp covers.

The east coast Savannah blitz is a continuation of the original merchandising program planned for the Savannah lp prior to its release last month.

To sustain the customer-level excitement already generated, RCA is preparing an extensive print advertisement campaign to run in black college newspapers, major time buys have been effected on black and top 40 stations and will be continued where and when necessary, and a newly-designed four-inch-by-four-inch self-adhesive sticker has been rushed out in quantity for use in stores, on counters, at radio stations, on campus bulletin boards and in window displays, as well. The sticker spotlights the new single, "Mr. Love," which has been "forced" out of the album by radio airplay.

CBS Names Brashear To Memphis Promo Post

■ NEW YORK — Norm Ziegler, Dallas branch manager, CBS Records, has announced the appointment of Craig Brashear to the position of promotion manager for Columbia / Epic / Portrait / Associated Labels for the Memphis market.

Because Taps Powell

■ NEW YORK — Jeffi Powell has joined Andrew Oldham's Because Productions as press officer and project coordinator for Oldham's management and recording clients, the Werewolves.

Pat Travers Feted



Polydor recording artist Pat Travers was greeted by celebrities and industry luminaries at a party following his concert at the Santa Monica Civic Center. He is currently touring the U.S. Shown at the party are, from left: Bill Follett, Phonodisc sales mgr.; Emiel Petrone, Phonodisc regional manager; Harry Anger, Polydor's VP marketing; Jack Kiernan, Phonodisc VP sales; Travers; Phonodisc president John Frisoli; Toni Dahn of Nehi; and Polydor's national sales manager Ron Palladino.

Tornberg Bows Firm

■ LOS ANGELES—A new multimedia leisure company, Entertainment Capital Corporation, has been formed to develop, package and produce a variety of projects, announced Jeff Tornberg, its president and chairman of the board.

Entertainment Capital Corporation has acquired a \$700 thousand development fund to help launch its diverse program of motion pictures, recording and music publishing activities.

The first project on its drawing board will be Jeff Fenholt's recording of "I Need You," produced by Joel Diamond. Fenholt's first single will be released by Polydor in March through an agreement with Jeff Tornberg Productions, a division of Entertainment Capital Corporation. Fenholt, who was the original title role star on Broadway in "Jesus Christ, Superstar," is planning to promote the disc on a tour late this spring.

Loki Music Publishing, an Entertainment Capital Corporation Publishing division, has also entered into a five year exclusive songwriting agreement with Larry Dawson, keyboard artist for the band Fandango. The first five compositions by Dawson, "With My Life," "Censor Machine," "Feel So Good," "It's You" and "Love Is the Only Thing I Own," will be administered through Mid-Song Publishing.

The initial film on the agenda, scheduled for production late this year, is an examination of contemporary sexual mores, the title of which will be announced shortly. The movie, based on a book by Tornberg, to be published in June, is being written by Jesse Kornbluth.

Epic Names Wisner To Promo Post

■ MINNEAPOLIS — Bob Ewald, Minneapolis branch manager, CBS Records, has announced the appointment of Gary "Wiz" Wisner to local promotion manager, Minneapolis, Epic / Portrait / Associated Labels.

Red Star Taps Three

■ NEW YORK — Marty Thau, president, Red Star Records, Inc., has announced the appointment of three new staff members.

James Siciliano, formerly of Music Trend Distributors, Detroit, will now be director of west coast promotions, working out of Los Angeles. Roy Trakin, a freelance writer who has contributed in the past to the Soho Weekly News and the New York Rocker, has been named director of creative promotions. In addition, Miriam Linna, a freelance writer as well, and currently drummer for The Zantees, has been appointed press officer. Trakin and Linna will be working out of the Red Star offices in New York City.

Spring Reservicing Millie Jackson Single

■ NEW YORK—Millie Jackson's single, "All The Way Lover," on Spring Records, is being re-serviced to radio stations with a long as well as short version.

The commercial copy, which is 4:50, contains a rap in which Ms. Jackson jestingly berates both females and males. Originally, in an effort to get maximum airplay, Spring Records decided to send out a shorter 3:50 version which only permitted time to scold the female sex.

WEA International Taps Daniel Grunberg

■ NEW YORK—Daniel Grunberg has been appointed European production coordinator for WEA International, it has been announced by Nesuhi Ertegun, president of the company. Grunberg will be headquartered in Alsdorf, Germany, where he will supervise central manufacturing and record services on the continent for the various WEA companies.

Prior to joining WEA International, Grunberg was the managing director of Grunberg Ticaret, the first record company in Turkey.

RETAIL RAP

By MIKE FALCON

■ ANOTHER PLUS: Music Plus has been extremely visible in the Los Angeles market recently, especially in print ads, which seem to crop up in every section of the L.A. Times imaginable. No sooner do we turn to page three of the sports section or the entertainment area or the weekly Calendar Magazine than we come across their logo and slogans. And while many stores are having in-house appearances, Music Plus seems to have had an in-concert visit by half their sales force at a recent Los Angeles Tubes concert. While the Tubes plugged their album on a more-or-less continual basis throughout the night we were surprised when lead singer **Fee Waybill** thanked the retailer and asked the audience to give Lou Fogelman's crew a hand. Not bad. Seems the tie-in started with the group's last L.A. visit when the Music Plus people were allowed to see a dress rehearsal and has continued since. Adding to the high profile outside the concert hall was **Sharon Knerr**, a salesperson at the Westminster store who asked a series of pretty clever and insightful questions of **Kim Fowley**, when he parked his Rolls and spoke at a Golden West College class in rock history. If that weren't enough, Cash Box east coast editor **Ken Terry** and **Earth, Wind and Fire** member **Freddy White** were seen scooping up lps or copies of Rolling Stone at the Hollywood store when we visited. Manager **John Parks** was setting up a demonstration of their new video system with the **Bob Welch** cassette that seemed to draw extremely favorable response from customers (who were glued to the slightly bizarre characters) and sales clerk **Jan Ballard** wound up selling Terry, composer/session man **Christian Osborne** and yours truly a batch of imports, including half the **Tangerine Dream** catalogue and a **Henry Cow** release. Guess it's beginning to become a nightspot. Also noted that the Plus people are doing direct importing, as well as going through Jem. Our thanks to Parks for the 25 cent tour and his patience.

MORE RHINOS: Okay, we'll open it up to all your offbeat suggestions. The Rhino Records Songovision contest, mentioned in this column a few weeks ago, has drawn more responses. From **Sam Sutherland**, our RW west coast editor: Paperback Rhino. You write 'em, we'll try and print 'em.

HOPE YOU HAVE ENOUGH GENE AUTRY IN STOCK: Circles Records in Phoenix has a new general manager in **Richard Sanzare**, formerly a manager of We Three in Philadelphia. Wonder if the **Singers** will buy him a cowboy hat . . . Actually, the full line retailer has a pretty outstanding line of classical stuff, and the Phoenix store is a favorite of ours when we're in the area.

BUT YOU CAN PLAY "GREENBACK DOLLAR" ON THE REGISTER? There are so many record execs who started in retail that we couldn't possibly mention them all, but **Ray Paul**, the manager of Strawberries #5 in Framingham, Mass., is already doing his own in-store play with his record "Lady Be Mine Tonight," a power pop number with the flip side "Hold It." The record has received some radio play in the Boston area and Paul arranged, produced, played, sang and wrote the song (although there was another person on drums!). This type of employee crossover makes for a more interesting and knowledgeable staff and Strawberries receives our biweekly vote for most interesting musical staff member.

OF COURSE, IT CAN GO THE OTHER WAY: **David Stein**, former concert promotion ace and early associate of **Sid Bernstein**, and **Don Rundquist**, former Epic exec and **Spirit** manager, are running Record Relics and Record Gems in Miami Beach, in addition to their management firm! Stein heads the Relics/Gems operation, with Relics being a wholesale/rack oldies specialist and Gems the retail arm. Their store debut will see 10,000 singles given away, although Rundquist tells us "every record is a Gem." Also a mail order service can be provided, and I'm eagerly awaiting my copies of Brave Belt I and II. Address for the companies is 220 23rd St., Miami Beach, Fla. 33139. Tel.: (305) 673-9303.



MORE IN-STORE: Add another artist who visits retailers on a pretty regular basis, according to his label. **Chuck Mangione** is seen here at Milwaukee's **1812 Overture** signing his 5x5. This was a drop-in, in addition to his scheduled stops in Miami, New York and Detroit.

SALESMAKER OF THE WEEK



EARTH
JEFFERSON STARSHIP
Grunt

TOP SALES

- EARTH—Jefferson Starship—Grunt
- WAITING FOR COLUMBUS—Little Feat—WB
- EVEN NOW—Barry Manilow—Arista
- VAN HALEN—WB

ABC/NATIONAL

- AJA—Steely Dan—ABC
- ATTENTION SHOPPERS—Starz—Capitol
- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- BOOTS? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
- CATS ON THE COATS—Sea Level—Capricorn
- EVEN NOW—Barry Manilow—Arista
- HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca
- ONCE UPON A DREAM—Enchantment—Roadshow
- SUITES FROM STAR WARS & CLOSE ENCOUNTERS—Zubin Mehta—London
- WEEKEND IN L.A.—George Benson—WB

CAMELOT/NATIONAL

- BOOTS? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- EARTH—Jefferson Starship—Grunt
- EVEN NOW—Barry Manilow—Arista
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- STREETPLAYER—Rufus and Chaka Khan—ABC
- THE ALBUM—ABBA—Atlantic
- VAN HALEN—WB
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

HANDLEMAN/NATIONAL

- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- BOOTS? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
- EVEN NOW—Barry Manilow—Arista
- LIVE—Mahogany Rush & Frank Marino—Col
- LONGER FUSE—Dan Hill—20th Century
- RAYDIO—Arista
- STARGARD—MCA
- STREETPLAYER—Rufus and Chaka Khan—ABC
- TEN YEARS OF GOLD—Kenny Rogers—UA
- THERE'S NO GOOD IN GOODBYE—Manhattans—Col

KORVETTES/NATIONAL

- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- EARTH—Jefferson Starship—Grunt
- EDDIE MONEY—Col
- EXCITABLE BOY—Warren Zevon—Asylum
- FOTOMAKER—Atlantic
- STREETPLAYER—Rufus and Chaka Khan—ABC

THE ALBUM—ABBA—Atlantic
THE RUTLES—WB
WHAT DO YOU WANT FROM LIVE—The Tubes—A&M

RECORD BAR/NATIONAL

- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- LIVE—Mahogany Rush & Frank Marino—Col
- LONEWOLF—Michael Murphey—Epic
- MIDNIGHT LIGHT—LeBlanc & Carr—Big Tree
- NOT SHY—Walter Egan—Col
- RAINBOW SEEKER—Joe Sample—ABC
- SINGER OF SONGS, TELLER OF TALES—Paul Davis—Bang
- TOM PETTY & THE HEARTBREAKERS—Shelter
- VAN HALEN—WB

SAM GOODY/EAST COAST

- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- BRING IT BACK ALIVE—Outlaws—Arista
- DRASTIC PLASTIC—Be Bop Deluxe—Harvest
- EARTH—Jefferson Starship—Grunt
- EVEN NOW—Barry Manilow—Arista
- GRAND ILLUSION—Styx—A&M
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- THE ALBUM—ABBA—Atlantic
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

STRAWBERRIES/BOSTON

- ALIENS—Horslips—DJM
- BIONIC BOOGIE—Polydor
- COME INTO MY HEART—USA—European Connection—Marlin
- DOUBLE FUN—Robert Palmer—Island
- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- STARGARD—MCA
- THE ALBUM—ABBA—Atlantic
- TUXEDO JUNCTION—Butterfly
- WHITE HOT—Angel—Casablanca

WAXIE MAXIE/ WASH., D.C.

- BOOTS? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
- DOUBLE FUN—Robert Palmer—Island
- DRASTIC PLASTIC—Be Bop Deluxe—Harvest
- EARTH—Jefferson Starship—Grunt
- EVEN NOW—Barry Manilow—Arista
- FOTOMAKER—Atlantic
- SAFETY IN NUMBERS—Crack The Sky—Lifesong
- STARGARD—MCA
- TIME HAS CHANGED—O'Donnel Levy—LRC
- WEST SIDE HIGHWAY—Stanley Turrentine—Fantasy

FOR THE RECORD/ BALTIMORE

- BOOTS? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
- EARTH—Jefferson Starship—Grunt
- EVEN NOW—Barry Manilow—Arista
- FUNK IN A MASON JAR—Harvey Mason—Arista
- LET'S DO IT—Roy Ayers—Polydor
- MASTER FUNK—Watsonian Institute—DJM
- RAYDIO—Arista
- STARGARD—MCA
- TIME HAS CHANGED—O'Donnel Levy—LRC
- VOYAGER—Dexter Wansel—Col

GARY'S/RICHMOND

- AJA—Steely Dan—ABC
- EVEN NOW—Barry Manilow—Arista
- GRAND ILLUSION—Styx—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUNNING ON EMPTY—Jackson Browne—Asylum

SATURDAY NIGHT FEVER—RSO (Soundtrack)
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA
WAITING FOR COLUMBUS—Little Feat—WB
WATERMARK—Art Garfunkel—Col

RECORD REVOLUTION/ CLEVELAND

- DEER WAN—Lenny Wheeler—ECM
- DOUBLE FUN—Robert Palmer—Island
- DRASTIC PLASTIC—Be Bop Deluxe—Harvest
- EARTH—Jefferson Starship—Grunt
- FRESH FISH SPECIAL—Robert Gordon with Link Wray—Private Stock
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- HOLD ON—Noel Pointer—UA
- LET'S DO IT—Roy Ayers—Polydor
- STANDUP COMIC, 1964-1968—Woody Allen—UA
- VOYAGER—Dexter Wansel—Col

MUSIC STOP/DETROIT

- DOUBLE FUN—Robert Palmer—Island
- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- FOTOMAKER—Atlantic
- RUBICON—20th Century
- STARLIGHT DANCER—Kayak—Janus
- STREET ACTION—BTO—Mercury
- UNTIL NOW—Bobby Arvon—First Artists
- VAN HALEN—WB
- WAITING FOR COLUMBUS—Little Feat—WB

SOUND UNLIMITED/ CHICAGO

- BOOTS? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
- BRING IT BACK ALIVE—Outlaws—Arista
- EARTH—Jefferson Starship—Grunt
- FEELS SO GOOD—Chuck Mangione—A&M
- HERB ALPERT-HUGH MASKELA—A&M
- LONGER FUSE—Dan Hill—20th Century
- STARGARD—MCA
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- STREETPLAYER—Rufus and Chaka Khan—ABC
- WAITING FOR COLUMBUS—Little Feat—WB

RADIO DOCTORS/ MILWAUKEE

- BRING IT BACK ALIVE—Outlaws—Arista
- EARTH—Jefferson Starship—Grunt
- FEELS SO GOOD—Chuck Mangione—A&M
- INFINITY—Journey—Col
- RAYDIO—Arista
- STAINED CLASS—Judas Priest—Col
- SWEET BOTTOM—Sweet Bottom
- VAN HALEN—WB
- WEEKEND IN L.A.—George Benson—WB
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL—Lou Rawls—Phila. Intl.

LIEBERMAN/MINNEAPOLIS

- BRING IT BACK ALIVE—Outlaws—Arista
- CATS ON THE COAST—Sea Level—Capricorn
- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- EXCITABLE BOY—Warren Zevon—Asylum
- HEAD EAST—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- THE RUTLES—WB
- WAITING FOR COLUMBUS—Little Feat—WB
- WEST SIDE HIGHWAY—Stanley Turrentine—Fantasy

DISCOUNT RECORDS/ ST. LOUIS

- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
- DOUBLE FUN—Robert Palmer—Island
- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- EXCITABLE BOY—Warren Zevon—Asylum
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- HONKY TONK MASQUERADE—Joe Ely—MCA
- LONEWOLF—Michael Murphey—Epic
- STAINED CLASS—Judas Priest—Col
- VAN HALEN—WB

FRANKLIN MUSIC/ ATLANTA

- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
- BOOTS? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
- DOUBLE FUN—Robert Palmer—Island
- EARTH—Jefferson Starship—Grunt
- EDDIE MONEY—Col
- INFINITY—Journey—Col
- ONCE UPON A TIME—Donna Summer—Casablanca
- THUNDER ISLAND—Jay Ferguson—Asylum
- VAN HALEN—WB
- WAITING FOR COLUMBUS—Little Feat—WB

EAST-WEST RECORDS/ CENTRAL FLORIDA

- BOOTS? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
- EARTH—Jefferson Starship—Grunt
- EDDIE MONEY—Col
- MY AIM IS TRUE—Elvis Costello—Col
- RAYDIO—Arista
- SLOWHAND—Eric Clapton—RSO
- STREET PLAYER—Rufus and Chaka Khan—ABC
- THANKFUL—Natalie Cole—Capitol
- WAITING FOR COLUMBUS—Little Feat—WB
- WE ALL KNOW WHO WE ARE—Cameo—Chocolate City

POPLAR TUNES/MEMPHIS

- BOOTS? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
- EARTH—Jefferson Starship—Grunt
- EXCITABLE BOY—Warren Zevon—Asylum
- GOLDEN TIME OF DAY—Maze—Capitol
- HEAD EAST—A&M
- LET'S DO IT—Roy Ayers—Polydor
- RIDING HIGH—Faze-O—SHE
- WAITING FOR COLUMBUS—Little Feat—WB
- WEEKEND IN L.A.—George Benson—WB
- WEST SIDE HIGHWAY—Stanley Turrentine—Fantasy

TAPE CITY/NEW ORLEANS

- DOUBLE LIVE GONZO—Ted Nugent—Epic
- EVEN NOW—Barry Manilow—Arista
- HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca
- INFINITY—Journey—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- STARGARD—MCA
- THE ALBUM—ABBA—Atlantic
- VAN HALEN—WB
- WAITING FOR COLUMBUS—Little Feat—WB
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

DAVEY'S LOCKER/SOUTH

- EVEN NOW—Barry Manilow—Arista
- EXCITABLE BOY—Warren Zevon—Asylum
- GOLDEN TIME OF DAY—Maze—Capitol
- INFINITY—Journey—Col

NIELSEN-PEARSON BAND—Epic
STARGARD—RCA
WAITING FOR COLUMBUS—Little Feat—WB
WATCH—Manfred Mann's Earth Band—WB
WEEKEND IN L.A.—George Benson—WB
WHAT DO YOU WANT FROM LIVE—The Tubes—A&M

SOUND TOWN/DALLAS

- CATS ON THE COAST—Sea Level—Capricorn
- DOUBLE FUN—Robert Palmer—Island
- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- EXCITABLE BOY—Warren Zevon—Asylum
- HEAD EAST—A&M
- LONEWOLF—Michael Murphey—Epic
- ONCE UPON A DREAM—Enchantment—Roadshow
- RAYDIO—Arista
- VAN HALEN—WB

CIRCLES/ARIZONA

- ALIENS—Horslips—DJM
- BRING IT BACK ALIVE—Outlaws—Arista
- DRASTIC PLASTIC—Be Bop Deluxe—Harvest
- EARTH—Jefferson Starfish—Grunt
- EMOTION—Samantha Sang—Private Stock
- LOVE BREEZE—Smokey Robinson—Tamla
- VAN HALEN—WB
- WAITING FOR COLUMBUS—Little Feat—WB
- WEST SIDE HIGHWAY—Stanley Turrentine—Fantasy
- WHAT DO YOU WANT FROM LIVE—The Tubes—A&M

LICORICE PIZZA/ LOS ANGELES

- EARTH—Jefferson Starship—Grunt
- EDDIE MONEY—Col
- EMOTION—Samantha Sang—Private Stock
- EXCITABLE BOY—Warren Zevon—Asylum
- MY AIM IS TRUE—Elvis Costello—Col
- TUXEDO JUNCTION—Butterfly
- VAN HALEN—WB
- WAITING FOR COLUMBUS—Little Feat—WB
- WHAT DO YOU WANT FROM LIVE—The Tubes—A&M
- WINDOW OF A CHILD—Seawind—CTI

TOWER/LOS ANGELES

- BRING IT BACK ALIVE—Outlaws—Arista
- COCOMOTION—El Coco—AVI
- DOUBLE FUN—Robert Palmer—Island
- EDDIE MONEY—Col
- FOTOMAKER—Atlantic
- MACHO MAN—Village People—Casablanca
- MAD HATTER—Chick Corea—Polydor
- STREET ACTION—BTO—Mercury
- TEN YEARS OF GOLD—Kenny Rogers—UA
- THE ALBUM—ABBA—Atlantic

EVERYBODY'S RECORDS NORTHWEST

- DOUBLE FUN—Robert Palmer—Island
- EARTH—Jefferson Starship—Grunt
- EVEN NOW—Barry Manilow—Arista
- INNER VOICES—McCoy Tyner—Fantasy
- MAD HATTER—Chick Corea—Polydor
- MAMA LET HIM PLAY—Doucette—Mushroom
- ROCK & ROLL MUSIC—Country Joe McDonald—Fantasy
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- WAITING FOR COLUMBUS—Little Feat—WB
- WHAT DO YOU WANT FROM LIVE—The Tubes—A&M

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

MAR. 18	MAR. 11	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	PRICE CODE
1	1	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS RSO RS 2 4001 (9th Week)	13 J	
2	4	EVEN NOW BARRY MANILOW/Arista AB 4164	4 G	
3	2	THE STRANGER BILLY JOEL/Columbia JC 34987	24 G	
4	5	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	12 G	
5	3	NEWS OF THE WORLD QUEEN/Elektra 6E 112	17 G	
6	6	ALL 'N ALL EARTH, WIND & FIRE /Columbia JC 34905	16 G	
7	7	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	56 G	
8	10	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	17 G	
9	8	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	18 G	
10	11	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	22 G	
11	13	AJA STEELY DAN/ABC AA 1006	24 G	
12	12	DOUBLE LIVE GONZO! TED NUGENT/Epic KE 35069	6 I	
13	9	THE GRAND ILLUSION STYX/A&M SP 4637	34 G	
14	14	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	27 G	
15	15	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	17 G	
16	17	WATERMARK ART GARFUNKEL/Columbia JC 34975	8 G	
17	16	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	17 G	
18	19	STREET SURVIVORS LYNRYD SKYNYRD/MCA 30289	20 G	
19	23	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	7 X	
20	20	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)	38 F	
21	21	FUNKENTELECHY VS THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034	14 G	
22	22	KISS ALIVE II /Casablanca NBLP 7076	18 I	
23	18	CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL SOUNDTRACK)/Arista AL 9550	12 G	
24	24	LONGER FUSE DAN HILL/20th Century T 547	12 G	
25	26	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	7 G	
26	29	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049	6 G	
27	30	GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710	7 G	
28	31	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	10 G	
29	25	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	17 I	
30	32	THANKFUL NATALIE COLE/Capitol SW 11708	15 G	
31	38	BOOTSYP? PLAYER OF THE YEAR BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093	4 G	
32	27	DRAW THE LINE AEROSMITH/Columbia JC 34856	13 G	
33	35	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	8 G	
34	36	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	8 G	
35	37	CATS ON THE COAST SEA LEVEL/Capricorn CPN 0198	8 G	



CHARTMAKER OF THE WEEK

36	—	EARTH JEFFERSON STARSHIP Grunt BXL1 2515 (RCA)	1 G
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37	33	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550	13 G
38	34	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	40 H
39	44	INFINITY QUINCY/Columbia JC 34912	7 G
40	28	COMMODORES LIVE /Motown M9 894A2	20 I

41	43	MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 35037	10 G
42	42	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	22 G
43	39	FRENCH KISS BOB WELCH/Capitol ST 11663	24 G
44	48	CHIC /Atlantic SD 19153	11 G
45	45	HERE AT LAST—BEE GEES LIVE /RSO RS2 3901	42 II
46	55	WAITING FOR COLUMBUS LITTLE FEAT/Warner Bros. 2BS 3140	3 H
47	51	BARRY MANILOW LIVE /Arista AL 8500	42 I
48	46	PLAYER /RSO RS 1 3026	9 G
49	40	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 34032	17 G
50	57	STARGARD /MCA 2321	3 F
51	54	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	25 G
52	41	FOREIGNER /Atlantic SD 19109	51 G
53	49	LIVE AT THE BIJOU GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)	13 G
54	53	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	43 G
55	47	DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34729	11 G
56	60	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	20 G
57	63	RAYDIO /Arista AB 4163	5 G
58	56	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	21 F
59	61	THE ALBUM ABBA/Atlantic SD 19164	5 G
60	58	OLIVIA NEWTON-JOHN'S GREATEST HITS /MCA 3028	20 G
61	69	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118	4 G
62	50	GALAXY WAR/MCA 3030	16 G
63	64	A FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)	10 G
64	67	HEAVEN HELP THE FOOL BOB WEIR/Arista AB 4155	6 G
65	68	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036 (CBS)	10 G
66	70	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	14 G
67	59	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	22 K
68	71	HERB ALPERT-HUGH MASEKELA /Horizon SP 728 (A&M)	5 G
69	62	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	65 G
70	72	10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	6 G
71	65	BOSTON /Epic JE 34188	77 G
72	84	VAN HALEN /Warner Bros. BSK 3075	2 G
73	73	LEIF GARRETT /Atlantic SD 19152	12 G
74	81	WHAT DO YOU WANT FROM LIVE THE TUBES/A&M SP 6003	3 H
75	82	HEAD EAST /A&M SP 4680	3 G
76	77	WHITE HOT ANGEL /Casablanca NBLP 7085	7 G
77	80	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/Casablanca NBLP 7080	12 G
78	52	DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT /RCA AFL1 2402	7 G
79	74	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	23 G
80	98	EMOTION SAMANTHA SANG/Private Stock PS 7009	2 G
81	88	EDDIE MONEY /Columbia PC 34909	3 F
82	79	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	32 F
83	—	DOUBLE FUN ROBERT PALMER/Island ILPS 9476	1 G
84	91	SAFETY IN NUMBERS CRACK THE SKY/Lifesong JZ 35041 (CBS)	2 G
85	89	ONCE UPON A DREAM ENCHANTMENT/Roadshow RS LA 811 G (UA)	5 F
86	87	SHOUT! BT EXPRESS/Columbia JC 35078	2 G
87	90	WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca)	3 G
88	92	RAINBOW SEEKER JOE SAMPLE/ABC AA 1050	2 G
89	97	DRASTIC PLASTIC BE BOP DELUXE/Harvest SW 11750 (Capitol)	2 G
90	95	HOLD ON NOEL POINTER/United Artists UA LA 848 H	2 G
91	93	PEABO PEABO BRYSON/Capitol ST 11729	3 G
92	99	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019	2 G
93	94	ATTENTION SHOPPERS STARZ/Capitol ST 11730	3 F
94	96	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/Casablanca NBLP 7088	2 G
95	100	STARLIGHT DANCER KAYAK/Janus JXS 7034	2 G
96	76	HERE YOU COME AGAIN DOLLY PARTON/RCA AFL1 2544	16 G
97	105	LETS DO IT ROY AYERS/Polydor PD 1 6126	1 F
98	66	PART 3 KC & THE SUNSHINE BAND /TK 605	45 G
99	85	WINDOW OF A CHILD SEAWIND/CTI 7 5007	6 G
100	75	ENCOUNTERS OF EVERY KIND MECO/Millennium MNLP 8004 (Casablanca)	10 G

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101 THE ALBUM CHART 150

MARCH 18, 1978

MAR. 18	MAR. 11		
101	83	FLYING HIGH ON YOUR LOVE	BAR KAYS/Mercury SRM 1 5004
102	102	GREATEST HITS	LINDA RONSTADT/Asylum 6E 106
103	108	ALL THIS AND HEAVEN TOO	ANDREW GOLD/Asylum 6E 116
104	112	WATCH MANFRED MANN'S EARTH BAND	/Warner Bros. BSK 3157
105	113	NIGHT FLIGHT	YVONNE ELLIMAN/RSO RS 1 3031
106	106	ANYTIME . . . ANYWHERE	RITA COOLIDGE/A&M SP 4616
107	104	IN FULL BLOOM	ROSE ROYCE/Whitfield WH 3074 (WB)
108	101	REACH FOR IT	GEORGE DUKE/Epic PE 34883
109	117	PLASTIC LETTERS	BLONDIE/Chrysalis CHR 1166
110	127	WEST SIDE HIGHWAY	STANLEY TURRENTINE/Fantasy F 9548
111	116	THE PATH	RALPH MacDONALD/Marlin 2210 (TK)
112	110	KARLA BONOFF	/Columbia PC 34672
113	107	SECRETS	CON FUNK SHUN/Mercury SRM 1 1180
114	109	MOODY BLUE	ELVIS PRESLEY/RCA AFL1 2428
115	—	BRING IT BACK ALIVE	THE OUTLAWS/Arista AL 8300
116	120	PUTTING IT STRAIGHT	PAT TRAVERS/Polydor PD 1 6121
117	—	FOTOMAKER	/Atlantic SD 19165
118	119	THEIR GREATEST HITS: 1971-1975	EAGLES/Asylum 6E 105
119	103	OPEN FIRE	RONNIE MONTROSE/Warner Bros. BSK 3134
120	78	DON JUAN'S RECKLESS DAUGHTER	JONI MITCHELL/Asylum BB 701
121	114	ONCE UPON A TIME	DONNA SUMMER/Casablanca NBLP 7078
122	129	STREET ACTION	BTO/Mercury SRM 1 3713
123	115	KOSMOS	TOMITA/RCA ARL1 2616
124	86	LOOKING BACK	STEVIE WONDER/Motown M 804 LP3
125	123	TURNIN' ON HIGH INERGY	/Gordy G 978 (Motown)
126	111	MENAGERIE	BILL WITHERS/Columbia JC 34903
127	133	GOIN' BANANAS	SIDE EFFECT/Fantasy F 9537
128	138	VOYAGER	DEXTER WANSEL/Phila. Intl. JZ 34985 (CBS)
129	132	ZUBIN MEHTA CONDUCTS SUITES FROM STAR WARS AND CLOSE ENCOUNTERS OF THE THIRD KIND	ZUBIN MEHTA/London ZM 1001
130	131	PETE'S DRAGON (ORIGINAL SOUNDTRACK)	/Capitol SW 11704
131	141	THE MAD HATTER	CHICK COREA/Polydor PD 1 6130
132	118	BROKEN HEART	THE BABYS/Chrysalis CHR 1150
133	124	PASTICHE	MANHATTAN TRANSFER/Atlantic SD 19163
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135	—	LONEWOLF	MICHAEL MURPHEY/Epic JE 35013
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138	139	I LOVE MY MUSIC	WILD CHERRY/Epic/Sweet City JE 35011
139	140	SEND IT	ASHFORD & SIMPSON/Warner Bros. BS 3088
140	125	I ROBOT	ALAN PARSONS PROJECT/Arista AL 7002
141	145	I WANT TO LIVE	JOHN DENVER/RCA AFL1 2521
142	—	SUPERNATURE	CERRONE/Cotillion 5202 (Atlantic)
143	—	MACHO MAN	VILLAGE PEOPLE/Casablanca NBLP 7096
144	—	THE DAISY DILLMAN BAND	/United Artists UA LA 838
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149	—	THIS ONE'S FOR YOU	BARRY MANILOW/Arista AB 4164
150	—	RIDING HIGH	FAZE-O/She SH 740 (Atlantic)

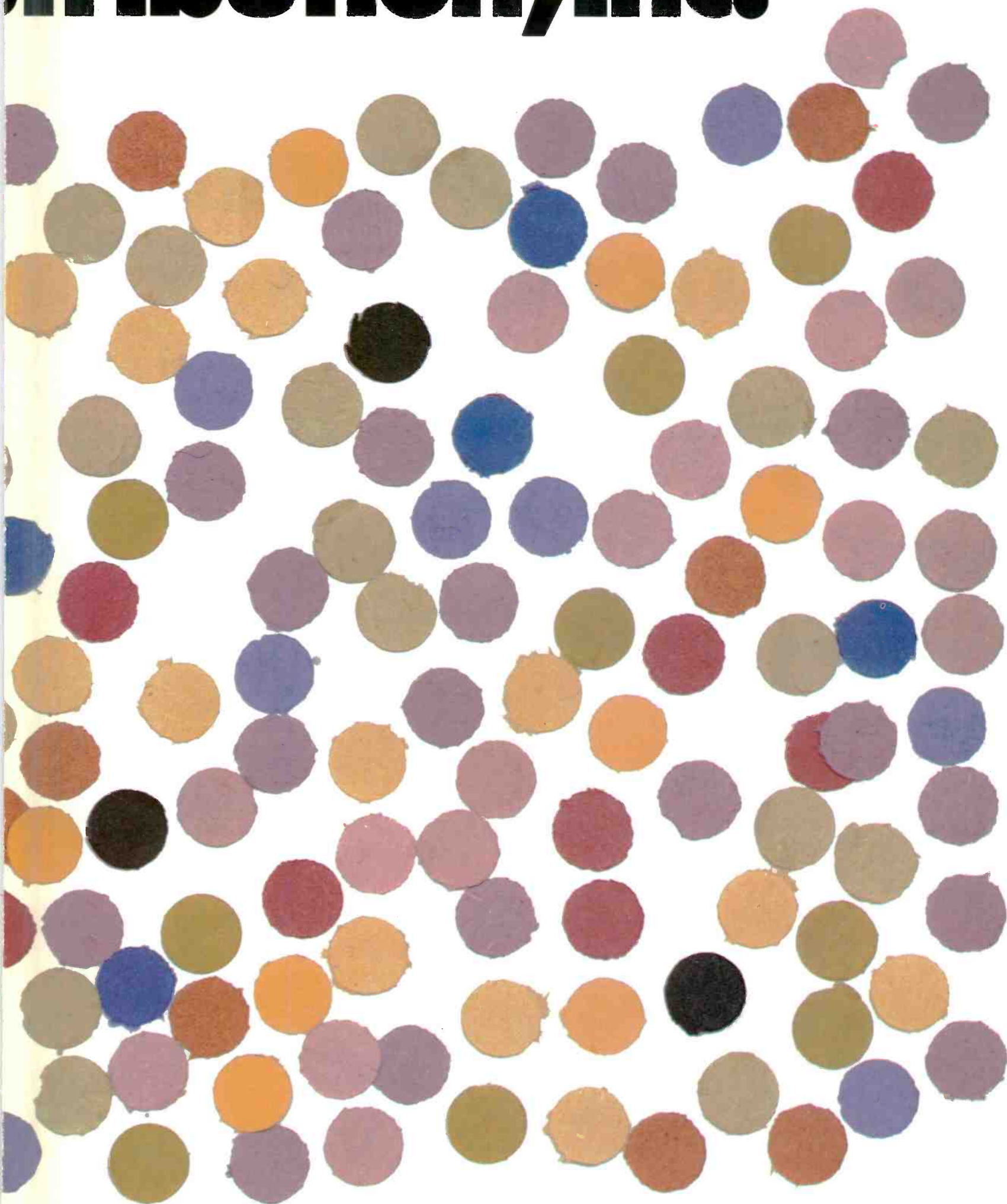
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152	A STAR IS BORN (ORIGINAL SOUNDTRACK)	/Columbia JS 34403
153	LIVE	FRANK MARINO & MAHOGANY RUSH/Columbia 35257
154	FUNK IN A MASON	JAR HARVEY MASON/Arista AB 4157
155	HAVING A PARTY	POINTER SISTERS/ABC BT 6023
156	LEVEL HEADED	SWEET/Capitol SKAO 11744
157	FROM RATS TO RICHES	GOOD RATS/Passport PB 9825 (Arista)
158	FORMERLY OF THE HARLETTES	SHARON REED, ULA HEDWIG, CHARLOTTE CROSSLEY/Columbia JC 35250
159	INNER VOICES	McCOY TYNER/Milestone M 9079 (Fantasy)
160	LEVON HELM & THE RCO ALL-STARS	/ABC AA 1017
161	MESSAGE FROM THE MAGIC BLUE	MAGIC/Atco SD 38 104 (Atlantic)
162	DREAMBOAT	ANNIE HEART/Mushroom MRS 5005
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166	ON FIRE	T-CONNECTION/Dash 30008 (TK)
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168	96° IN THE SHADE	THIRD WORLD/Island LPS 9443
169	LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES	/Elektra 6E 121
170	TUXEDO JUNCTION	/Butterfly Fly 007
171	STARBOOY	UBIQUITY/Elektra 6E 120
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174	NOT SHY	WALTER EGAN/Columbia JC 35077
175	BEATLEMANIA (ORIGINAL SOUNDTRACK)	/Arista AL 8501
176	LET ME PARTY WITH YOU	BUNNY SIGLER/Gold Mind GZS 7502 (Salsoul)
177	MAMA LET HIM PLAY	DOUCETTE/Mushroom MRS 5009
178	MAGIC	BILLY COBHAM/Columbia JC 34939
179	STRIKER	/Arista AB 4165
180	DEER WAN	KENNY WHEELER/ECM 1 1102 (Polydor)
181	TIME HAS CHANGED	O'DONEL LEVY/LRC 9319 (TK)
182	ADJOINING SUITES	AZTEC TWO-STEP/RCA APL1 2453
183	BERKSHIRE	WHA-KOO/ABC AA 1043
184	THE RUTLES	/Warner Bros. HS 3151
185	THE GODZ	Millennium 8003 (Casablanca)
186	SPINOZZA	DAVID SPINOZZA/A&M SP 4677
187	VINTAGE '78	EDDIE KENDRICKS/Arista AB 4170
188	IT WAS ALMOST LIKE A SONG	RONNIE MILSAP/RCA APL1 2439
189	ALL KIDDING ASIDE	HOODOO RHYTHM DEVILS/Fantasy F 9543
190	FRESH FISH	SPECIAL ROBERT GORDON/W/LINK WRAY/Private Stock PS 7008
191	TUFF DARTS	/Sire 6048 (WB)
192	SOMETHING TO LOVE	/LTD/A&M SP 4646
193	LOVE BREEZE	SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
194	DRAGON	/Portrait JR 35068 (CBS)
195	AFRICANISM	KONGAS/Polydor PD 1 6138
196	EQUINOX	STYX/A&M Sp 4559
197	JUST FAMILY	DEE DEE BRIDGEWATER/Elektra 6E 117
198	SWEET BOTTOM	/Sweet Bottom SB 10177
199	MIRAGE	ART BLAKEY & THE JAZZ MESSENGERS/Savoy 1112 (Arista)
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Pacific Arts, Parachute, Philips,
Phonogram/Mercury, Polydor, RSO,
Spring, True North & Verve.
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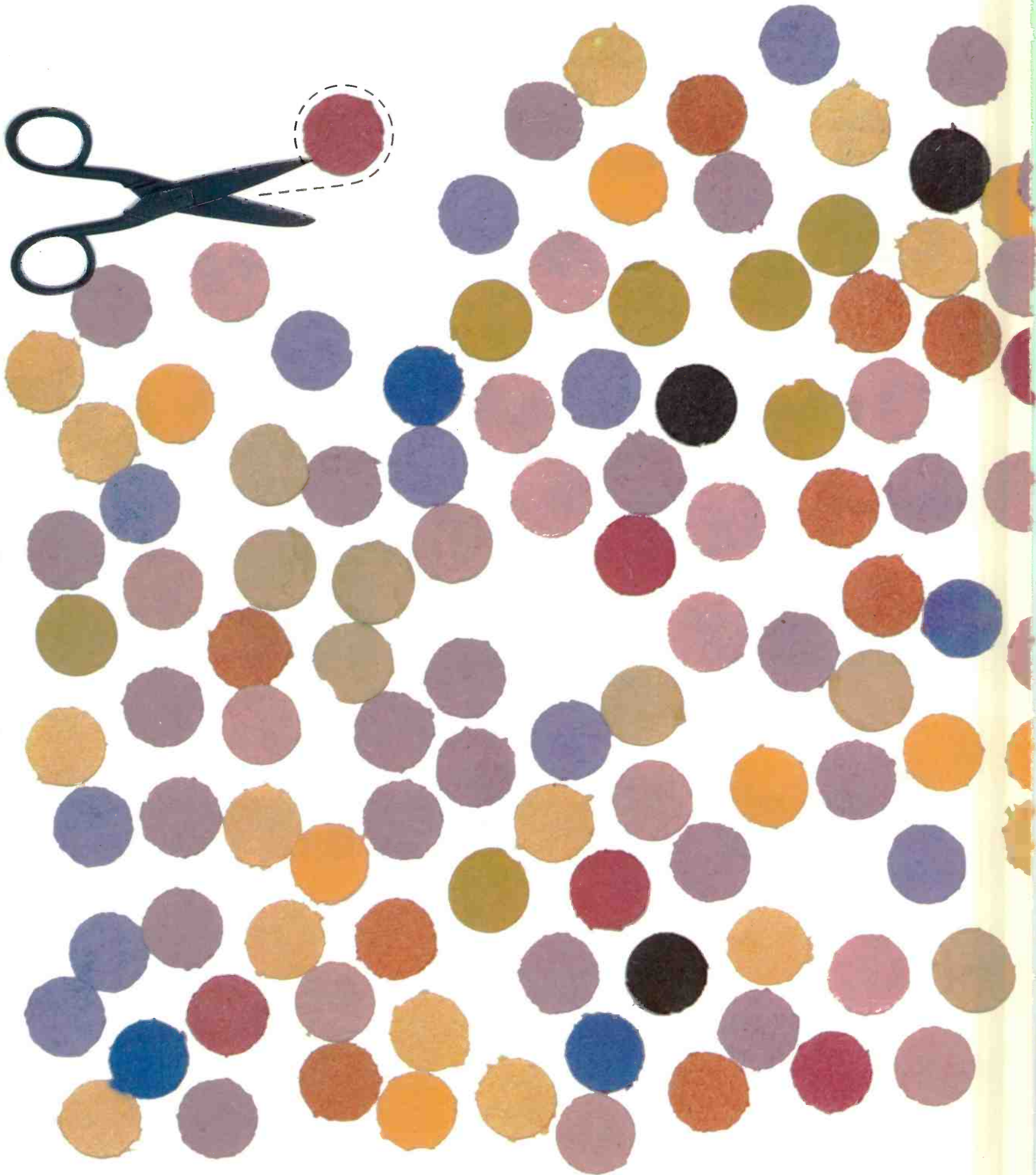
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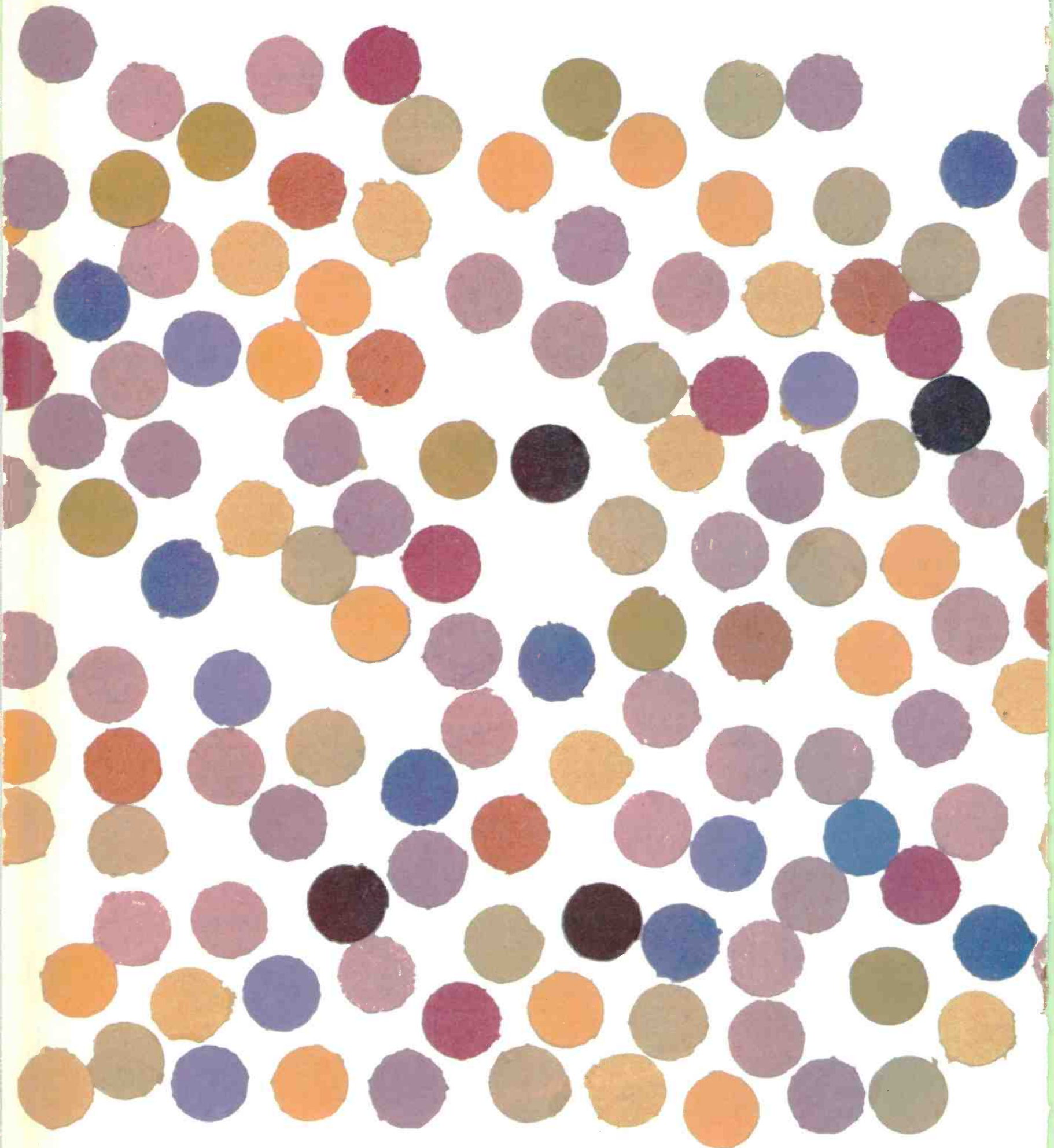
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Gold for Rawls



Philadelphia International recording artist Lou Rawls was recently presented with a gold record for his latest album, "When You Hear Lou, You've Heard It All." Pictured at the presentation are, from left: Harry Coombs, executive VP, PIR; Rawls; and Tony Martell, VP and general manager, CBS Associated Labels.

AGAC Meet Keyed to C'right Law

■ NEW YORK — Membership in the American Guild of Authors and Composers (AGAC) increased by 1,000 in the last three years, reported Ervin Drake, the guild's recently re-elected president, at its annual membership meeting held here on February 22.

The AGAC council's 1978 election results, in addition to Drake, were Sheila Davis, executive vice president; Leonard Whitcut, first vice president; Sheldon Harnick,

secretary; Ken Jacobsen, treasurer; Vic Mizzy, 2nd vice president; and John Green, 3rd vice president.

The meeting was opened by Drake, who praised the AGAC contract committee that had labored since the passage of the 1978 copyright bill to reshape their 1947 contract both to conform to the changes in the new statute as well as realistically reflect today's music industry.

Alvin Deutsch, AGAC's legal counsel, introduced the meeting's special guests from the U.S. Copyright Office, John Baumgarten, its general counsel, and Mary Beth Peters, the director of public information. Both highlighted the changes in the statute and the effects of the new copyright system upon the registration of words and music.

Cal. Jam II Pacts with TRT

■ LOS ANGELES — Producers Sandy Feldman and Lenny Stogel have announced that Lew Weinstock, owner of TRT Tours, and his firm have been retained as talent and transportation coordinators for California Jam II, March 18 at Ontario Motor Speedway.

Trafficking

TRT will be responsible for the trafficking of the groups and principals of Cal Jam II from Los Angeles Airport to hotels in Beverly Hills and Ontario, and to and from the concert. The main source of transportation in and out of Ontario Motor Speedway, where upwards of 250,000 persons are expected, will be via a helicopter shuttle service. Weinstock will employ eight helicopters for this aspect of his operations.

To facilitate backstage mobility, 16 customized mini-buses and all the space vehicles from the "Logan's Run" television series will be utilized.

Browne Platinum

■ LOS ANGELES — Jackson Browne's "Running On Empty" on Asylum Records, has been certified platinum by the RIAA.

Who In The World:

Dan & Coley — Perseverance Pays Off

England Dan & John Ford Coley, whose latest Big Tree single, "We'll Never Have To Say Goodbye Again" is bulleted at #25 this week, are enjoying one of their biggest successes to date. After spending over a decade in the music business, the group was signed to Big Tree in 1976 and promptly scored with their first single for the label, "I'd Really Love To See You Tonight," in May of that year. The song was written by Parker McGee and produced by Kyle Lehning in Nashville, a combination that has proven successful for them with subsequent releases.

The follow-up to the duo's gold label debut, "Nights Are Forever" likewise moved up the charts and pushed the album of the same name to gold certification as well.

The group's second Big Tree album, "Dowdy Ferry Road" was released in March, 1977 and contained two more pop/adult contemporary hits: "It's Sad To Belong" and "Gone Too Far." With an extensive touring schedule that included major television appearances on shows such as the

Fantasy Promos Roberts

■ BERKELEY, CAL.—Kirk Roberts has been promoted to national 45 sales director at Fantasy/Prestige/Milestone/Stax. Roberts, who has been with the Fantasy labels for over a year, will continue to report to national sales director David Lucchesi.

Before joining Fantasy, Roberts was a buyer at Eric Mainland distributors in the Bay Area for two years.

Midnight Special, The Tonight Show, Merv Griffin, Dinah!, Mike Douglas and the Lynn Anderson Special (airing this month) the duo widened its audience and proved itself capable of cutting across musical categories.

England Dan & John Ford Coley's third Big Tree album, "Some Things Don't Come Easy" will be released imminently. Production once again was handled by Kyle Lehning for Twin Trumpets Productions. It was recorded at Studio By the Pond in Hendersonville, Tennessee and contains a mix of eleven ballads and rock numbers including the duo's hit version of Jeffrey Comanor's "We'll Never Have To Say Goodbye Again" and an uptempo boogie number titled "You Can't Dance."

ABC Names White Nat'l. Sales Coordinator

■ LOS ANGELES—B.J. McElwee, director of national sales, ABC Records, has announced the appointment of Mike White to the position of national sales coordinator, ABC.

White will be responsible for processing orders from distributors, handling shipments, and acting as a liaison between ABC's sales and production departments.

White has been with ABC 18 months. He formerly worked as a production assistant. Prior to joining ABC, White held a position at Phonodisc.

Quincy Jones Prod. Tops Melanie Ross

■ LOS ANGELES — Quincy Jones Productions/Mellow Management has announced the appointment of Melanie Ross as national media coordinator. Ross was previously with Atlantic Records.

In her new capacity she will be responsible for press and media relations for all acts signed to Quincy Jones Productions, which includes at present Quincy Jones and The Brothers Johnson.

Stranglers Tour Set

■ LOS ANGELES — A&M artists The Stranglers will begin their first-ever American tour on March 20 at The Hot Club in Philadelphia.

The tour precedes the release of the group's third album on A&M, "Black & White," currently in the mixing stage, and produced by Martin Rushent.

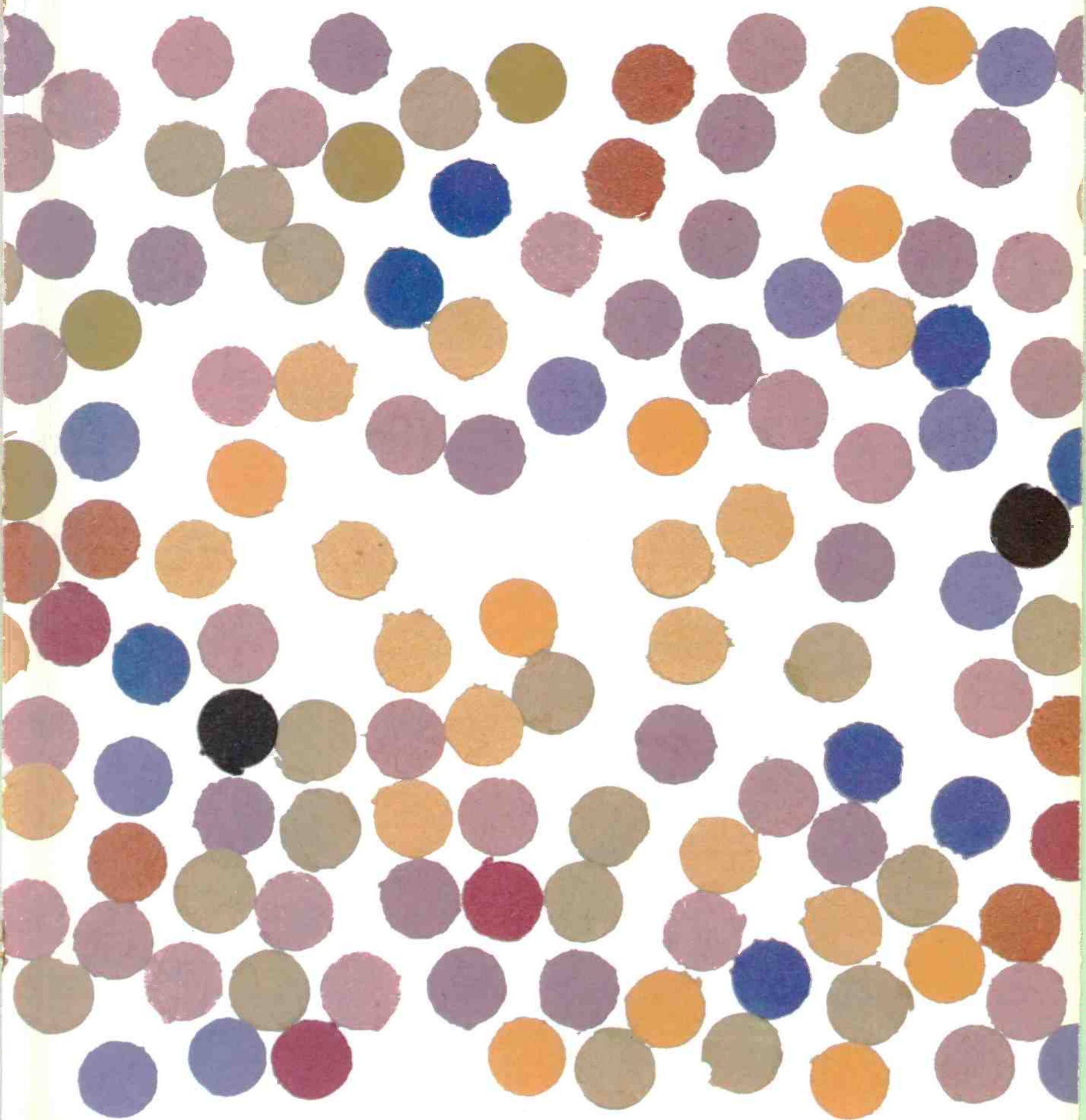
The American performances are the first dates on the Stranglers' world tour.

Band Stand



Rick Danko's recent engagement at the Roxy in Los Angeles was the occasion for the first on-stage reunion of all five members of The Band since their farewell concert almost a year and a half ago. Robbie Robertson, Levon Helm, Richard Manuel and Garth Hudson all joined Arista recording artist Danko for an impromptu 2:00 a.m. set that included Band hits "The Weight" and "Stage Fright." Dr. John played keyboards, and Van Morrison and Gregg Allman were waiting in the wings to go on stage when the club finally closed at 3:30 a.m. Among the celebrities on hand in the audience were Mick Fleetwood, Joe Cocker, Jack Nicholson, Alice Cooper, Bernie Taupin, Michelle Phillips, Buck Henry and Ali McGraw. Pictured on-stage at the Roxy are (from left): Garth Hudson, Richard Manuel, Jerry Peterson of the Rick Danko band, Rick Danko, Michael deTemple of the Danko band, and Robbie Robertson.

new **P**oly**G**ram Dis



'Aja' Platinum Presentation



Steve Diener, president of ABC, recently announced that "Aja," Steely Dan's sixth lp, has been certified platinum. Pictured during a presentation of the record, from left, are group members Walter Becker and Donald Fagen, and Diener.

Col Masterworks Plans Odyssey Tape Release

■ NEW YORK — Columbia Masterworks has announced a massive 50 title kick-off release for its new line of budget-priced cassettes under the Odyssey banner.

According to Michael Kellman, Masterworks' director of product management, this will mark the first time that recordings by such artists as Jean-Pierre Rampal,

Bruno Walter, George Szell, Eugene Ormandy, Sviatoslav Richter, Seiji Ozawa, and the Philadelphia and New York Philharmonic Orchestras will be made available on high-quality, Dolbyized cassettes at a budget price. Odyssey cassettes will carry a suggested list price of \$4.98.

The Coast (Continued from page 18)

has been named honorary chairwoman for the "Save the Seals" campaign sponsored by the Animal Protection Institute in Sacramento. Tanya and Far-Out co-chief **Jerry Goldstein** wrote "Save Me" as the theme song for the campaign, and apparently liked it enough to release as her next single . . . **R. Meltzer's Vom** went into Burbank's Vision Studios a couple of weeks ago—titles they recorded include such poignant items as "(God Save the) Whales," "Punkmobile" and "I'm In Love With Your Mom," with Warner Special Products honcho (and music man) **Jim Bickhart** and **Nicole Olivieri** producing, **Leo Baldini** engineering. Vom's first single will be on the appropriately named White Noise label . . . **BAM**, the California music mag, has recently issued the first Southern California version of *The Mix*, their comprehensive directory of Southland recording studios and services. Info includes locations and thorough specs of some 155 studios, as well as features spotlighting recording figures such as **Wally Heider**, **Brian Cornfield** and **Dale Tedesco**. *The Mix*, like **BAM** itself, is free . . . The Association of Independent Music Publishers (AIMP) will meet for lunch at the Villa Capri, March 14 at noon. Guest panelist will be **Al Berman** of the Harry Fox Agency . . . **Leo Sayer** has begun work on his third **Richard Perry**-produced album. Songwriting partners include **Tom Snow** and **Johnny Vastano**, as well as **David Batteau** and **Ray Parker** . . . We have it on good authority that **Irv Azoff** will tie the nuptial knot with one **Shelly Cumsky** on Easter Sunday . . . **Elaine Cooper** has left the Casablanca publicity dept. Plans are uncertain—she can be reached at 761-0138 . . . Producer **Tom Mack** is at Secret Sound in New York, cutting with singer **Dian Sorel** . . . We were a little surprised, but gratified nonetheless, to hear from a Colorado Springs outfit known as the World Eccentrics Association (the fact that their initials are WEA is purely coincidental, we assure you) this week with the announcement of their six most eccentric personalities of last year. Honorees include **Kim Fowley**, ex-L.A. police chief **Ed Davis**, **Evel Knievel**, **Larry Flynt**, African emperor **Brokassa** (who proved that "if you want to blow your own horn, the whole country should blow along with you as well") and **Johnny Rotten** ("Who needs talent to take the money and run?" was WEA's rhetorical question). We have a few suggestions of our own, but we'll keep 'em to ourselves . . . **Maria Muldaur** may have a new album of her own on Warners (welcome back—it's been too long), but she won't be touring to support it for a little while yet. First, she'll be accompanying **Jerry Garcia** (as a backing vocalist) on his upcoming short tour of the east. She'll have a tour of her own this spring and anyone who caught her dates at the Palomino last fall should agree that that's good news indeed.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ STRANGE CHANGE(S): Back in 1969-70 **Jesse Winchester's** plaintive "Yankee Lady" was regarded by some as a cross between a wonderful love song and Winchester's bittersweet statement of desire to return to his native U.S. It did, in fact, become the theme song of the infamous Alternative Media Project conference at Goddard College in the summer of '70. The song was just picked by **Melanie** for her first album on Midsong Records (now distributed by MCA) and changed, appropriately, to "Yankee Man." Both the message and the melody seem to work well with Melanie's unique vocal style and delivery. She also recorded "California Dreamin'," "Knock On Wood," "We Can Work It Out" and four original compositions . . . The bit more than one minute long, "Everything" was considered by many to be the highlight of **Eric Carmen's** first solo album and Carmen occasionally toyed with the idea of expanding it to full length for a future recording project. He's finally done just that but not for himself. **Keith Barbour**, a new artist on Private Stock, has just released it as his first single. Carmen worked it out with Barbour during recording session in L.A. last summer and played on the track.

LOOK OUT: **Rich Look**, mentioned a few columns back, was at N.Y.'s Tramps again last week and his performance deserves further mention. Playing to an even less than semi-filled room, Look and his five-piece band seemed impossibly eager to please. Each song (co-written with **Tom Chapin** and **Kash Monet**) was accessible, enthusiastic, beautifully displayed and more than ready for the Top 100. With songs like "What's More Important" and "Love Is Blind" it's easy to see why a number of publishers are interested. Catch Look while you can still see him in the cabaret atmosphere. He seems destined for far bigger venues.

CORRECTION: In last week's publishing special, in the RSO ad the name of one writer was inadvertently misspelled. It should have been **Barbara Dickson**.

CONTRIBUTING: **Jerry Leiber** and **Mike Stoller**, writers of such **Elvis Presley** hits as "Hound Dog" and "Jailhouse Rock," have been asked to contribute to **Sammy Cahn's** upcoming rhyming dictionary for songwriters. Cahn will contribute part of the book's proceeds to the Songwriters Hall of Fame. PUBLISHED: T.B. Harms Company has just issued "**Jerome Kern**, The Man and His Music." The book includes 41 Kern compositions including selections from "Show Boat," first produced a remarkable 50 years ago . . . Wings Press has issued the first song book by long-time writer **Townes Van Zandt**, entitled "For The Sake of the Song." The book draws songs from Van Zandt's ten-year recording career. He's currently working on his eighth album in Nashville with producer **Chips Moman**. Tomato Records will re-release five of his albums this spring.

HAPPY: **Susan McCusker** at Sumac Music reports that **The Manhattans** current his single, "Am I Losing You," is published by Sumac. Seems Susan received the lyrics for the song in the mail from writer/actor **Doug Stender**. **Barbara Morr** and **Alvin Fields** contributed the melody. Sumac also publishes **Michael Zager's** current hit, "Let's All Chant." An album is expected from Private Stock this month.

BUDDY CAN YOU SPARE A SONG: **Emmylou Harris'** new album, "Quarter Moon In A Ten Cent Town" (WB) includes the song "Green Rolling Hills," written by Philo Records artist **Utah Phillips**. The song is published by his "On Strike Music" and all income is donated to a mission for derelicts in Spokane, Wash.

COLLECTABLE: Like many publisher sampler albums, April/Blackwood's new four record selection looks destined to be a collector's item. The boxed set contains such catalogue staples as "The Air That I Breathe," "Band Of Gold," "Come and Get Your Love," "Rock On," many of **Laura Nyro's** early hits and a host of others. The package was put together by VP **Bob Esposito**.

OPENING: Hit & Run Music (of London) has opened a New York office headed by president **Dik Fraser**. The company publishes works by **Peter Gabriel**, **Brand X**, **Genesis** and **Anthony Phillips**. **Walt O'Brien** has been named director of artist development and **Charlene Colon** is administrative assistant . . . SIGNED: **Chick Corea** signed a sub-publishing agreement with Intersong at the recent MIDEM . . . **Murray Deutsch** to represent **Steve Karmen's** Elsmere Music . . . SCHEDULED: The Songwriter Seminars and Workshops will hold a showcase March 22 at Reno Sweeney's. For more info contact Libby Bush at (212) 265-1853.

Dialogue (Continued from page 22)

RW: You belong to that small league of gentlemen that are the top brass of the industry who can basically pick and choose the jobs they want and more or less write their own salaries.

Fruin: That's very flattering.

RW: But it's true, so why did you decide to go off and launch a new label?

Fruin: I find it very hard to give you a logical reason for that except that having decided I didn't want to internationally travel, which is what Polygram was offering me. They were offering me international managing jobs which were great—I think I had a reasonable shot of making the main board of Polygram because I've the ability to do it and I was reasonably well thought of by the hierarchy on both sides, Dutch and German, and it made sense for an Englishman or an Australian to be out there and I think I could have made it, so it was a fair amount to chuck away.

RW: What tempted you back to WEA?

Fruin: As I developed my customer relations with WEA, Nesuhi was acting as managing director. As you may remember, he came to the U.K. to work for a year putting the company together. Some 12 months before I eventually joined WEA he asked me if I would come back into the business, and I said I very much appreciated the thought, but it had taken me six months to adjust to working on my own without the usual corporation facilities of a secretary, without a personal driver, making my own phone calls, etc. all of which was bloody good for me because I hadn't had to do it for some 15 years. In retrospect they sound little things, but I had to go back to square one doing things on my own and learning very much what cash flow was really all about. In the past, cash was a theoretical exercise, because working for an EMI or a Siemens or a Philips, the cash flow has to be considered, but you never really see the money. On your own, it doesn't flow as an automatic operation, so you wake up in the early hours of the morning and say to yourself "Well, I've got to pull that deal," or "There's no money for salaries next month." It's a whole different thought process. So I learned a lot and after six months of adjustment and six months of development I could see everything building along the lines which my partners and myself had hoped, and I just didn't want to leave. Nesuhi and I remained in close contact, and to cut a long story short, eventually, as they say in the best books, "he made me an offer which I couldn't refuse."

I flew to the States, met up with all the corporation people there, and was, to say the least, totally impressed. I have the security of knowing that I have a share in a successful business I could always go back to one day if the corporation decided they didn't want to keep me, or I ran out of steam, and as I thought about it more and more, the lure of working with the fastest growing company in the world and the people in it, overtook me. It was an extremely good financial deal; my partners were most understanding, so I took the gig. I vowed I would not become so immersed in the business or the company, but within months all of that had gone by the board, and I am totally involved, and it's been quite an amazingly successful year . . . which you can see for yourself.

RW: U.K. a&r is an area which has been relatively weak.

Fruin: Right, and I have deliberately stayed away from it this year as you know because I wanted to prove to everybody in the company that it was possible for this company to be enormously successful on what it had without bringing anything new in at all. I wanted them to believe in themselves, which has happened, and I wanted to show the Americans that we could do a job for them and I wanted to show the corporation that it was possible to make good profits out of the U.K. as well as gain market share. I've been bloody lucky—I'm the first one to admit that or own up to it—but we've done that now. The next level is to move into British a&r on top of what we're doing, which I'm very much involved in.

RW: Do you think that WEA has lacked direction in the last few years?

Fruin: Oh yes, everybody would say that; it lacked direction from America and internally. As you know, it formed and it split and Elektra went to EMI and it came together again and Nesuhi came into it with a view to pulling it all back together again, which he did. He was the one person who got it back together again, and he told me the direction he wanted it to go in and I've done that. I'm fortunate to have as deputy managing director Richard Robinson, who, like me, has an extremely practical background in this business, but unlike me, is much more patient and methodical. Consequently I can jump up and down and create excitement, and he puts the pieces together. It seems that we have an excellent partnership; again, I've been lucky. This company now, I think it's reasonable to say, is very clearly estab-

lished in the British market, and is as firmly based as CBS.

RW: What's been your big achievement during your time at WEA?

Fruin: The biggest achievement I guess is making the company believe . . . I would like to stress I was able to build on a foundation which was there from 1976. It started last year. Robbie (deputy managing director Richard Robinson) really is a wise old owl the way he runs things. Robbie had, on the commercial end of it, kept a fairly firm base and Nesuhi, he and Derek (Derek Taylor) held a mixed bag of things together pretty well through that year. Now all I've done, or what I consider the major thing I've done, is that I made everybody believe in themselves and believe that we can compete in areas outside of what WEA had been considered good at. WEA was an album company with very classy repertoire and more or less stopped there. I just didn't accept that, I felt there was a hell of a lot more to it here, and what could be done and by providing the distribution system to be able to cope with things everybody believes we are able to compete, which I think we are.

RW: What about your factory?

Fruin: We have purchased the Island record plant at West Drayton with a view to our future development, although we are contracted to CBS through for a further year for our basic manufacturing of records and tapes. While WEA's policy worldwide has not to be in the manufacturing business, our growth has been so rapid that we just could not take the risks of being exposed to other people's plants on a longer term basis.

RW: Going back to your early days there were two headaches: five percent returns and retail price maintenance. Briefly, can you tell me what that was all about?

Fruin: Let's say retail price maintenance first. I was the bete noir in EMI. I was the guy who wanted to lose retail price maintenance whereas the company policy—as most of the companies policies was—was to keep it. I can remember the famous meeting with all the managers there when L. G. (Len Wood) said, "Now, I take it that everyone of us really wants to keep this," and I said no I don't. I was the general manager at the time and produced quite a furor. I explained my theory to L. G., why I didn't want it, and he said to me that sounds as if it's straight out of the London School of Economics, and I said yes it is but I happen to believe in that sort of society. To me it is totally inevitable that you don't have retail price maintenance charge, I think it's an irrelevance to even think of having it. There are a lot of dangers with price cutting, of course there are, but I even consider it's immoral to fix prices. I have very strong views on it and I consider that it is possible for any consumer industry to live very satisfactorily with price cutting and price leading providing people use their common sense in business as they should in anything else. Of course you can commit suicide but you can commit suicide without having retail price maintenance in business and if you have it I consider it stifles a hell of a lot. With all the problems it brings I still consider it an immense stimulus to the industry and against all the other consumer items which there are on the market where the price or the attractions and price are used as a means to pull customers—I just don't consider you can compete with records and tapes unless it was there. As far as the five percent situation is concerned, I guess I was at the center of the original furor with EMI when I took a very hard line on five percents. As I've got older I've become more flexible and less idealistic in any case, which is an inevitable progression of age in all respects; I don't have very strong views on five percents now, I have very strong views on SOR. I'm not sure if I'm the only major company . . . but I don't see the necessity for it. It is possible to do an effective selling job and maintain a decent balance of stock control without having to go out and lay out hundreds and thousands of records unnecessarily, in this country. I can see the problem in places like America, geographically, but I'm talking about the U.K. We have five percent return situation at the moment; I'm not considering knocking it out at this point. It is a bloody nuisance, physically, but there's a split percentage amongst dealers; I'm not sure what the split is, but one faction of dealers wants to keep it and the others would rather have the extra discount. So I really am pretty flexible on this point. I haven't got any great firm views on whether we'll stay with it or come out of it.

RW: What is the state of the market today?

Fruin: After an extremely good run up to Christmas, the retail business in all consumer goods has been very soft through the first two months of the year. There could well be a politically motivated upsurge during the course of the year, and the government keeps putting out encouraging noises to that effect, but as far as the music

(Continued on page 69)

The Trytich Rounded

By SPEIGHT JENKINS

■ NEW YORK — It all began in New York at the Metropolitan in January of 1976. Renata Scotto, then not a very frequent visitor to the Met, sang the three heroines in the new production of Puccini's *Il Trittico* and absolutely knocked the audience and critics for a loop. She only sang two performances of the three roles in New York, but then went with the company on tour, scoring a hit with the tryptich in all the tour cites. Not only did Miss Scotto find the dramatic variety of the three parts easily susceptible to her wiles, but they were vocally perfect for her voice. Add to that her ability to bring her bel canto training into versimo—the clear, crystalline voice used dramatically and with perfect technique—and one had an evening that was completely unforgettable.

Soon thereafter Columbia began recording the three, but with much better colleagues and a far greater conductor than Miss Scotto had on that night. *Suor*

Angelica, which appeared last year was sensational; *Gianni Schicchi*—with Ileana Cotrubas instead of Miss Scotto—had almost equal success last summer, and now comes my particular favorite of the three, the Grand Guignol *Il Tabarro*. Maazel is still in firm command, and with Miss Scotto can be found Placido Domingo and Ingvar Wixell. The team is nothing short of magnificent.

From the very beginning Miss Scotto conveys the sultry sexuality of Giorgetta—angry and frustrated with her husband, Michele; free and rhapsodic with her lover, Luigi. The clarity of her voice, the evenness of its scale is everywhere apparent. Miss Scotto has within the last year found a way of singing the B natural, high C and D-flat with greater ease. This is not completely apparent on this album, but the most exposed high C is a good note, better produced than a less exposed note in the

(Continued on page 65)

CLASSICAL RETAIL REPORT

MARCH 18, 1978

CLASSIC OF THE WEEK



RACHMANINOFF
PIANO CONCERTO NO. 3
HOROWITZ, ORMANDY
RCA

BEST SELLERS OF THE WEEK

RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
GREATEST HITS OF 1720—Columbia
STAR WARS—Mehta—London
VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips
VERDI: LA TRAVIATA—Cotrubas, Domingo, Milnes, Kleiber—DG

SAM GOODY/EAST COAST

CILEA: ADRIANA LECOUVREUR—Scotto, Domingo, Milnes, Levine—Columbia
CHARPENTIER: LOUISE—Sills, Gedda, Rudel—Angel
DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Bonyngé—London
GREATEST HITS OF 1720—Columbia
VLADIMIR HOROWITZ GOLDEN JUBILEE RECITAL—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
STAR WARS—London
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
VERDI: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

KORVETTES/EAST COAST

CILEA: ADRIANA LECOUVREUR—Scotto, Domingo, Milnes, Levine—Columbia
CHARPENTIER: LOUISE—Sills, Gedda, Rudel—Angel
DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Milnes, Bonyngé—London
GREATEST HITS OF 1720—Columbia
THE GREAT PAVAROTTI—London
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
JEAN PIERRE RAMPAL ENCORES—Columbia
STAR WARS—London
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
VERDI: LA TRAVIATA—DG

KING KAROL/N.Y.

DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Bonyngé—London
LAGOYA AND RAMPAL CONCERT—RCA
PROKOFIEV: IVAN THE TERRIBLE—Muti—Angel
PUCCHINI: IL TABARRO—Scotto, Domingo, Wixell, Maazel—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
STAR WARS—Gerhardt—RCA
STAR WARS—London
VERDI: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

DISCOUNT RECORDS/ WASHINGTON, D.C.

MARIA CALLAS: LA DIVINA—Angel
GREATEST HITS OF 1720—Columbia
VLADIMIR HOROWITZ GOLDEN JUBILEE—RCA
LAGOYA AND RAMPAL CONCERT—RCA
PACHELBEL: KANON—Paillard—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
STRAVINSKY: RITE OF SPRING—Mehta—Columbia
TCHAIKOVSKY: PIQUE DAME—Vishnevskaya, Resnik, Gougaloff, Rostropovich—DG
VERDI: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

LAURY'S/CHICAGO

BRAHMS: VIOLIN CONCERTO—Perlman
MARIA CALLAS: LA DIVINA—Angel
ELGAR, WALTON: MARCHES—Boult—Angel
GREATEST HITS OF 1720—Columbia
VLADIMIR HOROWITZ GOLDEN JUBILEE RECITAL—RCA
MAHLER: SYMPHONY NO. 9—Giulini—DG
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RODRIGO: CONCIERTO DE ARANJUEZ—Previn—Angel
STRAVINSKY: PETRUSHKA—Levine—RCA
STRAVINSKY: RITE OF SPRING—Mehta—Columbia

ODYSSEY RECORDS/ SAN FRANCISCO

BRAHMS: SYMPHONY NO. 1—Ozawa—DG
CHOPIN: BALLADES—Arrau—Philips
ITZHAK PERLMAN AND PINCHAS ZUKERMAN IN VIOLIN DUETS—Angel
PUCCHINI: IL TABARRO—Scotto, Domingo, Wixell, Maazel—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
STAR WARS—London
STRAVINSKY: RITE OF SPRING—Mehta—Columbia
TOMITA: KOSMOS—RCA
VERDI: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

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LILY LASKINE
SAKURA
JAPANESE MELODIES FOR
FLUTE AND HARP

M 34568

RW Hosts Classical Awards Luncheon



The annual party for the winners of the RW Critics' Classical Awards took place at the Opera Club of the Metropolitan Opera on February 15. The largest number of artist prize winners ever to attend was headed by the Spanish tenor, Jose Carreras, currently starring in productions at the Metropolitan of Adriana Lecouvreur and L'Elisir D'Amore (with Tosca to come). He accepted the award of the Best Standard Opera of the Year, given to DG for Simon Boccanegra, in which he sang Gabriele Adorno. At the party the biggest laugh came when RW classical editor Speight Jenkins (above left) gave Carreras a bouquet of violets, a crucial prop in Adriana Lecouvreur. In the opera the violets are passed back and forth between various members of the cast, ending up as the lethally poisoned flowers that kill the heroine. When Carreras took the flowers, he said, "Where's the card? 'Love from Mr. Domingo.'" Before the ceremony composer Roger Sessions is shown conversing with RW judge and musicologist David Hamilton, who is music critic of the Nation, while cellist Lynn Harrell and Metropolitan Opera music director James Levine chatted with RCA executive Peter Delheim. The two musicians were there to accept the String award for their complete Beethoven Cello Sonatas on RCA. [second row] Harrell then joined Emanuel Ax, the pianist on the Cleveland Quartet's performance of the Dvorak Quintet. RW panel member George Jellinek, caught in the midst of an animated conversation,

seemed to amuse maestro Robert Irving of the New York City Ballet, whose Seasons on Angel won the Best Ballet Recording award. Nonesuch's Teresa Sterne (back to camera) entertains RW critics' panel member Peter G. Davis, the New York Post's Robert Kimball and Gershwin authority Kay Swift over lunch, while an even more serious moment finds Irving answering questions thrown by panel member Dale S. Harris, with Metropolitan Opera press officers Wendy Hanson and David Reuben around the table. CBS must be the subject under discussion as Marvin Saines is flanked by RW editor-in-chief Sid Parnes and RW's Stan Soifer. A less serious threesome is composed of Peters International executive Pierre Bourdaine, RCA public affairs vice president Herb Helman and RW publisher Bob Austin. Calmly watching it all, if not taking notes, is RW critics panel members John W. Freeman. (Fourth row) Outside the club with the grand staircase of the Metropolitan barely visible Saines talks for a few moments with two executives from London Records, John Harper, national sales manager, and Richard Bungay, national publicity manager. The Met's Miss Hanson expertly fends off questions from Angel executive and opera lover Tony Caronia, who then turned to two other women, Nancy Zannini of Philips and Jill Kaufman of Deutsche Grammophon. And since he drew their eyes away from Jose Carreras, perhaps he is really the hero of the whole afternoon.

MCA Extends Pact with Victor of Japan



MCA Records has announced the long-term extension of its licensee agreement with Victor Musical Industries of Japan. Shown above in Tokyo are, from left: Roy Featherstone, MCA London director; MCA vice president Lou Cook; Victor president Saburo Watanabe; and Shoo Kaneko, Victor managing director.

CANADA

By ROBERT CHARLES-DUNNE

■ YOU CAN'T TELL THE PLAYERS WITHOUT A PROGRAM: Regular readers of this column will recall our surprise at seeing former head of Capitol Canada **Arnold Gosewich** leave that label in order to become chairman of CBS Canada last year, only to be joined there by two other former Capitol staffers, **Bill Bannon** and **Graham Thorpe**. It was rumored at that time that Capitol, anxious to avoid a mass defection, requested their employees to sign a document promising that, should any of the employees leave the label, they would not work for CBS within a three month period. Difficult to substantiate such a rumor, it was not reported here. Now, however, certain developments may lend some credence to such speculation. Late last year **Graham Powers** left the Capitol fold, supposedly to concentrate on independent marketing and promotion projects. Now, three months later, he's in CBS' marketing division. At roughly the same time, Capitol personnel manager **Glen Lane** left that label in order to take a lengthy worldwide cruise. He's now, three months later, vice pres. of personnel at CBS. In announcing these two additions to the CBS staff, the label was very careful to avoid mentioning that either men were formerly in Capitol's employ.

AND IF THAT'S NOT ENOUGH: **Paul White**, Capitol's a&r chief in Canada for the past seven years or so and a Capitol employee for 20 years, has announced his resignation effective April 15. While some may speculate that he'll turn up at CBS in mid-July, one local pundit has pointed out that CBS-TV variety head **Jack McAndrew's** contract with the government-run network expires on April 16 and, to date, neither McAndrew nor CBS have made their future plans public. Stay tuned . . .

MORE RUMOURS REGARDLESS OF ACCURACY: Is it true that Q107, miffed over the fact that CHUM-FM is "presenting" a lot of CPI's local rock shows, is digging for dirt to discredit either the promoter or the competitive station? Further, is it true that Q107 is currently seeking to "present" their own concerts in conjunction with another local promoter, a cheapsates series with admirably low ticket prices? If so, this column will be pleased, ticket prices being far too high these days regardless of where the money may go. Is it true that **Geets Romo's** dismissal from CHUM-FM (they said it was mutual, he told the local press he'd been fired) so incensed that station's listeners that 20 of them wrote letters of complaint? If so, how can this be when Romo has long been considered one of the station's top on-air personalities? Is it true that one Canadian promo man, unknown to his label, is facing a heavy jail term for a year-old narcotics charge? Is it true that a top CHUM executive recently told some friends over lunch that the Concert In The Sky (organized by former CHUM-FM PD **Duff Roman**) would probably never happen. . . even though CHUM Limited has already purchased the radio rights? Is it true that RW's Canadian columnist has received threats against his life for indulging in rumor-mongering such as this?

ENGLAND

By PHILIP PALMER

■ LONDON—Having established themselves in their new offices in Parker Street, London WC2, Radar Records is planning expansion in terms of staff and artists. Radar has its first two major releases with "Kill City" by **Iggy Pop** and **James Williamson** and **Nick Lowe's** "Jesus Of Cool." A third album, **Elvis Costello's** new one, is scheduled for immediate release. Joining the label's staff this week is **Tim Read**, formerly UA label manager, who will become head of marketing.

EMI NEWS: When he returns from America, expect EMI Mudi's **Roy Tempest** to announce yet another important deal . . . Increasing competition worldwide together with the current dominance of the U.S. repertoire has left EMI's music profits for the half-year ended December 31, 1977 below last year's levels in each territory. Reduced margins in Europe have also been affected by costs associated with the group's new production facilities in Holland and the new distribution centre in France. In America, Capitol experienced higher recording and marketing costs and invested heavily in talent development. Together with the introduction of the EMI America label, these are designed to increase market share. Music profits in Japan and Australia were similarly affected.

CAPTAIN VIDEO: Captain Video, who for the past three months has been supplying monthly video cassettes of bands to more than 50 U.K. record shops, is now expanding its services to include major European stores. In Sweden, through Scan Advertising, the videos will be played on large screens in the Ahlens, Tempo and EPA stores starting at ten stores and increasing to 80 by April. The video cassette is already playing in stores in Norway and Holland and talks are at the advanced stage to supply every major market in the world excluding America and Canada. Artists thus far featured include **David Bowie**, **Sex Pistols**, **Kate Bush**, **The Clash**, **Carpenters** and **Bob Marley & the Wailers**.

NOTES: **Hal Shaper**, managing director of the Sparta Florida Music Group, has signed a long-term music publishing deal with **Glen Campbell**. Sparta Florida has handled Campbell's Glen Campbell Music, Inc., Kayteekay Music, Inc. and Allanwood Music catalogues since 1969. The agreement is for the world outside America and
(Continued on page 63)

GERMANY

By JIM SAMPSON

■ MUNICH—Bertelsmann music group president **Monti Lueftner** has taken the first step toward forming an Ariola Records International staff with the appointment of **Hartmut Schuetze** as international marketing and repertoire coordinator. Schuetze, formerly with the German Ariola marketing department, will report directly to Lueftner, acting as contact point for coordination of release dates, product exchange, and other marketing decisions within the expanding Ariola organization. His appointment comes two years after establishment of the Ariola international marketing board, which met most recently last month in London to discuss marketing goals and development of new English acts. Until now, Ariola has had no international headquarters staff, in keeping with Bertelsmann corporate policy of delegating maximum authority and responsibility to company officers. Schuetze's successor at Ariola-Eurodisc will be **Raimund Wagner**.

The German music industry has successfully contained its enthusiasm for the 1978 Eurovision Grand Prix song contest. An unwhopping 53 songs were nominated this year, one quarter the number of some previous years. The 15 finalists include three songs with music by **Hans-Georg Moslener** and three songs with **Wolfgang Muermann** lyrics. The winner, determined through listener opinion research and jury selection, qualifies for the Paris finals on April 22. Many industry leaders feel it will take a strong German performance in the finals plus greatly improved national Grand Prix organization to rekindle industry interest in the competition.

WEA has never copped a platinum disc (500,000 retail units) in
(Continued on page 63)

Chappell Pacts 'Variations'



In a deal with Steampower Music, Chappell has acquired the worldwide publishing rights for Andrew Lloyd Webber's latest work, "Variations," a major chart album in the U.K. Seen here at a reception to celebrate the acquisition are, from left: Chappell director Tony Roberts, cellist Julian Lloyd Webber, for whom "Variations" was written, Andrew Lloyd Webber, and Steve Gottlieb, Chappell vice chairman. The "Variations" album will be the subject of a major promotional campaign in America when the lp is issued at the end of the March.

Germany

(Continued from page 62)

Germany, a situation the massive new marketing campaign for Fleetwood Mac's "Rumours" is expected to change. WEA's new a&r director **Killy Kumberger** says heavy promotion, magazine and radio ads and in-store displays will be supplemented by movie theater trailer advertising, something WEA has never before attempted here. Hook for the campaign is "the 10 million thing," referring to worldwide sales so far. Mac's pubbery Intersong will pitch in. Incidentally, the biggest selling recording here in the last few months is apparently either **Santa Esmeralda** on Philips or DGG's "Auf Last Geht's Los" with **James Last**, the latter selling nearly 900,000 copies according to DGG's **Wolfgang Arming**.

Manfred Peter, Teldec's marketing chief, also takes over that firm's pop & entertainment production department . . . Metronome PR chief **Guenther Ehnert** leaves to devote more time to his Taurus Press . . . **Andreas Herbst** takes over EMI Electrola pop international press promotion from **Bernd Gockel**, who goes freelance . . . **Barry Guy** switches from WEA in Munich to Polydor in Munich . . . **Juergen Schwitzkowski** leaves RCA, which means **Sylvia Frost** will cover both national and international pop promotion.

England

(Continued from page 62)

Canada and plans are currently afoot to bring Campbell to the U.K. in October for concert appearances . . . **Elkie Brooks**, who starts a major U.K. tour at the end of April, is recording a new album for A&M release with producer **David Kershenbaum** who's previously worked with **Cat Stevens** and **Joan Baez** . . . **Kate Bush**, currently high in the U.K. singles chart with "Wuthering Heights," has signed a worldwide management contract with **Peter Lister-Todd** and **Michael O'Dell's** Flatspin company. Flatspin, which looks after **Lord Snowdon**, **Stewart Grainger** and the **Strife** group, is planning future appearances for the EMI singer. The first Kate Bush album has just been released in America on Capitol . . . Recently completed by **Tony Macaulay** is the new **Gladys Knight** disc for Buddah . . . Soon to be revealed is a major worldwide publishing deal by **Tommy Boyce** . . . London based Greensleeves label has signed a pressing and distribution deal with Island Records and to this end the entire catalogue will be available through EMI although Mojo Distribution will continue to service non-EMI accounts. Artists include **Dr. Alimantado** **Gideon Jah Rubaal** and **Wailing Soul** . . . Satril Records has signed new wave artist **Vince Cadillac** to a worldwide recording and publishing pact. First release is "Memory Lane" penned by **Dick** of the **Mr. Big** group . . . **Tom Robinson Band** is in the studios recording its debut album . . . **Billy Ocean** is returning to Muscle Shoals Studios in Alabama to record his new album . . . **Rory Gallagher** is undertaking his first major tour of the U.K. since 1976 beginning April 9. The tour will also encompass Ireland, Europe, the U.S., Japan and Australia later in the year.

ENGLAND'S TOP 25

Singles

- 1 WUTHERING HEIGHTS KATE BUSH/EMI
- 2 TAKE A CHANCE ON ME ABBA/Epic
- 3 COME BACK MY LOVE DARTS/Magnet
- 4 WISHING ON A STAR ROSE ROYCE/WB
- 5 DENIS BLONDIE/Chrysalis
- 6 STAYIN' ALIVE BEE GEES/RSO
- 7 I CAN'T STAND THE RAIN ERUPTION/Atlantic/Hansa
- 8 BAKER STREET GERRY RAFFERTY/UA
- 9 MR. BLUE SKY ELECTRIC LIGHT ORCHESTRA/Jet
- 10 JUST ONE MORE NIGHT YELLOW DOG/Virgin
- 11 FREE (EP)/Island
- 12 IS THIS LOVE BOB MARLEY & THE WAILERS/Island
- 13 FIGARO BROTHERHOOD OF MAN/Pye
- 14 EMOTION SAMANTHA SANG/Private Stock
- 15 FANTASY EARTH, WIND & FIRE/CBS
- 16 LOVE IS LIKE OXYGEN SWEET/Polydor
- 17 IF I HAD WORDS SCOTT FITZGERALD/YVONNE KEELEY/Pepper
- 18 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS BRIAN MICHAEL/Pye
- 19 5 MINUTES STRANGLERS/UA
- 20 HOT LEGS/I WAS ONLY JOKING ROD STEWART/Riva
- 21 ALLY'S TARTAN ARMY ANDY CAMERON/Klub
- 22 LILAC WINE ELKIE BROOKS/A&M
- 23 DRUMMER MAN TONIGHT/TDS
- 24 WE'VE GOT THE WHOLE WORLD NOTTINGHAM FOREST/PAPER LACE/WB
- 25 JUST THE WAY YOU ARE BILLY JOEL/CBS

Albums

- 1 THE ALBUM ABBA/Epic
- 2 20 GOLDEN GREATS BUDDY HOLLY & THE CRICKETS/MCA
- 3 REFLECTIONS ANDY WILLIAMS/CBS
- 4 RUMOURS FLEETWOOD MAC/WB
- 5 VARIATIONS ANDREW LLOYD WEBBER/MCA
- 6 DISCO STARS VARIOUS ARTISTS/K-Tel
- 7 FOOT LOOSE AND FANCY FREE ROD STEWART/Riva
- 8 OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA/Jet
- 9 DARTS/Magnet
- 10 25 THUMPING GREAT HITS DAVE CLARK FIVE/Polydor
- 11 NEW BOOTS AND PANTIES IAN DURY/Stiff
- 12 THE SOUND OF BREAD/Elektra
- 13 ALL 'N ALL EARTH, WIND & FIRE/CBS
- 14 CITY TO CITY GERRY RAFFERTY/UA
- 15 ARRIVAL ABBA/Epic
- 16 THE KICK INSIDE KATE BUSH/EMI
- 17 GREATEST HITS DONNA SUMMER/GTO
- 18 GREATEST HITS ABBA/Epic
- 19 FONZIE'S FAVOURITES VARIOUS ARTISTS/Warwick
- 20 THE MUPPET SHOW VOL. 2 THE MUPPETS/Pye
- 21 PLASTIC LETTERS BLONDIE/Chrysalis
- 22 FEELINGS VARIOUS ARTISTS/K-Tel
- 23 LIVE AND LET LIVE 10cc/Mercury
- 24 EXODUS BOB MARLEY & THE WAILERS/Island
- 25 TELL US THE TRUTH SHAM '69/Polydor

Veteran Jazz Greats Still Appeal

■ LOS ANGELES—In the middle of the second row of the Dorothy Chandler Pavilion sat Ed McMahon, who had apparently rushed right over from Burbank after taping "The Tonight Show." A few seats away from Big Ed was Freebo, Bonnie Raitt's hirsute bass player. And several rows back, a well-dressed black woman and her white companions engaged in a lively discussion on topics ranging from George Washington ("He was a slave owner and a liar") to the advanced ages of many well-loved jazz artists ("Zoot Sims? I didn't know he was still alive") and the relative abilities of musicians of different color ("Hell, white people can play jazz, too").

Clearly, this was not the usual jazz audience, as stylish types dressed as if attending an opera premiere mingled easily with blue-jeaned rock and rollers. Nor was it the usual concert that they had turned out to hear. When Ella Fitzgerald, Joe Pass, Count Basie and Oscar Peterson, the premiere artists of Norman Granz' Pablo label, appear together, as they did at the Pavilion February 19-20, the audience's common denominator is neither age, race nor sartorial preference; it is simply a love of classy, swinging music. And on this occasion, as expected, the 3100 listeners who turned out each night (both were sell-outs, despite top price of \$15) weren't disappointed.

If there were truly doubts as to the ability of white musicians to play black-derived music, Joe Pass quickly put them in flight. Given the unenviable task of opening the show while scores of patrons were still finding their seats, Pass overcame the distractions and delivered a brief set of riveting solo guitar pieces. There have been brilliant guitar duos, from Bucky Pizzarelli and the late George Barnes to Larry Coryell and Steve Khan, but Pass' virtuosity is such that his two hands do the work that usually requires four. Using as a harmonic basis such standards as "Misty," he effortlessly alternated between chord-melody statements and dazzling (but rarely meretricious) single-note runs, maintaining throughout an impeccable sense of rhythm.

If there was a fault in Pass' performance, it lay in his none-too-subtle glances at his watch as early as the conclusion of the second number. The next set, in which pianist Oscar Peterson was unexpectedly joined by the great Ray Brown on bass, seemed somewhat more relaxed. Peterson has been criticized in the past for

letting his chops take precedence over inspiration, and his Art Tatum-influenced technique is indeed prodigious. But there was nothing antiseptic about this gig. Along with a generous supply of hot licks came plenty of humor and a taste of dirty blues, all of which helped dissipate an air of formality that might have eventually detracted from the main point of the show, which was, after all, a good time. And when Brown and Peterson were joined by Pass on a version of "Sweet Georgia Brown" taken at a super-human tempo, the sparks were flying from fingerboard and keyboard alike. This trio spot may have been the highlight of the entire evening.

Count Basie and his band appeared after an intermission, and if their set contained no particular surprises, it was satisfying nonetheless. Basie's unhurried, economical piano style, the antithesis of Peterson's—as the Count himself said, it seemed funny for him to be playing such simple solos after Peterson "came out here and attacked his piano, and won"—set the tone for the whole ensemble. Propelled by Butch Miles' drums and a host of fine solos from various members of the 13-piece trumpet-trombone-sax section, the big band displayed faultless control of dynamics, arrangements and playing.

It was Ella Fitzgerald who was no doubt responsible for filling most of the Pavilion seats, and the first lady of song had the crowd in the palm of her hand from the moment she took the stage. Backed by the Tommy Flanagan trio, veteran Basie guitarist Freddy Green and the Basie horns, she ran through a set of standards ("Satin Doll") and less familiar material.

Samuel Graham

Parliament To Aid PUSH Operation

■ LOS ANGELES — Casablanca artists Parliament will lend their support to the "Push For Excellence" high school study program headed by the Rev. Jesse Jackson of the organization PUSH (People United To Save Humanity). The group will appear at record stores and a selected high school in Indianapolis on March 15 to help the campaign.

Participating record stores will feature in store displays to promote the drive. Chocolate City recording artists Cameo will also make appearances at record stores to rally the drive.

ASKAPRO Session Set on West Coast

■ LOS ANGELES — The third ASKAPRO session in Los Angeles will be held on Wednesday, March 15 at the AGAC offices at 6430 Sunset Boulevard from 4:30 to 6 p.m. Ron Anton, executive VP of BMI for the west coast, will be the guest at this session.

AM Action *(Continued from page 29)*

24-16 WGCL, 16-13 WMET, 17-11 WDRQ, 17-14 CKLW, 33-30 KSLQ, HB-22 KSTP, 16-11 WTIK, 27-22 WNOE, HB-29 KLIF, 11-8 KRTH, 22-18 WIFI, 30-26 WCAO, HB-18 WVBF, 22-12 KYA, HB-30 KFI, HB-21 TEN-Q, 17-11 WFLB, 2-1 WHHY, 13-8 KJRB, 17-5 KFRC, 28-18 WBBF, 18-15 KCPX.

Roberta Flack (with Donny Hathaway) (Atlantic). This record is really crossing over with big adds this week, such as 13Q, WPEZ, WQXI, WLAC, WMAK, KSLQ, KRTH, WCAO and WZZU. Moves include 8-6CKLW, 7-7 WDRQ, HB-23 KFRC, 19-14 WPGC, 18-11 WHBQ, 30-25 Z93, 28-24 WZZP, 39-36 WTIK, 11-9 WFLB and HB-35 KFRC.

Dolly Parton (RCA) "Two Doors Down." This week's Chartmaker is getting immediate acceptance. Adds are WQXI, KILT, KFI, WHHY, WMAK, WHB, WBBF, KRTH, KXMK, KNUS (LP), WNOE.

Billy Joel (Col). Joel's follow-up to his hit single is already well known from play as an album cut. Adds this week are: WRKO, WTIK (lp), KNUS (lp), WIFI, WAVZ and KAKC. Already on WNBC, WFIL.

More DG Operas

■ NEW YORK—Deutsche Grammophon continued its expanded opera coverage with the recent radio premiere of Mozart's early opera "Mitridate, Re di Ponto," K. 87. The record, recorded during the Salzburg Mozart Week by Leopold Hager conducting the Salzburg Mozarteum Orchestra, is scheduled for release this week and features four well-known sopranos, Arleen Auger, Edith Gruberova, Ileana Cotrubas and Christine Weidinger.

CBS Ups Bell

■ CLEVELAND — Rich Kudolla, Cleveland branch manager, CBS Records, has announced the appointment of Bob Bell to the position of artist development manager for CBS Records in the Cleveland/Pittsburgh market. In his new position, he will be responsible to Kudolla for all CBS artist-related projects

Bell's most recent position was field merchandiser with the CBS Records Cleveland branch.

ABC Hosts Distributors Meet



At ABC Records recent national distributors meeting in Los Angeles, representatives from the label's 19 independent distributors, as well as those from the ABC Los Angeles and New York offices, took part in a series of meetings, an artist showcase and multi-media product presentation. Pictured here at left are, from left: Joe Bonsall, Don Breland and Bill Golden, all members of The Oak Ridge Boys; Steve Deiner, president of ABC; Duane Allen of the group; Ron Chancey, ABC Nashville vice president, and Richard Sterban of the Oak Ridge Boys. Shown at right are, from left: B. J. McElwee, ABC director of national sales; Suzy Blosser, administrative assistant; Jack Mesler, Pickwick International, Atlanta, and Lu Dahle and Bob Dahle of Pickwick, Minneapolis.

Music Agency Celebrates 10th



The Music Agency takes the cake for their tenth anniversary as an advertising agency for record labels and music publishers. Joining in the celebration are, seated from left: Barbara Delaney, art dept., Jay Leipzig, president and Gayle Lifshitz, media dept.; from left, standing: executive art director Mary Dee English, art group chief John McKinzie, vice president Joel Borowka, marketing director Bill Mulhern and account group supervisor John Rosica.

The Trytich Rounded

(Continued from page 60)

Suor Angelica. With this soprano, however, an individual note is far less important than the phrasing and what is dramatically conveyed in the voice. The performance on those terms is sheerly staggering, with the final scream a realization of the hovering doom suggested by her throughout.

Domingo is going through an equally strong period on disc. For a while his records sounded tired, less good than he did in the opera house. The last several operas—*L'Elisir d'Amore* for Columbia and *Adriana Lecouvreur* for RCA—have showed the tenor in fresh, golden and exciting voice. His Luigi fits this definition to a T. There is an exposed line in the duet with Giorgetta of G's against a full orchestra; Domingo sings them all out with no concern and no restraints making them sound as exciting as high B flats. The effect is staggering. Additionally, as has often been proved before, the dark, brilliant quality of the tenor's instrument combines with Miss Scotto's clarity perfectly. His Luigi here is more impressive than in his previous pressing of the role.

The third principal, Ingvar Wixell, has stronger competition in the two other *Tabarro* recordings. Tito Gobbi is a hard act to follow in any role that he recorded when he was in voice, and Robert Merrill recorded Michele when he was at the top of his vocal prime. Yet Wixell stacks up quite nicely. The Swedish baritone has a tendency occasionally to force, but in this recording everything is sung easily with the high notes produced with plenty of power. His final monologue is grippingly eerie, full of passion and punch.

His performance, as is everyone's on the album, helped by Maazel's idiomatic conducting. It strikes me that Maazel for all his opera house experience in Europe

has perceptibly become more of a Puccini interpreter as he has moved through the *Trittico*. Or perhaps the dramatic element of *Tabarro* is more suited to him. Whatever the reason, the orchestra creates the right kind of impressionistic atmosphere and then supplies the passionate undercurrent for the duets and the drama. Minor roles are well taken and the whole is the most exciting *Tabarro* on records.

Also from Columbia comes the second record featuring the young American Murray Perahia playing and conducting Mozart concertos. Perahia has been the most promising of the under-20s pianists for some time now, and it is good to report that his grace, elegance, variety of tone and command of the style is as sure as ever. His first conducting record showed more hesitation than does this one. Now more in command of what he is doing, he leads surely and accompanies himself with mastery. The orchestra, the English Chamber, is one of the finest for Mozart and responds to every indication of the young virtuoso.

In the so-called "Elvira Madigan" concertos, No. 21, K-467, Perahia makes the slow movement into a perfect Bellini aria. In this concerto and in the fresh vigor of the E-flat Major Concerto (K-271) his credentials as a superior Mozartean pass all possible muster.

On RCA comes yet another Segovia record. This one, entitled "Reveries," has not yet hit the charts, which is rather odd because at least to me it is one of the master's best in some years. Magically poetic, he spins a web of sound from first to last, seemingly making more volume and more variety of tone than would be possible on a guitar. It is a poetic statement, a grand expression from the artist who began the classical guitar movement.

Phonodisc Now Polygram Dist., Inc.

(Continued from page 3)

Archiv); RSO; the Phonogram line (Philips, Mercury, Monument, De-Lite, Blank and First Artists); Casablanca (Millennium, Oasis, Parachute and Chocolate City); Capricorn and Island (Attila, Mango, True North and Pacific Arts).

The company recorded its second record month this year with net sales of over \$31,000,000 in February, 1978, following net sales of over \$25,000,000 in January.

"Our prime consideration in all of our planning has been 'what do we want our company to be?' After evaluating both branch and independent distribution," Frisoli says, "we feel we are incorporating the key advantages of both into the expanded entity that is becoming Polygram Distribution.

"The product plans of the labels we distribute, combined with the substantial distribution muscle we are developing," he notes, "should make 1978 a great year for us." Not the least of the promising prospects is the record industry's hottest item at the moment—"the Saturday Night Fever" soundtrack on RSO, which has already sold more than 7,000,000 copies.

"Our growth is the result of an expansion and greater market penetration of all of the labels which we distribute and a new management philosophy within our company, best described as managing each part of its organization with specific goals and objectives in mind and then systematically and methodically going about the job of achieving each of our priorities. We concentrated our efforts on this approach about a year and a half ago and it has worked well for us."

Another important part of the new philosophy is a "rifling-in" on product sell-through at the retail level. Polygram Distribution works closely with its customers in the areas of radio, newspaper and in-store advertising programs to provide its labels with broad consumer acceptance, which means increased retail sales.

The most vital idea behind the company at this point is its concern for meeting the needs of the marketplace rather than creating artificial sales targets. Frisoli says that the company is more than competitive with any branch distribution organization in the business in having "the pulse of the marketplace."

Looking at 1978, Frisoli expects completion of the consolidation of all the labels that have entered the Polygram Distribution network. "We have created a vitality and vibrance in our business," the president asserts, "and many

of the positive things that are happening at Polygram Distribution and much of what will be happening in the near future can be attributed to what I consider to be two of our major assets—the talents and dedication of our people."

The company was originally U.D.C., Inc., a part of United Artists, which handled distribution for Polydor and UA.

First, headquarters were moved from Los Angeles to New York. Then, distribution centers were evaluated, and Dallas, Chicago, Cleveland and Atlanta were closed, while another was opened in Indianapolis, joining established centers in Los Angeles and New Jersey. At the present time, plans are in progress to double the size of the Los Angeles facility, the entire Indianapolis facility is being realigned and a large new 100,000 square foot distribution center is being built in Edison, New Jersey.

Sales offices have been relocated in San Francisco, Los Angeles, Dallas, Chicago, Atlanta, Cleveland, New York, Boston, Philadelphia, Baltimore/Washington, Miami and a new branch was opened in Seattle. Additionally, branches will be opened shortly in Detroit and St. Louis to handle the increased volume.

Foreigner's Foreign Tour

(Continued from page 14)

early spring and before the release of Foreigner's second album. "If we waited another year, after another album, this would have become less feasible. Atlantic has been visionary enough to realize the problems that would have arisen—psychologically as well as financially—if the band were first trying to establish itself in markets around the world at the safe time they could be playing major American dates. Such a venture becomes less opportune as time goes by." Prager mentioned that the group will spend the summer months playing major outdoor music festivals and hinted at the possibility of returning to the Far East and/or some European cities next year.

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Record World en España

By JOSE CLIMENT

■ Como primera medida, quiero dar las gracias a todos los que hicieron posible que nuestra Gala de entrega de premios tuviera la brillantez con que se desarrolló. Gracias al Consejo Regulador Montilla-Moriles, a Alfonso Eduardo, a José Luis Uri barri, a Isabel Pantoja, a CBS internacional por cadernos a Billy Paul, a Los Modulos, a Angel Valázquez, a Enrique Gares, a Pierre Maget, a E. Guervos, a mi hermano Antonio Climent, a Rosa Bosch, a Maruja Callaved y a todo equipo de Gente, a José Ma Camara, en fin a todos los que con su presencia hicieron posible que el acto se llevara a cabo. Esperamos que el año próximo nos podamos superar y ofrecerles algo distinto y mejor. Prometamos ponernos a trabajar en ello ahora mismo. Igualmente agradecerle, especialmente, a Pablo Abaira su llegada, pesando por encima de los retrasos de los aviones, a radoger su premio merecido. La presencia de María Ostiz también nos alegró mucho. De los ausentes no tengo nada que decir, simplemente que ellos se lo perdieron al no poder compartir con nosotros ese rato tan agradable. Quizá quieran venir a la próxima entrega. Ya veremos. Gracias especiales a Tomás Fundora, vicepresidente de nuestra revista, y su director Robert Austin. A los representantes de sellos del extranjero, comenzando por Joe Cayre, Alejandro Hütt, Jack Hakim, Luis Gerardo Tovar, Javier Garcia, Esteban Trapiello, Jimmy Olzevisky, y un largo etcétera. Gracias a toda la prensa española y extranjera, en especial a la Agencia Pyresa representada por Wenceslao Pérez. Gracias a las emisoras de radio presentes, RNE, Radio Popular, Radio Popular de Puerto Llano y a su representante Juan Bautista Serrano, a la Cadena SER de Madrid, etc. etc.

Gracias D. Enrique Cimas, Director de la Hora Leonesa, por esa telegrama tan bonito en el que nos comunicaba que dificultades de última hora le impedían estar con nosotros en esa Gala del día 28 pasado.

Antes de comenzar mi columna sobre el movimiento del país, quiero hacer una rectificación sobre un artículo aparecido en nuestro Especial de España, se trata de la contestación de Gerhard Haltermann, gerente Internacional de Discos Columbia, a una de nuestras preguntas. Por un

error de imprenta en una cifra muy significativa, él hablaba sobre 400.000 ejemplares de venta y nosotros publicamos 40.000. Subsanando este error, pedimos disculpas a Haltermann y esperamos que no vuelva a ocurrir.

Hermanas Gil

Están entre nosotros para grabar un nuevo L.P. las Hermanas Gil de México que discográficamente son Latin International de los Angeles y en España saldrán este próxima primavera bajo el sello Amanecer 76 . . . Trabajarán en un programa especial de Televisa, para México y seguramente en un 300 Millones. Así mismo están tratando de dejar grabado un Musiqueando y unas entrevistas de Radio, para el momento de su lanzamiento discográfico.

Santy, el ya famoso cantante-showman de Venezuela, está también entre nosotros, Sus planes son mucho más ambiciosos ya que grabará un L.P. de varios autores españoles y en tres idiomas. No piensa dejar Europa hasta que no haya conseguido una gira promocional por todo el continente. Tiene planeado, incluso, presentar su disco en la Unión Soviética. Suerte de corazón.

Luis Gerardo Tovar también grabará en España un L.P. bajo las órdenes de Ernesto Duarte. Las letras son de Tomás Fundora. He leído algunas y son verdaderamente buenas.

En estos días espero poder comentarles algo concreto sobre la próxima edición del Musical Mallorca. Me han comentado que hay muchas figuras que este año quieren participar, como sigan así tendrán que ampliarlo. José Luis Uribarri nos lo contará todo uno de estos días.

SGAE

Sigue la S.G.A.E. reorganizándose. Después de las noticias ya de todos conocidas y que no merecen hablar más de ellas, la Sociedad de Autores de España está rehaciendo sus obsoletos estatutos. Va a reorganizarse también en el extranjero y volver a tener esa fuerza y esa imagen intachable que llegó a adquirir un día. Nuestra cordial enhorabuena y deseamos que todo ello se lleve a cabo a la mayor brevedad posible. Sé que la tarea es ardua, pero no se debe perder ni un minuto, dada la importancia y la trascendencia que ello conlleva.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ "La Mejor Grabación Latina" de este año resultó ser "Amanecer" ("Dawn") en interpretación de Mongo Santamaría y de la etiqueta Vaya, distribuida por Fania Records de Jerry Masucci. Mongo, nativo de Cuba y que llegó a Estados Unidos en el 1950, logró gran impacto hace algunos años con la interpretación de "Watermelon Man" de Herbie Hancock. Ha sido nominado dos veces anteriormente para este premio, una por "Afro Indio" en el 1975 y la segunda por "Sofrito"

en el 1976. Alex Masucci aceptó el trofeo en Nueva York a nombre del músico, ya que éste se encontraba grabando su nuevo larga duración que se titulará "Mongo a la Carte . . . Ofrecerá Herb Dolgoff a nombre de sus estaciones radiales WCMQ y FM92 de Miami, un concierto gratuito en el "Orange Bowl Stadium" con el interprete español Julio Iglesias. El espectáculo se presentará el día 29 de Abril . . . En Marzo 26, la estación radial miamense WQBA ofrecerá un espectáculo gratuito a sus oyentes en el "Dade County Youth Fair" presentando a José José, José Velez y el Grupo Alma . . . Lolita actuará en el "Gusman Hall" de Miami el 18 de Marzo . . . Ofreció la firma TH Records, en sus facilidades recientemente inauguradas en Puerto Rico, un "cocktail party" en honor de sus recientemente firmados artistas Tommy Olivencia, Paquito Guzman y Willie Rosario. Asistieron al evento, Tony Moreno, Director de la etiqueta en Estados Unidos, Carlos Vidal, Coordinador General de TH de Venezuela y el presidente de la empresa con base en Venezuela, Wilhelm Ricken . . . Entregará Caytronics "discos de oro" a sus artistas Lolita y José José, durante el espectáculo "Concierto de Amor en Primavera" que se celebrará en el Madison Square Garden el día 19 de Marzo. José José recibe el "Disco de Oro"

por su más reciente elepé titulado "Reencuentro" que ha logrado vender más de 200,000 copias y Lolita por "No Renunciaré" que ha sobrepasado ventas de un cuarto de millón de copias vendidas, según datos proporcionados por Caytronics . . . Presentará TR Records de Nueva York un espectáculo el día 10 de Marzo en el famoso "Roseland Dance City" de Nueva York titulado "Salsa" y en el cual actuarán la Orquesta Guararé, Ralph Santi, Charanga 76, Orquesta Sublime, Las Siete Potencias, Linda Leida, Nelson Gonzalez y Angel Canales y Sabor.

Lanzó CBS de España una nueva grabación de Miguel Bosé conteniendo "Amor Mio, ¿Como estás? (Facchinetti-Negrini-Bosé) y "Niño de Palo." (A. Hammond-O. Gomez) Bellos arreglos de Danilo Vaona. En su producción, se realizó esta grabación en Milán, Italia. ¡Muy bueno! . . . CBS lanzó en Columbia un long playing con Los Astros titulado "Invictos y Bailables." En esta grabación de música tropical se destacan "Alma Enamorada," (M. Fernando S.) "No pordás olvidarme," (P. Galán) "Casi todos se han ido" (M. Fernando) y "Vamos a hacer la rueda." (L. Fibradora) . . . Lanzó RCA en México la nueva grabación de Lolita de la Colina, ampliamente conocida compositora mexicana, ganadora del Premio como la "Compositora del Año," en nuestra "Selección Internacional de Valores Record World" en dos oportunidades. Lolita ha impactado varias veces a través de sus muy agresivos temas, en interpretaciones de varios cantantes. En esta grabación se han incluido "Señor Amante," "Calientame," "A pesar de todos los pesar," "Cada vez que me des-



Vidal y Ricken



Miguel Bose

(Continued on page 67)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Santa Clara, Cal.

By KNTA (RUDY CORONADO)

1. **HOMBRE**
NAPOLEON/Raff
2. **VIDA MIA**
IRENE RIVAS/Cara
3. **DOS TARDES DE MI VIDA**
RIGO TOVAR/Melody
4. **ERES TODA UNA MUJER**
RAUL VALE/Melody
5. **SABOR DE ENGAÑO**
LOS SOLITARIOS/Peerless
6. **COMO NO CREER EN DIOS**
WILKINS/Velvet
7. **AQUELLOS TIEMPOS**
LOS PASTELES VERDES/Discolando
8. **TU VIDA ES MI VIDA**
LOS TERRICOLAS/Discolando
9. **VIDA, VIDA**
SONIA LOPEZ/Gas
10. **PRESENTIMIENTO**
LUCIA MENDEZ

New York

By WJIT (MIKE CASINO)

1. **PRONOSTICO**
IMPACTO CREA
2. **CADA DIA MAS**
JULIO IGLESIAS
3. **ARRANCAME LA VIDA**
WILFRIDO VARGAS
4. **AMIGO**
RAUL MARRERO
5. **SIEMPRE EN MI MENTE**
JUAN GABRIEL
6. **LAMENTO DE FERNANDO**
JOHNNY VENTURA
7. **NO ME PIDAS MAS PERDON**
GRAN COMBO
8. **COMO LO CANTE YO**
DIMENSION LATINA
9. **NO NOTAS QUE ESTOY TEMBLANDO**
LOLITA
10. **NOS VAMOS A BAILAR UN SON**
JUNIOR GONZALEZ

Miami

By WQBA (MARIO RUIZ)

1. **AMIGO**
ROBERTO CARLOS/Caytronics
2. **TENER UN HIJO TUYO**
BETTY MISSIEGO/Columbia
3. **ME MUERO DE GANAS**
SOPHY/Velvet
4. **LA MITAD DE TI**
DANNY DANIEL/Miami
5. **VOLCAN**
JOSE JOSE/Arcano
6. **CUANDO TU ME QUIERAS**
ROBERTO TORRES/Salsoul
7. **TRISTE**
MIAMI SOUND MACHINE/Audio Latino
8. **PARA BIEN O PARA MAL**
MARIO ECHEVERRIA/Latin
9. **PARA UD.**
MARCO A. MUNIZ/Arcano
10. **EL AMOR ES LIBRE**
JOSE VELEZ/Alhambra

Colombia

By RADIO CONTINENTAL
(WILLIAM VINASCO CH.)

1. **CARA DE GITANA**
DANIEL MAGAL
2. **SI ME AMARAS**
LOLITA/A. HAMMOND
3. **AMIGO**
ROBERTO CARLOS
4. **CITACIONES ININTERRUMPIDAS**
CAFE CREME
5. **AFIRMATIVAMENTE**
GRETTA
6. **ROCKCOLLECTION**
LAURENT VOULZY
7. **SOLEDADES**
JOSE LUIS PERALES
8. **ERES TODO PARA MI**
MIGUEL BOSE
9. **EMOTION**
SAMANTHA SANG
10. **LA MUJER DEL FUTURO**
ANABEL

Ventas (Sales)

Miami

1. **COMO NO CREER EN DIOS**
WILKINS/Velvet
2. **UD. ABUSO**
CELIA CRUZ-WILLIE COLON/Vaya
3. **AMIGO**
ROBERTO CARLOS/Caytronics
4. **LOS LIMONES**
CONJUNTO IMPACTO/Teca
5. **HOMBRE**
NAPOLEON/Raff
6. **TE VOY A DEJAR**
LOLITA/Caytronics
7. **ACARIACIAME**
JUAN BAU/Coco
8. **CISNE CUELLO NEGRO**
BASILIO/Coco
9. **DANCE A LITTLE BIT CLOSER**
CHARO/Salsoul
10. **EL BAILE DEL SUAVECITO**
OSCAR D'LEON/TH

San Francisco

1. **SON TUS PERJUMENES MUJER**
LOS ALVARADO/Ariola
2. **ACARIACIAME**
ALVARO TORRES/Dila
3. **TARDE**
ROCIO DURCAL/Pronto
4. **AMIGO**
ROBERTO CARLOS/Caytronics
5. **MI AMOR IMPOSIBLE**
LOS PASTELES VERDES/Microfon
6. **VIDA MIA**
IRENE RIVAS/Cara
7. **MARIA JOSE**
JUAN GABRIEL/RCA
8. **VESTIDA DE NOVIA**
POMADA/Arcano
9. **QUE VUELVAS, QUE VUELVAS**
LOS DIABLOS/Latin
10. **SI ME DEJAS NO VALE**
JULIO IGLESIAS/Alhambra

New York (Popular)

1. **PRONOSTICO**
IMPACTO CREA/Vaya
2. **CADA DIA MAS**
JULIO IGLESIAS/Alhambra
3. **SIEMPRE EN MI MENTE**
JUAN GABRIEL/Arcano
4. **NO NOTAS QUE ESTOY TEMBLANDO**
LOLITA/Caytronics
5. **TODAVIA CREO EN EL AMOR**
FAUSTO REY/Fania
6. **SEPARADOS**
NELSON NED/West Side Latin
7. **COMO NO CREER EN DIOS**
WILKINS/Velvet
8. **SE MI AMANTE, SE MI AMIGO**
LUISA MA. GUELL/Alhambra
9. **ACARIACIAME**
MANUELA TORRES/Caytronics
10. **EL ADIOS**
TANIA/TH

New York (Salsa)

1. **ARRANCAME LA VIDA**
WILDRIFO VARGAS/Karen
2. **LAMENTO DE FERNANDO**
JOHNNY VENTURA/Combo
3. **COMO LO CANTO YO**
DIMENSION LATINA/TH
4. **AMIGO**
RAUL MARRERO/Mericana
5. **COQUETA**
ORQUESTA SUBLIME/TR
6. **MUJER, MUJER**
ORQ. YAMBU/Discolando
7. **LA GOTERA**
RAFAEL SOLANO/Discolor
8. **A PAPA**
CELIA CRUZ/Vaya
9. **GATO ENTRE MACUTO**
LUISITO MARTI/Algar
10. **NO ME PIDAS MAS PERDON**
GRAN COMBO/EGC

Nuestro Rincon (Continued from page 66)

visto" y "Tómame otra Vez" con arreglos de **Mario Patrón** y **Pocho Perez**. Caytronics está apurando el lanzamiento de esta grabación en Estados Unidos y Puerto Rico, en su selló Arcano, dada la alta popularidad de esta compositora y cantante mexicana en esos mercados . . . Y ahora . . . ¡Hasta la próxima!

Veteran conguero/bandleader **Mongo Santamaría** was awarded a Grammy for "Best Latin Recording" on his last effort for Vaya Records, "Amanecer" ("Dawn"), at NARAS' 20th Annual Awards Show, presented in New York on February 23. Mongo, who first arrived in the U.S. from his native Cuba in 1950 and was the exponent of the 1963 crossover hit "Watermelon Man," written by **Herbie Hancock**, has been nominated twice since the inception of a Grammy in the Latin music category in 1975. The first nomination was for "Afro Indio" in 1975 and the second for "Sofrito" in 1976. **Alex Masucci**, VP in charge of promotion for Fania, was present at the awards function and accepted the award for Mongo, who was in the studio recording his new lp, "Mongo a la Carte" . . . **Herb Dolgoff** will present, in the name of his radio stations, WCMQ and FM 92, a free concert with **Julio Iglesias** at the Orange Bowl Stadium on April 29. A great achievement by these popular stations of the Miami area . . . WQBA Radio will sponsor a free concert at the Dade County Youth Fair on March 18th, at which **José José**, **José Velez** and **Grupo Alma** will perform . . . TH Records offered a cocktail party honoring their recently signed artists to the label, **Tommy Olivencia**, **Paquito Guzmán** and **Willie Rosario**. Present at this event, offered in the facilities of the label in Puerto Rico, were **Tony Moreno**, manager of TH in the States, **Carlos Vidal**, general coordinator of TH, Venezuela, and **Wilhem Ricken**, president of TH, based in Venezuela . . . Caytronics will extend gold records to their artists **Lolita** and **José José** during the event that they will sponsor at Madison Square Garden, titled "Concierto de Amor en Primavera," on March 19th. **José José** will be awarded for sales over 200,000 of his latest album, "Reencuentro."

Record World en San Francisco

By OSCAR MUNOZ

■ Sin duda alguna el nicaragüense **Carlos Mejía Godoy** se ha convertido en el compositor de moda actualmente. Su creacion "Quincho Barrilete" que llevó a su país, Nicaragua, al primer lugar del Festival Oti, recientemente celebrado en España ha tenido fuertes ventas en esta ciudad ya que la comunidad nicaragüense aquí es bastante fuerte . . . Otro de los exitos de Godoy, "Credo," lo escuchamos aquí con **Los Joao** (Musart), también con buenas ventas .

KBRG

Pero "Son Tus Perjumenes Mujer," canción que ya tiene, según nos han informado mas de 40 años y ha sido interpretada por infinidad de artistas de la canción, ha rebasado las ventas. Esta melodía aunque no es original de **Carlos Mejía Godoy**, el mismo, y **Los de Palacagüina** (un pueblo de Nicaragua) la recopilaron y le agregaron nuevos arreglos. Según las propias palabras de **Mejía Godoy**, esta canción se origino en el pueblo de Cosigüina, Nicaragua . . . Este año '78 ha comenzado muy bien, con buenos exitos los cuales figuran en los mejores lugares en las dos emisoras Hispánicas de esta area: KBRG FM. y

Radio Kofy . . . Cabe hacer mención de temas como: "Tarde" (Ariola) interpretado por la Española **Rocio Durcal** y original del genio musical de Mexico **Juan Gabriel** . . . Otro tema que esta sonando muy bien es el de **Ricardo Ceratto** "Capital del Sol (Latin), figura tambien en las listas de popularidad.

Un tema romantico con **Los Diablos** "Que Vuelvas, Que Vuelvas" de **Jose Manuel Roca** (Tambien Latin) ocupa actualmente el 3r. Lugar en el Hit Parade Latino.

Roberto Carlos nos envia su mas reciente tema de su nuevo Long Play: "Amigo" (CBS) otro de los temas destacados en este año nuevo . . . "Vestida De Novia," tema tambien romantico de **Palito Ortega** ha sido todo un éxito con Pomada de Argentina (Arcano) . . . San Francisco, además de ser una ciudad romantica tambien es Salsera. En este genero de musica podemos mencionar como hits este año: "Soy Salsero" del Long Play de **Machito** "Fire-works."

Junior Gonzalez se destaca tambien con "Tu Nombre Me Sabe A Yerba" (Fania), con arreglos del Judio Maravilloso **Larry Harlow**.

Record Execs Return from Cuban Visit

(Continued from page 3)

management combine.

"It was very exciting," Smith told RW. "I went with no feeling there would be something positive resulting from the trip, but I came away feeling we may just be able to do business with them." Cuban cultural and trade ministers proved "anxious to do business with us," Smith reported, going on to assert that "their

music has a market in this country. There are 100,000 Cubans in Miami alone, which isn't chopped liver, and there's a lot of incredible music in the country."

Yet, while noting conversations with ministers and a meeting with Jose Guitierrez of Egrem, the recording company which handles all product there, touched on a possible licensing route via Can-

ada, Smith also cautioned that the continuing trade embargo remains a major obstacle.

Ellis agreed the group's hosts proved ready to discuss possible exchanges, feeling the visit was marked by "a good spirit of cooperation and of laying groundwork for the future," yet guarded against any forecast of an imminent exchange. "It appears it will be a long time before that [future] can be achieved."

Motown's Roshkind, while more outspoken in his personal observations of the mood of the country, returned with the most promising report in terms of a specific exchange proposal, "Frankly, the one thing I wanted to walk away from Cuba with was a smiling face," Roshkind commented, "and nobody smiled, nobody laughed, the entire time. But everyone there is, I suppose, better off than they were at one time..."

"I do think a lot of things can be done, though, and that's why I talked to Castro about doing two free gala concerts down there." Roshkind said the proposal—representing the first such live musical event since the overthrow of the Batista regime in 1958—was greeted eagerly. The basic plan would involve bringing talent into the country at no cost to the Cuban government, which would then use ticket sales to raise much-needed revenue; Motown, however, would insist on two provisos, one guaranteeing the company rights to film and later telecast the event outside the country, the other awarding the label rights to a live concert album package.

No specific acts have been set, although he said a package would likely involve several Motown superstars like Marvin Gaye, Stevie Wonder or Diana Ross, along with newer acts like High Inergy. At press time, he was preparing to meet with the Cuban minister of culture in Canada sometime next week, to discuss the plan further.

If immediate cooperative exchanges remain a tentative prospect at best, the U.S. executives who participated in the trade mission did obtain a first-hand view of Cuban audiences, existing radio and television programming, and general consumer habits. While the official itinerary was drawn up by the group's governmental hosts, thus leading to some speculation about how comprehensive that view might be, even the sanctioned stops reflected the country's prototypical economic limitations.

Smith recalls a conversation with the Minister of Culture in which the young Cuban's sparse white students."

buying power was candidly admitted. "He said there was a 'trauma' down there," said Smith. "There are all these kids, and they can't get instruments or equipment. It's either unavailable or they can't afford it." The country's first 16-track studio was only recently completed.

Ellis noted similar obstacles in the manufacturing sector, further exacerbated by the country's ideological imperative to contain financial resources within their own boundaries. "The discussions I had covered the possibility of selling records to them that they would manufacture and distribute themselves," he explained. "They don't want to import product. As I understand it, they have more presses than they can use, but they have a very limited supply of raw materials for the records. So they can only put out so many records a year, on a quota basis."

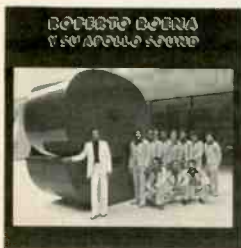
Actual product availability is thus restricted to a small number of domestically produced titles, along with certain works licensed from other countries with which Cuba currently trades. Comments from Drew and Smith suggest that existing points of sale for Cuban products would hardly justify dramatic production increases even if more raw pressing compound could be obtained.

"An army PX in our country is a super-store by comparison," Drew said of the few variety merchandise outlets he visited. "There are no neon lights or posters or displays there to draw the buyer's attention, because that's not their goal. It's not a consumer economy. So the records are just there on the shelf in a small bin, perhaps 50 titles or so." Smith concurred, saying that he saw "a lot of small record shops, but [they were] all very sparsely equipped."

Roshkind's personal observations of the country were harsher than those of his companions, and he challenged the accuracy of an already dispiriting portrait of the country by charging that the group's state hosts were careful to tailor the itinerary in order to minimize hardships. "I didn't stay with the tour as much as the others," he commented. "I went into colonial Cuba, rather than remaining in Havana where most of the official stops were. Some of the apartments there made Watts look like the Taj Mahal."

"I hated it. I mean, it was just lousy. I think they put on a great show for us, though. They showed us the Lenin School, which is really impressive, with three swimming pools and all

RECORD WORLD LATIN AMERICAN ALBUM PICKS



ROBERTO ROENA Y SU APOLLO SOUND

International JMINI 924

En producción de Roberto Roena y con arreglos de Luis García, Elías López, Julio Merced, Miguel Flores y Louis Ortiz, la Apollo Sound brinda un repertorio muy bailador aquí con Papo Sánchez, Tito Cruz y Mario Cora en las partes vocales. "La Distancia" (D.R.), "Los Demás" (A. Cortés), "Marejada Feliz" (C. Alonso) y otras.

■ With arrangements by Luis García, Elías López, Julio Merced, Miguel Flores and Louis Ortiz, Roberto Roena and the Apollo Sound are at their best. Papo Sánchez, Tito Cruz and Mario Cora handle the vocals. "Que me lo den en vida" (C. Alonso), "Ya ves, no te quiero" (D.R.), "Nadie Sabe" (R. Blades) and "Los Demás" (A. Cortés).



MI ALBUM DE RECUERDOS

ALBERT HAMMOND—Caytronics CYS 1507

Producido por Oscar Gómez y Albert Hammond, y grabado en Londres, Albert Hammond ofrece aquí un muy comercial repertorio de baladas y ritmos modernos. Bella mezcla! "Estrellita" (M. M. Ponce), "Eres toda una mujer" (A. Hammond-Hazlewood-Gómez), "Si me amaras" (Hammond-Sager-Gómez) y "Enredao" (A. Hammond-Leiken-Gómez).

■ Produced by Oscar Gómez and Albert Hammond and recorded in London, Albert Hammond offers a superb package headed by "Eres toda una mujer." Also good: "Daniela" (Hammond-Gómez), "Río de amor" (Hammond-Gómez) and "Mi album de recuerdos" (Hammond-Gómez).



MARIA HELENA

Alhambra ACS 39

En producción de M. de la Calva, la nueva voz de María Helena se luce en "Si Supieras" (M. Helena), "Muñeco de trapo" (M. Helena), "Hombre de otra mujer" (M. Helena) y "Algún Día" (Helena), entre otras. Arreglos de Almela y Gluck.

■ Produced by M. de la Calva and with arrangements by Gluck and Almela, María Helena from Spain offers a very commercial package of European ballads. "Marchita mi alma" (M. Helena), "Vas a ser mujer" (M. Helena) and "Tan sólo fui" (M. Helena).



THE VOICES OF CHARANGA 76

Del Mundo DM1 1001

Hansel Martínez y Raúl Alfonso, las voces de Charanga 76, ofrecen aquí un bello paquete de baladas románticas. Excelentes arreglos de Ira Herscher y Lou Rogers. "Juntos" (S. Fiallo), "Lo que te has perdido" (Sánchez-Ramos), "Yo te recuerdo" (A. Manzanero) y "Cosas mías" (H. Martínez).

■ The voices of Charanga 76, Hansel Martínez and Raúl Alfonso, offer a very romantic and mellow package of ballads and bolero ballads. Arrangements by Ira Herscher and Lou Rogers. "No sabía" (J. Ruffino), "Juntos," "Lo que te has perdido" and "Cómo da vueltas la vida" (Alfonso-Martínez).

ABC Announces 'Sam' Winners

■ NEW YORK — Martha Hatly, manager of White Dog Music in Fayetteville, Arkansas, will soon be driving a new Datsun 280Z to and from her record store. Hatly won the car for being the Grand Prize winner of the Sam Sweepstakes, which ABC Records recently held in conjunction with its "Display It Again, Sam" merchandising campaign. Hatly and the winners of other major prizes were announced by Barry Grieff, vice president of marketing and creative services at ABC, and the originator of the program. The sweepstakes, along with a display contest, were part of the original program, which began in fall, 1977.

Record retailers became eligible for the sweepstakes simply by calling the toll-free Sam hotline and requesting merchandising aids for ABC product. During the program's initial three-month period, more than 3000 calls from across the country were

logged, according to Grieff.

The winners were selected by a random drawing conducted by D. L. Blair, an independent judging organization. While eight major prizes were awarded, ABC gave away nearly 600 prizes.

ABC awarded two Datsun B210 Hatchbacks as second prizes. The winners were Barbara Balchick of National Record Mart in Austintown, Ohio, and Brian Poehner of Flo's Records in Pittsburgh, Penn.

Other Winners

ABC awarded five RCA Selecta-vision Video Units and seven-inch portable color TVs as third prizes. The recipients: Ken Amelisko of Liberty Records and TV, Inc., Springfield, Mass.; Jerry Jones, Rocky Mountain Tapes and Records, Fort Collins, Colorado; Mark Love, American Mex Record Corp., Los Angeles, Ca.; Don Sutherland, Platerpuss #3, Long Beach, Ca.; and Chuck Rehn, House of Sounds, Santa Cruz, Ca.

Dialogue (Continued from page 59)

industry is concerned I don't see any growth of consequence during 1978. The next couple of months have to be extremely good for retailers to catch up on the losses they've made during the first two months. From a manufacturing point of view this means that the ones who succeed are the companies who can steal a bigger share of the existing cake.

RW: Lastly, how long does John Fruin stay at WEA? Have you decided that this will be your final resting place or will you get itchy feet again?

Fruin: Well, I haven't really got very itchy feet have I? I had a very long spell, I had a five year spell in another corporation and was on my own for two years and now I'm here. At 47 that's not bad in terms of moving round, I haven't been lucky in everything in life but my moves have always been—they may not have looked it at the time—but I've been lucky enough that all my moves have been onwards going. I've got a very long term contract with WEA, I don't see myself anywhere else.

RW: Contracts can always be broken.

Fruin: Not this one. I wouldn't break it, regardless of the legal implications. I wouldn't break it because they've been good to me. ☺

Ely Sets International Tour



MCA recording artist Joe Ely (center) smiles in approval while discussing his international tour with record industry folks at Austin, Texas' Soap Creek Saloon. MCA Records held a reception recently at the Austin club to announce the tour as well as the release of Joe's second album, entitled "Honky Tonk Masquerade." Pictured with Ely are, from left; Rod Tremblay, MCA sales manager, Dallas; Steve Wilkerson, Zebra Records, Austin; Steve Kidder, Record Hole, San Antonio; and Ken Rush, MCA promotion manager, Houston. According to MCA country marketing director John Brown, the company plans a heavy promotional, advertising, and marketing campaign in support of the tour and album.

Disco File (Continued from page 30)

as the "West Side Story" and "Fiddler" run-throughs, the "Fantasy" is so precisely crafted that it glows. Montana spreads "Close Encounters" out before us in all its fascinating detail and instead of reducing the film to a few glossy cliches, the producer has recreated the experience in his own medium. The three instrumentals that open up the second side—one, "Warp Factor II," backed "A Dance Fantasy" on the 12-inch—are in the classic Salsoul Orchestra style: gently pulsing, very pretty, sleekly sensuous but perhaps a bit too short to make any impact on the dance floor. A version of "Fly Me to the Moon" sounds like it belongs on the Salsoul album except the vocalists here are **Sister Sledge**. Marginal disco, maybe, but great at home. Try "V.M. IV" for a luxurious, spacey mood.

Two class acts: The new albums from **Dexter Wansel** and **Jean Terrell** are also at the edge of disco but both are so fine they deserve mention and attention. **Wansel's** "Voyager" is his third Philadelphia International album and perhaps his most accomplished, setting this writer/arranger/producer/musician/singer outside the increasingly constricting confines of the Philadelphia Sound and establishing him as a sharp maverick with his own jazz/rock/soul fusion. The majority of material on this new album is sparkling jazz but two danceable vocals stand out: "All Night Long" (5:34) and "I Just Want to Love You" (4:17) both chunky, pumping numbers. **Jean Terrell's** album, "I Had to Fall in Love" on A&M, is another personal favorite right now, bringing back one of the richest female vocals around—surely the best lead singer the **Supremes** have had since the departure of **Diana Ross**—in a near-perfect showcase production by **Bobby Martin**. The style here is sophisticated soul, closer to the sort of tasteful yet emotionally touching material Terrell did with the Supremes under **Frank Wilson's** direction than to the Philadelphia get-down stuff Martin was famous for. Terrell sounds as good if not better than ever, her creamy, aching vocals transforming every song and, for our purposes, especially fine on "That's the Way Love Grows," the only consistently upbeat song here and a real beauty. Neither album is heavy-duty disco but both are essential for anyone concerned with keeping up on the best new music in any area.

CHOICE CUTS: **Dusty Springfield's** great comeback album, "It Begins Again" (UA), includes a semi-hot version of "That's the Kind of Love I've Got for You," the **Rita Jean Bodine** near-hit of a few years back, running 4:58 here. Highlights: the intriguing electronic opening—so good it promises more than it can possibly deliver; the raucous jungle percussion break toward the end; and Dusty's ever-astonishing vocals. Interesting—even more so when you note **Pattie Brooks** and **Brenda Russell** are doing background vocals—but needs something. A new mix? . . . The new **Tyrone Davis** album, "I Can't Go On This Way" (Columbia), features a just-under-ten-minute version of "Get On Up (Disco)," his recent single release. Taken to this length, the song has a certain hypnotic attraction, slow-pumping and funky with steamy female vocals in the background and some strong instrumental interludes. Grows on you . . . Also in the funk vein, there's "Get Down" (4:20) from **Raydio's** debut album on Arista—a spunky instrumental with a heavy guitar line that sounds like **Sine** meets **Parliament**.

RECOMMENDED DISCO DISCS: My favorites this week are two excellent longer versions of records already praised here: **Michele's** "Disco Dance" (West End) and "Save and Spend" by **Cheryl Barnes** (Millennium). The first, a 13:40 "Mega Mix" by San Francisco DJ Patrick Cowley, turns the song inside-out with an incredible electronic second half which seems to layer a crackling, whip-snapping synthesizer over the original song and sets the unusual precedent of re-mixing a "Tom Moulton Mix" (Moulton's name remains on the record but Cowley has chosen the relative anonymity of the "Mega Mix" credit). Hot enough to revive this song in a big way, the disc features the original cut (8:42) on the reverse. The Cheryl Barnes record has been expanded from the single version to nearly twice that length—six minutes of first-rate **Frank Wilson** hustle-beat with a snappy guitar-and-percussion break that send the track soaring . . . "I Love New York" (Salsoul), reportedly commissioned to attract tourists to the Big City, was produced by **Thor Baldursson**, the keyboard and Moog man on nearly all the Munich Machine products (**Donna Summer**, **Roberta Kelly**, **Giorgio**, **Trax**, etc.) and, mostly recently, co-writer and arranger on the **Marsha Hunt** album; hardly a native New Yorker. Though the song is show-biz schmaltzy at heart (and the overall feeling is much more Philadelphia than New York or Munich), the tune is definitely catchy, stirringly optimistic (like the finale of a Broadway musical) and fun. Besides, as someone who loves New York, I'd feel disloyal if I didn't sway around the living room to this record once in a while.

RECORD WORLD GOSPEL

Benson Co. Hosts Choir Directors Meet

■ NASHVILLE — The Benson Company hosted its annual Choir Director's Seminar here February 21-23. There were 470 registrants in attendance at the event held this year at the Opryland Hotel.

The three day seminar included reading sessions introducing new choral works published by the company, workshops led by many outstanding church music leaders from across the country, and concerts performed by some of the major talents in the Christian music field.

Among those leading workshops were the director of Re'Generation Derric Johnson, orchestrator Don Marsh, composers Rich Cook and Steve Adams, producers Joe Huffman and Phil Johnson. Other participants included Larry Mayfield, Jerry Nelson, Paul Ferrin and Floyd Parker. Bob Benson, Sr., president of the company conducted a seminar on time management based on a church time study.

During the day, a series of mini-concerts were conducted featuring artists from the Benson Company's HeartWarming, Impact and Greentree labels. One concert featured Doug Oldham and Dottie Rambo, while another featured Phil Johnson, with

Lanny and Marietta Wolfe. The final concert in the series was performed by Tim Sheppard along with Dony and Joy McGuire.

Each evening was highlighted by concert performances. Choral group Bridge performed before Reba on the opening night of the retreat. On Wednesday, the Lanny Wolfe Trio preceded Doug Oldham in concert.

Children's Musical

Replacing one of the evening reading sessions was the premiere of a new children's musical written by Dottie Rambo and David Huntsinger Entitled "Down miere of a new children's musical was presented by 30 youngsters from Berea First Baptist Church in Greenville, South Carolina.

B.J. Thomas:

Bridging The Gap Between Pop & Gospel

■ WACO, TEXAS — Less than a year after he was introduced to gospel music, B.J. Thomas has become a leader in the field. As a winner of a Grammy award in the Best Gospel Inspirational category for "Home Where I Belong," Thomas is the artist some observers believe will become a major force for bringing gospel into the mainstream of American popular music.

B.J.'s Grammy topped a year in which the singer was named the crossover artist of the year by *Record World*, and awarded a Dove by the Gospel Music Association, (Best Record Album of the Year by a Non Gospel Artist), also for "Home Where I

Belong."

Jarrell McCracken, president of Word, Inc., feels Thomas has made a great contribution to gospel music. "B.J. Thomas has been a 'crossover' in two senses," he said. "He has brought a new kind of customer into religious bookstores, and he has helped put gospel music into a more prominent place in record stores. People are just now beginning to become aware of the warmth and sincerity of B.J.'s music. His winning personality will undoubtedly place him even more in the mainstream of the entertainment industry where he is crossing all cultural and social barriers."

Bridges Gospel & Secular

Word representatives feel Thomas' bookings are proof positive that he is indeed a major force in bridging the gap between gospel and secular audiences. His booking dates have included steady appearances in Las Vegas, an appearance at the Roxy in L.A., steady dates at Disneyland and Six Flags Over Texas, and he is set to appear at "Jesus '78" in Orlando with a crowd of 35,000 expected.

Word, Inc.'s other Grammy winning album was "Sail On" by the Imperials. The album was the Imperials' first album with Word's DaySpring label, but their second Grammy Award winning album.

Benson Plans Promo For Gaither Album

■ NASHVILLE — The Benson Company has begun its promotional plans for the new album by the Bill Gaither Trio, "Pilgrim's Progress."

Advertising plans call for a 50 market radio buy tagged by retail, rack and gospel distributor accounts coordinated with Gaither's spring tour. Four color print ads were placed in all major secular and Christian trade publications during February. Full page consumer ads were slated to begin in March. Merchandising includes a 12x24 bin-card, giant wall poster, floor dumps and a special concert program being tagged to local accounts in tour markets.

Radio Documentary

Plans are also underway to develop a radio documentary about Bill Gaither, his life, his growth as a Christian, the development of his group, etc.

Chris Christian: Producer Par Excellence

By VICKI BRANSON

■ NASHVILLE — *Record World's* 1978 Top New Male Artist, Contemporary in the Gospel Music Awards was Chris Christian, who is also 1978's winningest gospel producer. He produced the Grammy award winners "Home Where I Belong" by B.J. Thomas, and "Sail On" by the Imperials. "Home Where I Belong" also collected a Dove Award

from the Gospel Music Association this year. *Record World* spoke to Christian recently and asked him what he felt was the biggest factor in his success. "I've basically tried not to let there be any difference in the music I cut and any other music," he said. "I cut as if I was doing a top 40 lp. I owe a vote of thanks to Buddy Huey and Stan Moser of Word, Inc., for giving me a good budget and then marketing the records properly. The budget allowed me to use the best musicians, studio, everything, then those fellows took it from there and brought the product into the winners circle."

Even with his current success, Christian feels there are changes he'd like to make. "I'm trying to get more progressive in my productions. To do some white soul music, incorporate some blues, all in all trying to make gospel music more competitive. One of my goals is to have a top 40 secular hit on a gospel label. That's never been done before. Songs like 'Oh Happy Day,' 'Amazing Grace,' 'Put Your Hand In The Hand' and 'You Light Up My Life' were all gospel tunes, but they were hits on secular labels."

Along with B.J. Thomas and The Imperials, Chris produces Dogwood, Fireworks, and Honeytree. He will soon work with new artists Andrew Carver and Amy Grant, will be producing an album for Evie Tornquist sometime in the spring, and has just had the second album with himself as artist released by Myrrh Records.

CONTEMPORARY & INSPIRATIONAL GOSPEL

MARCH 18, 1978

1. MIRROR
EVIE TORNUQUIST/Word WSB 8735
2. HOME WHERE I BELONG
B.J. THOMAS/Word WST 6571
3. GENTLE MOMENTS
EVIE TORNUQUIST/Word WST 8714
4. FOR HIM WHO HAS EARS TO HEAR
KEITH GREEN/Sparrow 1015
5. THIS IS ANOTHER DAY
ANDREA CROUCH/Light 5683 (Word)
6. LIVE FROM NASHVILLE
JIMMY SWAGGART/Jim 127 (Word)
7. DALLAS HOLM & PRAISE, LIVE
Greentree R 3441
8. MUSIC MACHINE
CANDLE/Birdwing BDWG 2004
9. PRAISE II
THE MARANATHA SINGERS/Maranatha HS 026
10. THIS IS NOT A DREAM
PAM MARK/Aslan 1003
11. ALLELUIA
THE BILL GAITHER TRIO/Impact R 3408
12. JESTER IN THE KINGS COURT
MIKE WARNKE/Myrrh 6569 (Word)
13. LOVE SONG REUNION
LOVE SONG/Good News GNR 8105
14. ELVIS'S FAVORITE GOSPEL SONGS
J.D. SUMMER & THE STAMPS/QCA 362
15. LIVE! THE VERY BEST OF THE
HAPPY GOODMAN FAMILY
Canaan CAZ 816/2 (Word)
16. LIVE IN CHATTANOOGA
THE KINGSMEN/HeartWarming R 3477
17. ON HEAVEN'S BRIGHT SHORE
THE INSPIRATIONS/Canaan 9806 (Word)
18. IN CONCERT
THE FLORIDA BOYS/Casaan 9814 (Word)
19. I JUST CALL ON YOU
DAVID MEECE/Myrrh 6573 (Word)

20. HAVE YOU KISSED ANY FROGS
TODAY?
JOE REED/Housetop 706
21. SWEET COMFORT
Maranatha 033
22. SAIL ON
THE IMPERIALS/DaySpring DST 4006 (Word)
23. THE SUN'S COMING UP
THE REX NELSON SINGERS/Canaan CAS 9823
24. COME ON RING THOSE BELLS
EVIE TORNUQUIST/Word WST 8770
25. HIS HAND IN MINE
ELVIS PRESLEY/RCA ANLI 1310
26. 'SPECIALLY FOR SHEPHERDS
RALPH CARMICHAEL/Light LS 5725 (Word)
27. BUST OUT LAFFIN'
WENDY BAGWELL AND THE
SUNLITERS/Canaan CAS 9765 (Word)
28. REAL TO REEL
NOEL PAUL STOOKEY/NewWorld 090477
29. VINTAGE GOSPEL
THE FLORIDA BOYS/Canaan CAS 9818
30. SWEET MUSIC
THE PAT TERRY GROUP/Myrrh 6590 (Word)
31. THE GROUP THAT GOD BUILT
THE HENSONS/Calvery STAV 5142
32. MOMENTS FOR FOREVER
THE BILL GAITHER TRIO/Impact R 3457
33. MY HEART CAN SING
THE BILL GAITHER TRIO/Impact R 3445
34. JUST BECAUSE
THE IMPERIALS/Impact 3390
35. PLAIN GEORGIA GOSPEL
WENDY BAGWELL AND THE
SUNLITERS/Canaan 9810 (Word)
36. WINDOW OF A CHILD
SEAWIND/CTI 5007
37. THE LADY IS A CHILD
REBA/Greentree R 3486
38. PRAISE VOL. I
THE MARANATHA SINGERS/008
39. SHOTGUN ANGEL
DANIEL AMOS/Maranatha 032
40. LADY
REBA/Greentree R 3430

Retailers React To Pricing Changes

(Continued from page 3)

Capitol structure concerned prices to multi-unit stores with less than five locations in several different zones. For example, New York is divided into two territories; Pennsylvania is two territories and includes part of New Jersey; the western part of Massachusetts is part of New York state, while the eastern part is a separate territory. "So a person with four stores in Massachusetts and one store in Rhode Island will have a problem," said one retailer.

"Is the warehouse considered a location?" asked Ken Dobin of Waxie Maxie. In effect Dobin articulated the only other immediate problem retailers were having with the Capitol plan. "I don't know," Dobin continued, "if when they say five locations whether they mean a warehouse plus four stores or a warehouse with five stores, or what."

On the whole, though, the Capitol plan elicited warm response. Barrie Bergman, president of Record Bar and a critic of the WEA policy (see RW, February 4), called the Capitol plan "very fair. It makes a lot of sense," Bergman said.

"We're very pleased with the Capitol plan," said Jimmy Grimes of National Record Mart. "We've got no problems with the territories, although I don't understand why I can get a shipment in Pittsburgh but can't get one in Bradford, which is only 18 miles away. But that doesn't bother me."

Said Tom Keenan, the volatile vice president of Everybody's Records in Portland: "We're pleased that Capitol consolidated tape and album prices and we applaud the fact that they realize there are differences between rack and retail and that there are cost saving functions performed by each."

Reaction to the Polygram plan was more reserved. "These companies don't feel we're in competition with racks, I guess," said Dobin. "We used to get the rack price, but now we don't. You know, retail stores perform a lot of functions for record companies: we advertise on radio on our own time, for instance; we play records in the stores, and so on. One-stops don't do that. And yet we pay more for our records than do one-stops. That bothers me."

"The Phonodisc thing is pretty much the same as the Capitol plan of last year that caused so many problems," explained Grimes. "I think Phonodisc is letting itself in for the same thing Capitol experienced last year."

Neither Capitol nor Polygram executives could be reached for comment.

GOSPEL ALBUM PICKS

TELL 'EM AGAIN

DALLAS HOLM & PRAISE—Greentree R 3480

Holm has been a leader in the contemporary Christian field for some time. This package will further increase his popularity as it showcases his many talents, and those of Praise. The title cut, "Tell 'Em Again," is superb as well as "At My Worst," but programmers will want to play all cuts as they all sound great.



HIT THE WITCH

PANTANO/SALSBERY—Jubilation Group SRA 2008

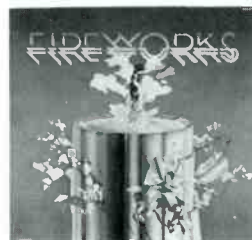
All the songs contained on this album were written by John Pantano and Ron Salsbery. Each tune attests to the fact that rock music can be tastefully performed with gospel lyrics. Production by Larry Norman is strong yet doesn't overshadow vocals. Favorite cuts include "Soul Seeker," "I Need You" and "Magic Of The Moonlight."



FIREWORKS

Myrrh—MSB 6587

With masterful production by Chris Christian, this album provides excellent insight to the talents of these young artists. Lyrics are simple and to the point with vocals adding finishing touches. Programmers will lean toward "Open Your Eyes," "New Man" and "Forever With You."



EMERGING

PHIL KEAGGY BAND—New Song NS 004

This group is a hot contemporary rock and roll gospel music band. Lyrics are undeniably gospel, but if you didn't know that in front, you might not find out for some time. They have created a sound which could bridge the gap between secular and gospel audiences. "What's It All About," "Take A Look Around" and "Struck By The Love" are selected cuts.



GOSPEL TIME

By VICKI BRANSON

■ Gentry McCreary has joined the staff of Word, Inc. as head of the black gospel division. He will be dividing his time between his home office in Los Angeles and Word's home base in Waco, Texas. Formerly with Birthright Records in L.A., McCreary will be working with **Andrae Crouch, Jessy Dixon, Walter Hawkins and Billy Preston.**

Myrrh Records and Dharma Artist Agency have entered into a three year agreement to book some of England's leading Christian pop and rock groups in the United States and Canada. The **Alwyn Wall Band** (formerly Malcom & Alwyn) will arrive in the U.S. March 15 for one year, **Nutshell** makes its debut September 1, and **Dave Pope** will return for his third U.S. tour following the release of a new lp, presently in production under the direction of **Cliff Richard.**

John T. Benson III was recently named chairman of the Council on Ministries at the Hendersonville United Methodist Church . . . **Susan Speer** has returned from California to Nashville and will be joining **Reba Rambo** as backup vocalist . . . The **Blackwood Brothers** will be touring Oklahoma City, Memphis, New Orleans and Missouri in March.

Johnny Hall has just released his newest album, "Daystar," the fifth of his career, and his first on New Life Records . . . **Housetop Records** artist **Joe Reed** was in Nashville recently putting the finishing touches on his next album under the production of **Jim Braden.**

SOUL & SPIRITUAL GOSPEL

MARCH 18, 1978

1. **LIVE AT CARNEGIE HALL**
JAMES CLEVELAND/Savoy 7014 (Arista)
2. **TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES/Nashboro 7187
3. **FIRST LADY**
SHIRLEY CAESAR/Roadshow RS 744
(United Artists)
4. **LIVE AND DIRECT**
THE MIGHTY CLOUDS OF JOY/Peacock
AB 1038
5. **NOW & FOREVER**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7181
6. **JOY!**
REV. MILTON BRUNSON & THOMPSON
COMMUNITY CHOIR/Creed 3078
7. **MAMA PRAYED FOR ME**
THE SENSATIONAL WILLIAMS
BROTHERS/Savoy 14462 (Arista)
8. **THE COMFORTER**
EDWIN HAWKINS/Birthright BRS 4020
(Ranwood)
9. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER
CHOIR/Light 5686 (Word)
10. **WHEN JESUS COMES**
SARAH JORDAN POWELL/Savoy 1445
(Arista)
11. **THIS IS ANOTHER DAY**
ANDREA CROUCH/Light 5863 (Word)
12. **FROM AUGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077
(Nashboro)
13. **HAPPY IN JESUS**
REV. MACEO WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy 14463
(Arista)
14. **PHASE I**
J.C. WHITE/Savoy 14467 (Arista)
15. **SPECIAL APPEARANCE**
ISAAC DOUGLAS/Creed 3081 (Nashboro)
16. **RISE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
17. **STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR
WITH REV. ISAAC DOUGLAS/Creed
2306 (Nashboro)
18. **DON'T MAKE WAR**
HARRISON JOHNSON/Creed 3080
(Nashboro)
19. **TRY BEING BORN AGAIN**
THE SOUL SEARCHERS/Nashboro 7190
20. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/
ABC/Peacock 58227
21. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
22. **I'M GOING TO SIT DOWN**
ERNEST FRANKLIN/Jewel 0128
23. **HAVE YOU EVER HAD THE BUTS?**
PROF. HAROLD BOGGS/Nashboro 7189
24. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS/Birthright BRS
4005
25. **COME TOGETHER**
VARIOUS ARTISTS/Creed 23079
(Nashboro)
26. **HE'S STANDING BY**
THE INSTITUTIONAL CHOIR OF
BROOKLYN N.Y./Savoy 14458 (Arista)
27. **IT'S ALRIGHT NOW**
JESSY DIXON/Light LS 5719 (Word)
28. **I'M GOING ON**
LOUISE McCORD/Savoy 1442 (Arista)
29. **STORMS OF TROUBLED TIMES**
THE O'NEAL TWINS/Creed 3082
30. **PEACE BE STILL**
JAMES CLEVELAND/Savoy 14076
(Arista)
31. **I'M SAVED**
REV. MACEO WOODS/Savoy 7011
(Arista)
32. **SILVER ANNIVERSARY SPECIAL**
REV. CLAY EVANS/Jewel 0123
33. **NOW**
THE KINGS TEMPLE CHOIR/Creed 3083
34. **I WANT TO BE READY**
MORRIS TURNER/HSE 1506
35. **THESE ARE THE DAYS**
DOROTHY LOVE COATES AND HER
SINGERS/Savoy 14466 (Arista)
36. **DIFFERENT DRUMMER**
RHANI HARRIS/Emprise 1001
37. **TAKE HIM AT HIS WORD**
BIBLEWAY RADIO CHOIR/Savoy 14459
(Arista)
38. **I WILL TRAVEL ON**
THE ORIGINAL SOUL STIRRERS/HSE
14200
39. **HANG ON, HELP IS ON THE WAY**
BISHOP BILLY ROBINSON AND THE
GARDEN OF PRAYER CATHEDRAL
CHOIR/Savoy 14432 (Arista)
40. **JAMES CLEVELAND PRESENTS**
THE RUTH SCHOFIELD EDITION/Savoy
14445 (Arista)

Columbia Studios Computer Lathe System Gaining Favor Among Top Song Makers

By WALTER CAMPBELL

■ NASHVILLE — A computerized lathe system which controls the cutting width and depth of album programs as they are mastered from tape to disc has been in operation at Columbia Recording Studios here for several months and from all indications seems to be gaining favor among makers of hit songs. Since the first of the year, an average of all the top 40 cuts on the country singles charts have been mastered at the studio with the system, called the discomputer lathe.

"It's an attachment to our lathe system that computerizes the system and controls the cutting width and depth," said Columbia Studio manager Norm Anderson. "With

the computer it eliminates many of the common problems in mastering such as the pre-echo and skipping, and it enables us to add an average of two to five decibels more volume on the disc which produces a hotter record." In addition to the higher volume potential, the system also enables the disc to carry more program time. "Our system enables us to put more program space per inch on the record without any danger of skippage which results from the grooves being too close together, or what's called kissing grooves," Anderson explained. "You won't get a kissing groove because the program goes into the computer and it automatically adjusts itself to allow for the proper width and the proper depth to accommodate that particular pitch."

The system, designed and owned by CBS, is also in use in New York, where it was developed. "We put it in here last fall," Anderson said, "but it (Continued on page 74)

Tubb's Record Shop:

Preserving Country Music's Rich Heritage

By MARGIE BARNETT

■ NASHVILLE—Amid the musical and non-musical attractions in Nashville stands a 31 year old record store that is nearly as internationally renowned as the Grand Ole Opry itself — Ernest Tubb's Record Shop. Opened in 1947, the shop moved in 1951 to its present Broadway location across from Tootsie's Orchid Lounge and the Opry's home, the Ryman Auditorium. Since that time a second shop opened on Demonbreun across from the Country Music Hall Of Fame, and the Grand Ole Opry moved to Opryland; but neither the addition nor the loss adversely affected the Broadway store's business.

"Our sales went up when the Opry moved and they have been up every month," states store manager David McCormick. "Opryland offers much more than just the Opry, bringing in many more people who still come downtown to see the old Ryman and the Ernest Tubb

Record Shop. We are sort of a landmark ourselves." The Demonbreun location opened in June of 1976, but as McCormick continues, "I think we could have ten stores in this town and none of them would do what Broadway does. People want to see this store."

Midnight Jamboree

Ernest Tubb, owner and originator of the store, came up with the idea while on the road as fans complained of not being able to find his and other country music artists' records. Along with the record shop, Tubb started the Midnight Jamboree, an hour long radio show broadcast live on WSM immediately following the Saturday night Opry.

(Continued on page 74)

Top Billing Taps Two

■ NASHVILLE — Tandy Rice, president of Top Billing, Inc., the Nashville-based talent management/booking agency, has announced two staff additions.

Ginger Hennessy joins the Top Billing sales staff as a booking agent. Hennessy has returned from Massachusetts to Nashville and the music industry after an eight-year absence. She was previously associated with Rice when he was director of sales for Show Biz, Inc.

Hennessy will be soliciting and negotiating personal appearances for the entire roster of Top Billing entertainers.

Arletta Breidenbaugh has been named director of public relations for Top Billing. Breidenbaugh previously served as communications specialist for the Indiana Tourism Development Division where she was responsible for publications and media relations.

Breidenbaugh will be accountable for Top Billing's infield publicity, working with newspaper, radio and television.

NASHVILLE REPORT

By RED O'DONNELL



■ The next really big network country music special is set Wednesday, April 5 on NBC-TV: 2-hour presentation edited from a 4-hour live performance last Sunday (5) at Pontiac (Mich.) Silverdome arena that attracted an estimated 65,000, probably the largest audience to attend a country music show.

Dottie West and Kenny Rogers are co-hosts. Roy Acuff, Don Williams, Minnie Pearl, Larry Gatlin, The Kendalls, Bill Monroe, the Oak Ridge Boys, Porter Wagoner, Jeanne Pruett, Grandpa and Ramona Jones, the Osborne Brothers, Little Jimmy Dickens, Charlie McCoy, Lonzo & Oscar and Wendy Holcombe are among the 20 acts on the program.

Roger Miller is introducing his new wife, the former Mary Arnold. They were wed Valentine's Day in Hollywood. (It's mate No. 3 for Roger.) . . . Woodland Sound Studio boss Glenn Snoddy and wife Frances flew to Hamburg, Germany for an audio engineers conven- (Continued on page 74)

Country Radio Seminar Sets Welcoming Group

■ NASHVILLE—The Ninth Annual Country Radio Seminar, scheduled for Friday and Saturday, March 17-18, at the Hilton Airport Inn, has announced that a welcoming committee will be provided for all seminar attendees.

The welcoming committee will be stationed at the airport and will provide limo service to the hotel from 8:30 a.m. to 10:30 p.m., on Thursday, March 16, and from 8:30 a.m. until noon on Friday, March 17, for all arriving registrants.

Attendees are urged to wear their registration badges at the airport for easy identification. Signs will be posted at the airport to guide attendees to the limo service.

Those in need of further information should contact Ms. Ellen Tune at (615) 254-9461.

COUNTRY PICKS OF THE WEEK

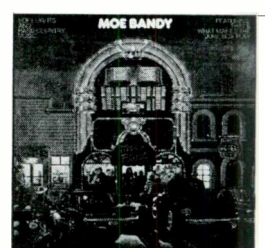
SINGLE REX ALLEN JR., "NO, NO, NO (I'D RATHER BE FREE)" (Prod.: Norro Wilson) (Writers: W. Holyfield/B. McDill) (Hall-Clement/Maple Hill/Vogue, BMI) (3:11). Allen comes across steady and strong on this up-tempo story of temptation. Norro Wilson's production work is full and well-balanced, coming together to make this cut move. Warner Bros. 8541.



SLEEPER RITA REMINGTON, "TO EACH HIS OWN" (Prod.: Shelby S. Singleton, Jr.) (Writers: Livingston/Evans) (Paramount, ASCAP) (2:52). This easy-moving song with its pleasant chorus and hook is an ideal vehicle for Rita Remington's sweet, smooth voice. Accompanying instrumentals are full without getting in the way. Plantation 171.



ALBUM MOE BANDY, "SOFT LIGHTS AND HARD COUNTRY MUSIC." The title of this album couldn't be more appropriate. Bandy has put together a collection of solid country songs, most of which are ballads or medium-tempo love songs. Bandy, of course, maintains consistent quality throughout. Best cuts include "That's What Makes The Juke Box Play," "Are We Making Love Or Just Making Friends," and the title cut. Columbia KC 35288.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Jerry Reed — "Sweet Love Feelings"
Stella Parton — "Four Little Letters"
Jody Miller — "Soft Lights and Slow Sexy Music"



Willie Nelson

Willie Nelson is undisputedly heard on more current single releases than any other name artist. Besides the uncredited vocal assist on several singles, he shares this week the Number One slot on RW's Country Singles Chart with Waylon Jennings, has a release on RCA, "If You Can Touch Her At All," debuting on the chart, and a new Columbia single, "Georgia On My Mind," just shipped! A bonanza for Outlaw fans, any choice is a winner!

Rayburn Anthony shows very strong initial response to "Maybe I Should've Been Listenin'." Instant adds at W TOD, W SDS, K KYX, K SOP, W SUN, K K C, K FDI, W KDA, W PNX, K LAK, K YNN, K XLR, W JQS, W L O L, W S L C, K V O O, K H E Y, W I V K.



Arlene Harden

Sonny James sweeps onto national charts with first week adds on "This Is The Love" at W DAF, K W K H, W H K, W I R E, W T O D, K J J J, W I T L, W V O J, W S D S, W U B E, K K Y X, W S L C, K T T S, K N I X, W W O L, K F D I, K A Y O.

Further on "Lay Down Sally": Eric Clapton is new this week at W T S O, W I N N, W R C P, W S L C, K D J W, W J Q S, W E S C, W E E T; Red Sovine added at K K Y X, K R A K, K L A K, K H E Y; Jack Paris added at K T T S.

Monster Movers: Merle Haggard, Dolly Parton, Joe Stampley, Mickey Gilley.

Album Interest: Loretta Lynn's "You Snap Your Fingers" featured at W T O D, "The Dead is Arisin'" a favorite at W S U N. Bob Luman's "Jesus Was A Country Boy" playing at W S D S and W I R E. Mary K. Miller's "If I Need You" is the choice at K S O P.

C. W. McCall is showing in the southeast and southwest with "Old Glory;" Arlene Harden's "You're Not Free" particularly strong in the southwest.

David Frizzell's "Red Red Wine" spinning in Phoenix, Wichita and Knoxville; Steve Young's "Don't Think Twice, It's All Right" starting in Atlanta and Roanoke.

Early action on Elvis Presley's "Softly As I Leave You" at K A Y O, K J J J, W M A Q, W D A F, with "Unchained Melody" added at W W V A; both sides featured at W P L O, W W O K, K K C K.

Jerry Reed's "Sweet Love Feelings" a mover at K E N R, W B A M, K J J J, K K C K, K P N X, W M N I, W T O D, W I R E, K F D I.

SURE SHOTS

Willie Nelson — "Georgia On My Mind"
Rex Allen, Jr. — "No, No, No"
Cristy Lane — "I'm Gonna Love You Anyway"

LEFT FIELDERS

Rita Remington — "To Each His Own"
Eddy Raven — "Colinda"
Ronnie Sessions — "Cash On The Barrelhead"

AREA ACTION

Kacey Cisyk — "The One and Only" (K S O P)
Jerry Abbott — "I Want A Little Cowboy" (W B A P)
Betty Watkins — "R.C. Cola and A Big Moon Pie" (W P N X)

Country Music Academy Sets Awards Finalists

■ LOS ANGELES — The Academy of Country Music has announced the five five finalists in each of its major categories for this year's annual awards presentation. The awards ceremony will be held in the Shrine Auditorium in Los Angeles on April 27 and will air on the ABC network on May 4. The finalists are as follows:

Entertainer of the Year: Roy Clark, Loretta Lynn, Dolly Parton, Kenny Rogers and Mel Tillis.

Top Male Vocalist: Mickey Gilley, Ronnie Milsap, Kenny Rogers, Mel Tillis and Conway Twitty.

Top Female Vocalist: Crystal Gayle, Emmylou Harris, Loretta Lynn, Dolly Parton and Linda Ronstadt.

Top New Female Vocalist: Debby Boone, Helen Cornelius, Janie Fricke, Stella Parton and Mary Lou Turner.

Top Vocal Group: Asleep At The Wheel, Conway Twitty & Loretta Lynn, Dave & Sugar, Oakridge Boys and the Statler Brothers.

Single Record of the Year (awarded to the artist, producer and record company): "Blue Bayou" by Linda Ronstadt, "Don't It Make My Brown Eyes Blue" by Crystal Gayle, "Lucille" by Kenny Rogers, "Luckenbach, Texas" by Waylon Jennings, and "You Light Up My Life" by Debby Boone.

Song of the Year (awarded to the artist, composer and publisher): "Don't It Make My Brown Eyes Blue" by Crystal Gayle, "From Graceland To The Promised Land" by Merle Haggard, "Lucille" by Kenny Rogers, "Luckenbach, Texas" by Waylon Jennings and "You Light Up My Life" by Debby Boone.

Album of the Year (awarded to the artist and record company): "Conway Twitty's Greatest Hits, Vol. II," "Here You Come Again" by Dolly Parton, "Kenny Rogers," "Moody Blue" by Elvis Presley and "Ol' Waylon" by Waylon Jennings.

Mercury To Launch Statler Bros. Promo

■ CHICAGO — In conjunction with the new Statler Brothers album, "Entertainers . . . On And Off The Record," Phonogram Inc./Mercury Records is launching a major campaign designed to expose and advertise the Statlers' name and product to consumers nationwide, according to Jules Abramson, senior vice president/marketing for the firm.

The campaign will include advertising in the consumer print, radio and television media. "In print, we will go for advertising in several specifically country music consumer publications and People magazine," Abramson told RW. "In radio, we will go with spots on country stations all over the country emphasizing 50,000-watt stations, concentrating on key locations like the midwest and south where we can get a good response. Television ads will be run in selected markets, mainly in the south, Texas and southeast."

A single, "Do You Know You Are My Sunshine," has been released in advance of the lp. "The advertising campaign will begin 10 days after the album hits the street around the end of March," Abramson said. "To us they have become a very big act and as a major act of ours, we are giving their product the push it deserves as such. In each of the last six years, the Statler Brothers have been recognized by the Country Music Association as a leading vocal group. During this time, their popularity has been increasing, shown by both record sales and concert attendance."

Country Music West Names Miller President

■ LOS ANGELES — Ed Miller, president of New Day Entertainment, Inc., has further assumed the duties of president of its Country Music West Division, according to Shelly Bauer, chairman of the board.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ John Jacobs, WAME, Charlotte, has need of a production person with creativity. Contact him with tapes and resumes only, no calls . . . John Webster is now programming WHK, Cleveland, and Terry Stevens moves from evenings to afternoons and assumes the MD chores at the station . . . Dene Hallam at WEEP, Pittsburgh, has some openings including AM drive, news and personality/production person . . . Bob Sinclair at WHNE in Norfolk is looking for a personality . . . Ted Taylor at KVOY in Yuma needs a pair of night time folk and KIRL in St. Louis, which has just made the switch to country, needs a morning personality. Contact Mike Fee at the station.

WHAM in Rochester, N.Y., a 50 kw giant owned by Rust Communications, will turn their all-night slot to country hosted by Linda (Continued on page 74)

COUNTRY ALBUM PICKS

OLD FIVE AND DIMERS LIKE ME

BILLY JOE SHAVER—Monument MG-7621

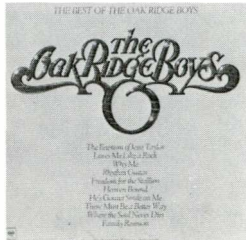
Shaver is down-home and easy-moving in this collection of earlier songs, all self-penned. Kris Kristofferson's influence is felt throughout, especially on "Serious Souls" and "Jesus Christ, What A Man." Other cuts that stand out include "Black Rose" and a couple of southern tunes, "I Been To Georgia On A Fast Train" and "Jesus Was Our Saviour And Cotton Was Our King."



THE BEST OF THE OAK RIDGE BOYS

THE OAK RIDGE BOYS—Columbia KC 35302

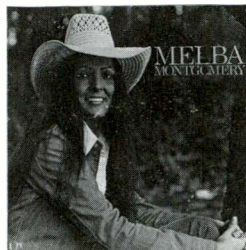
Gospel music was the Oaks' specialty before their emergence into country music, and this album, cut a while back, shows both styles. The cuts include works by a variety of songwriters, from Paul Simon's "Loves Me Like A Rock" to Allen Toussaint's "Freedom For The Stallion" to David Allan Coe's "Family Reunion." Whatever style dominates, the Oaks' distinctive vocals and harmonies keep up the quality throughout.



MELBA MONTGOMERY

United Artists LA 688-G

Melba Montgomery seems to be especially effective with ballads, and this album covers them well for an easy, pleasant effect over-all, with a couple of good up-tempo cuts as well. Larry Butler keeps the production full and clean to highlight the vocal quality. "Leavin' Me In Your Mind," "We've Been Lyin' Here Too Long" and the title cut stand out.



Nashville Report (Continued from page 72)

tion. "First thing we saw after we left the airport," reports Snoddy, "was a McDonald's drive-in." Hamburgers in Hamburg? It figures!

CBS ace producer **Billy Sherrill** is coming out with a single of his own entitled "Theme From The Incredible Hulk." The instrumental features Sherrill on piano backed by 32 strings and, in the words of one CBS staffer, is "not country and very produced" (naturally).

Loretta Lynn wings to London next month to tape "The Muppets" TVer. Meanwhile, plans for production of the "Coal Miner's Daughter" movie, based on Loretta's bio of same name, are on the move.

"A well known director is about to be assigned the project," said Ms. Lynn's manager, dapper **Dave Skepner**.

Columbia Lathe System

(Continued from page 72)

took three years to develop. They put the first prototype in the New York studio last year, and they worked on it there until they got the bugs out of it, as with any new piece of equipment. Now we have two here, one in each mastering room, and one is a tandem lathe which is two lathes running together. So, we can cut two languages at once, both the discomputer.

"The advantage is more program (as much as five minutes on an album side) at a hotter level. It gets the grooves closer together if necessary, and it allows you to keep the same level or get a

higher level of volume on a program. The two (volume and program length) still have to give and take from each other, but this system extends the limits of both.

"Going down last week's *Record World* country singles chart, 27 of the songs were cut on the discomputer, including Margo Smith's 'Don't Break The Heart That Loves You,' George Jones' 'Bartenders Blues,' Larry Gatlin's 'I Just Wish You Were Someone I Love,' Marty Robbins' 'Return To Me,' Jacky Ward's 'A Lover's Question,' and Charley Pride's 'Someone Loves You Honey,'" Anderson added.

Country Radio (Continued from page 73)

Pellegrino. The station is at 1180 . . . **Bob Brandon** will host all-night show at WAME, Charlotte, coming from Grand Rapids . . . **Johnny Steele** has been upped to PD at KRAM, Las Vegas . . . **Chester Maxwell**, GM, KBOX, Dallas, still looking for the right PD for his Group One station . . . The Arbitron, as always, shows many, many changes in the continuing saga of the ups and downs of stations all over the country. At first, overall, country stations fared not too well in the newest report. Some of the biggies took some serious nose dives, and some of the "smaller" stations in those same markets made impressive gains. So watch the arguments rage now, about the types of music, the length of the lists, whether it's really country or not. All of these will have some validity of course, but not too much will be said about what goes on between the records. A record is a record, and virtually all stations have access to the same variety of music, but historically, those stations which have paid as much attention to molding those minutes between records to fit their respective communities have done, and will continue to do, very, very well. It often seems that, as a group, in our efforts to be "sure" on the music we play, that we too frequently forget about that equally important balance of sound called the preparation and quality of the person on the air. One of the reasons for the surging success of FM, particularly in AOR and what used to be called "underground," was the humanness of the station. Indeed the fact that there were, and are, genuine personalities involved with the broadcast, offers longevity for a station in the marketplace. One of the most entertaining stations I've ever heard is in a market of about 80,000 people. Not a country station, but a station that is so involved with the community through its personalities that it's fun to listen to—and that is what is missing in much of radio today.

Tubb's Record Shop

(Continued from page 72)

Either Tubb or another Opry star hosts the show featuring three or four guests, including a new artist or two, each week. "A lot of people started here on Broadway on the Midnight Jamboree," says McCormick. "Elvis made his first Nashville appearance here. Most of the current Opry stars have been on the show, and it has proven to be a stepping stone for many country music entertainers."

The Jamboree, reaching parts of Canada, the Rockies, the Florida Keys and even down in the Caribbean, is cited as one of the main reasons for the record shop's great success. "If we didn't have that, nobody would know about us," comments McCormick. The show is currently broadcast from the Demonbreun store, but Broadway still carries with it memories of 25 years of broadcasting the Midnight Jamboree.

Initial Opposition

When the store and the Jamboree first started, many retailers across the country temporarily refused to stock Tubb's records in opposition to his opening a record shop, fearing that it would hurt their business; however, their fears were proven to be unfounded. When advertising a record during the Jamboree, listeners have always been told to "try your local record shop first and if you can't get it, then write to us and we'll be happy to send it to you." This not only helped the other retailers' business but also started a mail

order business for ET's Record Shop that today boasts 43,000 active mail order customers all over the world.

Mail Orders

The biggest mail order countries besides the U.S. include Ireland, Germany, Sweden, Australia and England. The customers are individual fans, many of whom drop by the record shop when visiting Nashville. Mail orders comprise about 35 percent of the shop's total business of a million dollars in sales Annually.

More traditional country artists are the consistent big sellers at ET's. Jimmie Rodgers moves about 500 pieces a month along with Hank Williams, Jim Reeves, the Carter Family, Ernest Tubb, Bill Monroe and the not-too-traditional Elvis Presley. Gospel is also stocked in the stores, with contemporary and inspirational artists like the Bill Gaither Trio, the Rambos, the Imperials, Reba Rambo and Don Francisco being the big sellers in that field.

Songbooks and souvenir items, like a ceramic guitar-shaped ashtray with Ernest Tubb's Record Shop stamped on it, are consumed by the shop's visitors who view the time-worn decor of older country music artists' pictures covering the walls. Ernest Tubb's Record Shop on Broadway remains relatively unchanged, preserving country music's rich heritage and attracting the growing attention of the world.

RECORD WORLD

Prescription Specialists for:

COUNTRY RADIO

Instructions:

DIGEST THOROUGHLY
FOR HEALTHY RATINGS

TAKE WEEKLY

- The Country Singles Chart
- The Country Album Chart
- Country Hotline
- Country Singles picks
- Country Album picks
- Nashville Report
- Country Radio
- Up-To-Date Trade News



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MICKEY NEWBURY—ABC Hickory 54025
GONE TO ALABAMA (Prod.: Ronnie Gant) (Writer: M. Newbury)
 (Milene, ASCAP) (3:16)

Newbury takes on a different sound with this song about the south for a comfortable, easy-going effect. The tune goes through several tempo changes, but maintains its quality throughout.

WILLIE NELSON—Columbia 3-10704
GEORGIA ON MY MIND (Prod.: Booker T. Jones) (Writers: H. Carmichael/
 S. Gorrell) (Peer, BMI) (3:55)

Taken from his upcoming album, this cut is a slightly new direction for Willie. The soulful, laid-back theme is well expressed.

BOBBY BARNETT—Cin/Kay 027CK128 (All American)
BURN ATLANTA DOWN (Prod.: Dave Kirby) (Writer: D. Kirby)
 (Tree, BMI) (2:27)

Production touches combined with the strength of the chorus highlight this cut. Barnett maintains consistent vocal quality.

CRISTY LANE—LS GRT-156
I'M GONNA LOVE YOU ANYWAY (Prod.: Charlie Black) (Writer: L.
 Martine, Jr.) (Ahab, BMI) (2:08)

Cristy Lane's version of this Layng Martine song almost rocks with its steady beat and outstanding lead guitar.

RONNIE SESSIONS—MCA 40875
CASH ON THE BARRELHEAD (Prod.: Chip Young) (Writers: I. & C. Louvin)
 (Acuff-Rose, BMI) (2:47)

The mood on this up-tempo cut is happy and light, although the lyrics do not necessarily deal with a light subject. Chip Young maintains a full sound with a steady, quick pace.

DAWN CHASTAIN—Prairie Dust 7623
NEVER KNEW (HOW MUCH I LOVED YOU 'TIL I LOST YOU) (Prod.: Larry
 Morton) (Writers: K. Bach/B. Jones) (Annextra, BMI) (2:55)

The theme of this song is sad, but Dawn Chastain's treatment keeps it from becoming too sad. The pace is kept up with a light, spare rhythm track together with light production touches.

STELLA PARTON—Elektra 45468
FOUR LITTLE LETTERS (Prod.: Jim & David Malloy) (Writers: D. Tyler/
 E. Stevens) (DebDave/Briarpatch, BMI) (2:10)

Stella's soft touch is just right for this easy-moving single. String accompaniment along with light guitar and keyboard tracks blend to create a mellow, comfortable mood.

TOM JONES—Epic 8-50506
NO ONE GAVE ME LOVE (Prod.: Gordon Mills) (Writers: P. Galdston/
 P. Thom) (Chappell, ASCAP) (3:50)

Jones gives a strong, yet restrained performance on this ballad. Production is full, especially on the chorus, which builds in emotion and force without sacrificing continuity.

JOHNNY BUSH—Gusto SD-165
PUT ME OUT OF MY MEMORY (Prod.: Tommy Hill) (Writer: J. Bush)
 (Power Play, BMI) (2:34)


This medium-paced song is solid country with mournful lyrics and full vocals. The steel guitar, fiddle and bass work together with precision while keeping the looseness necessary for the mood.

PEGGY SUE—Door Knob 8-052 (WIG)
COME AND LAY DOWN WITH ME (Prod.: Gene Kennedy) (Writers: R. Muir/
 L. Shell) (Chip "N" Dale, ASCAP) (2:30)

The theme of this easy, smooth cut is self-explanatory. Peggy Sue's vocal range is ideal for both the melody and the lyrics of this song.

MAUREEN McGOVERN—Epic 8-50515
WE'LL NEVER HAVE TO SAY GOODBYE AGAIN (Prod.: Joseph Bogan &
 Lana Day Bogan) (Writer: J. Commanor) (Dawnbreaker, BMI) (3:30)

This mellow, steady cut is not traditionally country in theme or sound, but should have wide enough appeal to include country audiences. Maureen McCovern's voice is expressive and strong, especially on the chorus.



MARTY MITCHELL
**You Are The
 Sunshine
 Of My Life**

AVAILABLE NOW!

MC6-5151

Includes:
"You Are The Sunshine of My Life"
 Marty Mitchell
 MC 5005F

Country

BB	CB	RW
*40	*45	*53

ME RECORDS

MEANS MOTOWN COUNTRY!

T.M.

"Two By Two"
 Porter Jordan
 MC 5006F

"She's The Trip I've Been On"
 Kerry Seratt
 MC 5007F

COMING SOON!
"You've Lost That Lovin' Feeling"
 Wendel Adkins
 MC 5008F

MC6-50251



JERRY NAYLOR
**Love
 Away
 Her
 Memory**

AVAILABLE NOW!

Single:
"If You Don't Want To Love Her"
 Jerry Naylor
 MC 5004F

Country

BB	CB	RW
37	39	44



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THE COUNTRY ALBUM CHART

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

MAR. 18	MAR. 11				WKS. ON CHART
1	1	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON RCA AFL1 2686 (4th Week)			7
2	2	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544			21
3	3	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H			9
4	4	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141			7
5	5	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104			27
6	7	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045			17
7	6	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G			35
8	8	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/MCA 2328			7
9	9	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317			44
10	10	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439			28
11	16	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993			23
12	17	BEST OF STATLER BROTHERS /Mercury SRM 1 1037			108
13	13	ELEVEN WINNERS MERLE HAGGARD/Capitol ST 11745			4
14	22	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 2330			2
15	12	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G			35
16	20	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312			117
17	31	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478			3
18	14	LOVE IS JUST A GAME LARRY GATLIN/Monument MC 7616			28
19	19	FREE SAILIN' HOYT AXTON/MCA 2319			7
20	11	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587			21
21	21	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028			19
22	26	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477			28
23	18	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521			16
24	24	GREATEST HITS LINDA RONSTADT/Asylum 6E 106			64
25	35	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149			4
26	28	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004			18
27	37	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/ SWBC 11707			15
28	15	NEW TRAIN, SAME RIDER TOM T. HALL/RCA APL1 2644			6
29	33	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314			19
30	27	KENNY ROGERS /United Artists LA 689 G			71
31	29	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation 1719			28
32	23	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743			5
33	71	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428			36
34	43	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087			21
35	74	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531			33

36	48	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118			19
37	36	LIVE AND KICKIN' THE ORIGINAL TEXAS COWBOYS / Capitol ST 11725			4
38	48	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516			28
39	41	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040			14
40	45	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/Epic PE 34365			2
41	38	ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125			9
42	44	GENE WATSON'S BEAUTIFUL COUNTRY /Capitol ST 11710			18
43	42	BEST OF DOLLY PARTON /RCA APL1 1117			94
44	30	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770			21
45	25	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288			21
46	51	HANK WILLIAMS' GREATEST HITS, VOL II / MGM MG 2 5401			26
47	47	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482			126
48	50	THE NEW SOUTH HANK WILLIAMS, JR./Warner Bros. BS 3127			10
49	49	NO PLACE TO FALL STEVE YOUNG/RCA APL1 2510			7
50	64	BEST OF FREDDY FENDER /ABC DO 2079			44
51	53	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990			56
52	52	COUNTRY BOY DON WILLIAMS/ABC DO 2088			23

CHARTMAKER OF THE WEEK

53 — **I'VE CRIED THE BLUE RIGHT OUT OF MY EYES**
CRYSTAL GAYLE
MCA 2334



54	39	LOVE'S UPS AND DOWNS BARBARA MANDRELL/ABC DO 2098			5
55	55	RONNIE MILSAP LIVE /RCA APL1 2043			66
56	54	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125			50
57	—	SAVE THE DANCER GENE COTTON/Ariola SW 50031 SW 50031			1
58	64	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108			61
59	—	GENTLE TO YOUR SENSES MEL McDANIEL/Capitol ST 11694			1
60	60	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001			30
61	32	BEST OF JERRY LEE LEWIS, VOL. II /Mercury SRM 1 5006			5
62	61	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758			28
63	69	TO LEFT FROM WILLIE WILLIE NELSON/Columbia KC 34965			38
64	57	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616			32
65	62	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716			16
66	59	ROAD SONGS HOYT AXTON/A&M SP 4669			11
67	58	TATTOO DAVID ALLAN COE/Columbia PC 34870			28
68	—	HONKY TONG MASQUERADE JOE ELY/MCA 2333			1
69	34	HOOKIN' IT ROY CLARK/ABC DO 2099			12
70	67	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039			14
71	73	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908			17
72	46	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210			35
73	63	THE FIRST TIME BILLY CRASH CRADDOCK/ABC DO 2097			8
74	65	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003			43
75	66	T. G. T. G. SHEPPARD /Warner Bros. BSK 3133			5

A hearty
welcome
to Nashville
to all
radio attendees
for the

9th Annual
COUNTRY
RADIO
SEMINAR

The CBS Records Nashville Family of Music

MARCH 18, 1978



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

MAR. 18	MAR. 11		WKS. ON CHART
1	2	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE RCA PB 11198	9
2	2	DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/ Warner Bros. WBS 8509	12
3	4	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/Scorpion GRT 149	13
4	3	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. WBS 8508	14
5	7	TWO DOORS DOWN ZELLA LEHR/RCA PB 11174	13
6	8	WALK RIGHT BACK ANNE MURRAY/Capitol 4527	9
7	16	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/ United Artists XW 1136	6
3	10	RETURN TO ME MARTY ROBBINS/Columbia 3 10673	8
9	13	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA PB 11201	6
10	11	IF I HAD A CHEATING HEART MEL STREET/Polydor PD 14448	10
11	6	BARTENDER'S BLUES GEORGE JONES/Epic 8 50495	11
12	15	A LOVER'S QUESTION JACKY WARD/Mercury 55018	7
13	12	WOMAN TO WOMAN BARBARA MANDRELL/ABC DO 17736	13
14	22	IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106	6
15	19	I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545	7
16	18	YES MA'AM TOMMY OVERSTREET/ABC DO 17737	9
17	20	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia 3 10671	8
18	21	I'VE GOT A WINNER IN YOU DON WILLIAMS/ABC 12332	5
19	17	BEDROOM EYES DON DRUMM/Churchill CR 7704	12
20	23	HEARTS ON FIRE EDDIE RABBITT/Elektra 45461	5
21	27	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW 1137	5
22	25	RED HOT MEMORY KENNY DALE/Capitol 4528	8
23	26	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia 3 10681	6
24	38	SWEET SWEET SMILE CARPENTERS/A&M 2008	5
25	33	THE GRANDEST LADY OF THEM ALL CONWAY TWITTY/ MCA 40854	8
26	28	YOU'RE THE ONLY GOOD THING (THAT'S HAPPENED TO ME) JIM REEVES/RCA PB 11187	7
27	30	IT STARTED ALL OVER AGAIN VERN GOSDIN/Elektra 45411	9
28	29	I'M WAY AHEAD OF YOU BILL ANDERSON & MARY LOU TURNER/MCA 40852	8
29	34	LOVE IS A WORD DICKEY LEE/RCA PB 11191	7
30	32	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/MCA 40854	8
31	31	SO GOOD, SO RARE, SO FINE FREDDIE HART/Capitol 4530	8
32	37	BUCKET TO THE SOUTH AVA BARBER/Ranwood 1083	7
33	43	WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ/ Mercury 55020	4
34	40	HERE IN LOVE DOTTSY/RCA PB 11203	5
35	46	DON'T EVER SAY GOODBYE T. G. SHEPPARD/Warner Bros. WBS 8525	7
36	41	STARTING ALL OVER AGAIN DON GIBSON/ABC/Hickory 5402	6
37	39	CRY, CRY DARLING CON HUNLEY/Warner Bros. WBS 8520	7
38	35	MUSIC IS MY WOMAN DON KING/Con Brio 129	8
39	5	WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS/MCA 40836	13
40	9	GOD MADE LOVE MEL McDANIEL/Capitol 4520	14
41	50	MAYBE BABY SUSIE ALLANSON/Warner/Curb 8534	3
42	42	DEEPER WATER BRENDA KAYE PERRY/MRC 1010	8
43	14	RUNNIN' KIND MERLE HAGGARD/Capitol 4525	11
44	47	IF YOU DON'T WANT TO LOVE HER JERRY NAYLOR/MC 5004	6
45	52	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum E 45462	6
46	53	AT THE END OF A RAINBOW JERRY WALLACE/BMA (WIG) 8 006	5
47	24	I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/Monument 45 234	15
48	36	I DON'T NEED A THING AT ALL GENE WATSON/Capitol 4513	16



CHARTMAKER OF THE WEEK

49	—	IT'S ALL WRONG, BUT IT'S ALL RIGHT DOLLY PARTON RCA AFL 12544	1
50	45	LONELY HEARTS CLUB BILLIE JO SPEARS/United Artists XW 1127	10
51	72	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) JOHNNY DUNCAN/Columbia 3 10694	2
52	76	COME ON IN JERRY LEE LEWIS/Mercury 55021	2
53	63	YOU ARE THE SUNSHINE OF MY LIFE MARTY MITCHELL/ MC 5005	5
54	64	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/ RCA PB 11220	2
55	55	LOVE SOMEBODY TO DEATH ED BRUCE/Epic 8 50503	6
56	59	COLORADO COOL AID JOHNNY PAYCHECK/Epic 8 50469	4
57	62	I'LL BE THERE (WHEN YOU GET LONELY) DAVID ROGERS/ Republic 105	4
58	—	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869	1
59	66	LOVIN' YOU BABY CONNIE SMITH/Monument 45241	4
60	68	BABY IT'S YOU JANIE FRICKE/Columbia 3 10695	3
61	49	TO DADDY EMMYLOU HARRIS/Warner Bros. 8498	16
62	67	PROUD LADY BOB LUMAN/Polydor 14454	5
63	69	LOVING HERE AND LIVING THERE AND LYING IN BETWEEN FARON YOUNG/Mercury 55019	3
64	80	RIGHT OR WRONG MARY K. MILLER/Inergi 306	2
65	71	THIS TIME JOHNNY LEE/GRT 144	3
66	—	THE POWER OF POSITIVE DRINKIN' MICKEY GILLEY/ Playboy ZS8 5826	1
67	—	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022	1
68	70	MUST YOU THROW DIRT IN MY FACE ROY CLARK/ABC 12328	6
69	—	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517	1
70	74	DON'T STOP THE MUSIC (YOU'RE PLAYING MY SONG) LITTLE DAVID WILKINS/Playboy ZS8 5825	3
71	77	IF YOU'RE LOOKING FOR A FOOL FREDDY FENDER/ABC AB 12339	2
72	44	YOU'RE THE ONE OAK RIDGE BOYS/ABC DO 17732	16
73	73	I'M JUST A FARMER CAL SMITH/MCA 40864	4
74	90	WHISKEY TRIP GARY STEWART/RCA PB 11224	2
75	—	RUNAWAY NARVEL FELTS/ABC 12336	1
76	88	HANG ON FEELIN' RED STEAGALL/ABC AB 12337	2
77	79	LET ME FALL BACK IN YOUR ARMS FREDDY WELDER/ Columbia 3 10682	3
78	78	EVERYTIME I SING A LOVE SONG JIMMIE RODGERS/ ScrimShaw 1314	4
79	—	MAYBE I SHOULD'VE BEEN LISTENIN' RAYBURN ANTHONY/Polydor 14457	1
80	84	IT AMAZES ME JOHN DENVER/RCA PB 11214	2
81	81	SHE CAN'T GIVE IT AWAY BARBARA FAIRCHILD/Columbia 3 10686	3
82	—	THIS IS THE LOVE SONNY JAMES/Columbia 3 10703	1
83	83	EVEN COWGIRLS GET THE BLUES LaCOSTA/Capitol 4541	4
84	—	LAY DOWN SALLY ERIC CLAPTON/RSO 886	1
85	89	TEARDROPS IN MY TEQUILA PAUL CRAFT/RCA PB 11211	2
86	—	BORN TO BE WITH YOU SANDY POSEY/Warner Bros. 8540	1
87	87	DRINKING THEM BEERS TOMPALL GLASER/ABC AB 12329	4
88	96	THAT LUCKY OLD SUN NAT STUCKEY/MCA 40855	2
89	—	LAY DOWN SALLY RED SOVINE/Gusto 180	1
90	—	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/RCA PB 11235	1
91	94	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. WBS 8518	2
92	95	EASY BARRY KAYE /MCA 40868	2
93	—	A SWEET LOVE SONG THE WORLD CAN SING DALE McBRIDE/Con Brio 131	1
94	48	SHINE ON ME JOHN WESLEY RYLES/ABC DO 17733	13
95	85	BIRD DOG BELLAMY BROTHERS/Warner Bros. 8521	5
96	91	BEGGARS AND CHOOSERS BILL RICE/Polydor 14453	4
97	51	SHAKE ME I RATTLE CRISTY LANE/LS GRT 148	16
98	100	I'VE NEVER CHEATED ON YOU MIKE LUNSFORD/Gusto SD 176	2
99	—	WIPE YOU FROM MY EYES (GETTIN' OVER YOU) KING EDWARD SMITH IV/Soundwaves 4563	1
100	54	IT DOESN'T MATTER ANYMORE R. C. BANNON/Columbia 3 10655	14



SINGLE STRENGTH



DOLLY PARTON

**"It's All Wrong,
But It's All Right"** (PB-11240)

44 Billboard 48 Cashbox 49 Record World

**JIM ED
& HELEN**

"I'll Never Be Free"

(PB-11220)

52 Billboard 49 Cashbox
54 Record World

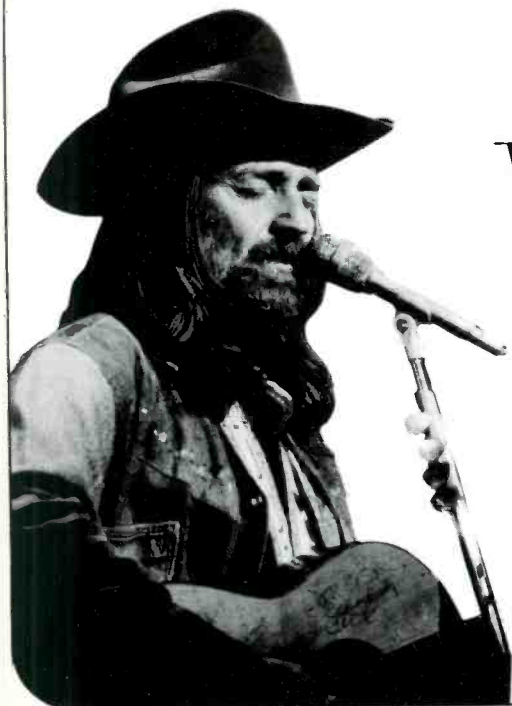


WILLIE NELSON

"If You Can Touch Her At All"

(PB-11235)

77 Billboard 76 Cashbox 90 Record World



RCA
Records



Thanks Radio For Your Help

THE RUTLES



Their lives, their loves, their music, their trousers... Now it can be told. The story of RUTLEMANIA. The four mop tops who made the Sixties what they are today. DIRK, NASTY, STIG AND BARRY. The pre-fab four themselves. On your TV. On your turntable. On your knees. In the home. Incredible.

THEIR LIFE STORY. "All You Need Is Cash." On NBC-TV, March 22. Stars Eric Idle, Neil Innes, John Halsey, Rikki Fataar. With Dan Aykroyd, Terence Baylor, John Belushi, Jeanette Charles, George Harrison, Bianca Jagger, Mick Jagger, Bill Murray the K., Michael Palin, Gilda Radner, Paul Simon, Gwen Taylor, Ron Wood, Henry Woolf.

THEIR ALBUM. The Rutles' best songs available on a free LP. Free with every 20-page, full color Rutles booklet.

The Rutles.

On Warner Bros. records and tapes. HS 3151.

Directed by Gary Weis and Eric Idle.

Executive producer: Lorne Michaels.

Conceived and written by Eric Idle.

Music and lyrics by Neil Innes.

Produced by Gary Weis and Craig Kellem.

Edited by Aviva Slesin.

Photographed by Gary Weis.

