

RECORD WORLD

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**Who In The World:
Patti Smith**

HITS OF THE WEEK

SINGLES

FOREIGNER, "HOT BLOODED" (prod. by K. Olsen-M. Jones-I. McDonald) (writers: L. Gamm-M. Jones) (Somerset/Evansongs/WB, ASCAP) (3:03). Foreigner was one of the biggest selling new groups of last year and this single from their highly anticipated second album should continue their AOR and pop impact. Atlantic 3488.



WARREN ZEVON, "LAWYERS, GUNS AND MONEY" (prod. by J. Browne-W. Wachtel) (writer: Zevon, BMI) (3:29). "Werewolves of London" gave Zevon the reputation as an artist with commercial appeal in his somewhat bizarre imagery. This record is heavier all around but the perfect follow-up nonetheless. Asylum E-45498.



EDDIE MONEY, "TWO TICKETS TO PARADISE" (prod. by Bruce Botnick) (writer: Money) (Grajonca, BMI) (3:07). Already well-known from AOR airplay, Money's second single release has all the right ingredients to follow the same chart drive as his "Baby Hold On." An uptempo charmer with cross format appeal. Columbia 3-10765.



CON FUNK SHUN, "SHAKE AND DANCE WITH ME" (prod. by Skip Scarborough) (writers: M. Cooper-Ffun Intl.) (Valle-Joe, BMI) (3:22). Con Funk Shun continues to show they're the new masters of the Memphis r&b/disco sound. The last single was huge r&b and pop and this one should easily follow suit up the charts. Mercury 74008.



SLEEPERS

CHEAP TRICK, "SURRENDER" (prod. by Tom Werman) (writer: R. Neilsen) (Screen Gems-EMI/Adult, BMI) (3:39). Cheap Trick is already accepted as one of the premier new rock groups in the United States and this "play it loud" single from their third album could easily make it to the top of the pop charts with its catchy teenage refrain. Epic 8-50570.



PAUL JABARA, "TRAPPED IN A STAIRWAY" (prod. by B. Esty-P. Jabara) (writers: Jabara-Esty) (Primus Artists/Olga/Rick's, BMI) (3:15). A light dance tune, Jabara's "TGIF" cut has one of the most compelling hooks around and the artist's voice should get a lot of teen attention. His chart topping potential is obvious. Casablanca NB 930.



CITY BOY, "5.7.0.5." (prod. by Robert John Lange) (writers: Mason-Broughton) (Zomba/City Boy/Chappell) (3:11). This English band has been collecting fans for several years and the new, highly stylized and perfect car radio single should bring them lots more. The acappella opening and Lange's production are just right. Mercury 73999.



RANDY MEISNER, "I REALLY WANT YOU HERE TONIGHT" (prod. by Alan Brackett) (writer: Brackett) (One For The Road, BMI) (3:48). As the original force behind the Eagles, Meisner needs no introduction to the Top 40 but this debut solo effort is more light hearted and less country than his former group's sound. Asylum E-45502.



ALBUMS

ALAN PARSONS PROJECT, "PYRAMID." The follow-up to "I Robot" is another immaculately produced album with a concept theme. Parsons' distinctive touch is in evidence throughout his third lp as an artist as Dean Ford, Colin Blunstone and members of Pilot create a sometimes lush but haunting musical accompaniment to his latest work. Arista AB 4180 (7.98).



THE MOODY BLUES, "OCTAVE." The years since the last Moody Blues album have seen the release of numerous solo albums but the total has always been more than the sum of its parts as far as this group is concerned. That fact is borne out by "Octave" in which their familiar lush sound is again produced by Tony Clarke. London PS 708 (7.98).



CRYSTAL GAYLE, "WHEN I DREAM." "Don't It Make My Brown Eyes Blue" gave this songstress her first crossover success as it went on to become one of the biggest singles of the year. Here the material should appeal to both her long standing country fans as well as a pop audience with songs like "Talking In Your Sleep." United Artists LA 858 H (7.98).



VARIOUS ARTISTS, "ULYSSES, THE GREEK SUITE." The classic Homer epic has been adapted to a two record rock concept work by Michael Rapp and producer J. J. Jorgensen. The music flows easily throughout the four sides with exceptional performances by Teddy Neely, Yvonne Iversen and Rapp on keyboards and synthesizers. 20th Century Fox 2T 1101.



pablo Cruise



Worlds Away

A perfect place to spend the summer of '78.

"Worlds Away:" The new album from Pablo Cruise shipping gold on A&M Records & Tapes

SP 4697

Includes the single, "Love Will Find A Way" Produced by Bill Schnee AM 3048



Watch for a major Pablo Cruise tour of America this summer.

RECORD WORLD

Supreme Court Reverses Broadcast/Newspaper Ownership Decision

By BILL HOLLAND

■ WASHINGTON — The U.S. Supreme Court last week unanimously struck down the 1977 U.S. Court of Appeals ruling requiring joint-ownership newspaper and broadcast properties to be broken up and sold by 1980.

The new Supreme Court decision is sure to remove the deep uncertainties that faced the communications industry over joint ownership. It means that newspaper owners who now own television and radio stations will be able to keep their government licenses—since present FCC policy generally goes along with it.

Had the court's decision gone the other way, there would have

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A&M Gearing Up For July Convention

By SAM SUTHERLAND

■ LOS ANGELES—A&M Records has set its ninth annual convention for the week of July 11 through 17, with activities to be centered at the Beverly Wilshire Hotel here. In addition to seminars, presentations and staff meetings, the agenda will offer a broad range of appearances by label acts at both special showcases and major concert venues locally.

According to chief convention

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Jack Craigo, Paul Smith Named To Key Positions On Newly-Established CBS Senior Management Team

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the creation of a senior management team and a restructuring which will ensure that CBS Records is in the best position to take full advantage of the expected growth and expansion in the record industry in the years ahead.

In the new structure, Jack Craigo has been appointed to senior vice president and general manager, Columbia Records.

Paul Smith has been named senior vice president and general manager, marketing, CBS Records.

Recently, Don Dempsey was appointed senior vice president and general manager, Epic, Portrait and Associated Labels.

In making these announcements Bruce Lundvall stated, "The new senior management team will make it possible for CBS Records to provide even greater concentration on artist



Jack Craigo



Paul Smith

career development as well as strengthen and broaden the working relationship between label executives and the industry acclaimed CBS central marketing operation. Jack Craigo, Paul Smith and Don Dempsey are an extraordinary combination of

record executives. Their experience and expertise cannot be matched anywhere else in the music business." All three executives report directly to Lundvall.

In his new position Craigo will have total responsibility for the a&r and marketing activities of Columbia Records. He will have responsibility for signing artists to the Columbia label and maximizing a coordinated label marketing effort for every Columbia release. The vice presidents of a&r and marketing for Columbia Records will report to Craigo.

Craigo joined the CBS Records field organization in 1960. He has held sales executive positions in the south, midwest and northeast regions. In 1972 he was promoted to vice president, sales and distribution, CBS Records. In 1974 he was named vice president, marketing, CBS Records, and in 1976 was made vice president and general manager, marketing, CBS Records. In Janu-

(Continued on page 73)

Jazz and Fusion Titles Making Chart Inroads

By SAM SUTHERLAND

■ LOS ANGELES—An analysis of RW's album charts for the second quarter of 1977 shows jazz and fusion titles — traditionally viewed as less than five percent of the overall retail music market, and in recent years reflecting

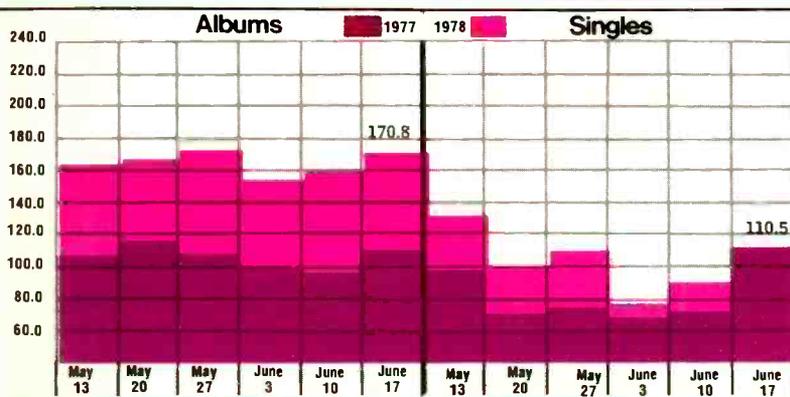
that share with commensurate chart activity among the top 100 items listed — posting their strongest performance in years.

As underscored by WBLS-FM's dramatic ratings gains in New York (see separate story), the steady growth of progressive black formats, combining r&b with pop and fusion styles, is clearly a major factor behind the broadened sales profile for fusion acts. In recent weeks, as many as ten different albums have placed in the top 100, with more artists penetrating the top 50 than in previous quarters; apart from a seven-week period last summer when between six and eight fusion items made the chart, jazz/fusion titles crossing over to the album chart have averaged around four lps.

This week's album chart reflects a slight cooling overall, but Chuck Mangione (A&M), George Benson (WB), George Duke (Epic), Stanley Clarke (Nemperor/CBS), Al DiMeola (Columbia), Norman Connors

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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.

RSO Convention Held in Hawaii

■ MAUI, HAWAII—RSO Records' first International Convention took place here June 7-11. The five-day meeting was a combination of work and celebration of RSO Records' success; it included a tribute to the staff which, in the past year and a half, has established RSO as a major record label.

Al Coury, president of RSO Records, hosted the events along

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■ **Page 36.** Steve Diener, who has been president of ABC Records for about a year now, doesn't claim to have worked miracles with the label, but in the first of a two-part Dialogue he points to some impressive results in his efforts to put the company in the black. Diener talks about the reasons behind his roster cuts, about ABC's relationship with Steely Dan, and about his plans to strengthen ABC's financial position.



■ **Page 84.** Country Music Fan Fair '78 drew crowds of unprecedented size to Nashville June 5-11, and in between entertaining and conducting business dozens of artists and label executives found time to stop by Record World's hospitality booth for rest and conversation. RW's photographic coverage captures many of the celebrities who were present.

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POWERHOUSE PICKS

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

Commodores (Motown) "Three Times A Lady."

Exploded this week with out-of-the-box adds on primary and secondary stations along with hot action on the r&b level.

RSO Names Edson Sr. VP and Gen. Mgr.

■ **LOS ANGELES** — Bob Edson has been promoted to the position of senior vice president and general manager of RSO Records from his position as vice president of east coast operations, it has been announced by Al Coury, president of the label. Edson is moving from New York and will be headquartered at RSO Records' Los Angeles offices.



Bob Edson

As senior vice president and general manager, Edson will be responsible for the operation of the record company on all levels on a day to day basis. All key department heads within the RSO Record organization will report directly to Edson.

Bob Edson began his career with Capitol Records in the early 1970s as district promotion manager in Washington, D.C. He was soon promoted to regional and then national promotion director. He also served as director of east coast operations for Capitol, working with Coury. Edson left Capitol to join RSO Records as vice president of east coast operations in April of 1976.

Alexenburg Names O'Shea Coast VP/GM

■ **LOS ANGELES** — Ron Alexenburg, president of the newly formed MCA Inc. record company, has announced the appointment of Bud O'Shea to the position of vice president and general manager/west coast.

Located at the MCA offices in Universal City, O'Shea will be responsible for all operations of the new label on the west coast. O'Shea comes to the newly formed label from Epic and Associated Labels, where he was director of marketing.



Bud O'Shea

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VOL 35, NO. 1617

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ORIGINAL CAST ALBUM ON **MCA RECORDS** AND TAPE PRODUCED BY JOHN SIMON

Gibb, Springsteen, Stones Albums Spurring Pickup In Retail Activity

By DAVID MCGEE

■ NEW YORK—After a sluggish month, retail record sales across the country began to pick up noticeably in the last two weeks upon the release of new albums by the Rolling Stones, Bruce Springsteen and Andy Gibb. This sudden flurry of sales was further bolstered by several strong black releases—LTD, Taste of Honey and Teddy Pendergrass are the most prominent—and a surprising out-of-the-box show of strength by a traditional slow starter, Dave Mason.

The Stones' album, "Some Girls," succeeds Springsteen's "Darkness On The Edge Of Town" as both the Retail Report's Salesmaker of the Week (and is joined in the Top Sales Category by the Springsteen and Gibb albums) and the Album Chart's Chartmaker of the Week at a bulleted 26. Springsteen, who last week occupied the Stones' current slot on the Album Chart, moves into the top 10 this week at a bulleted 10. Gibb's "Shadow Dancing," a bulleted 48 last week, took an astounding jump, with the aid of heavy sales at the rack level, to a bulleted nine position. Mason debuts on the chart at a bulleted 79.

With a hit single ("Miss You") leading the way, "Some Girls" found immediate acceptance in all parts of the country. Moreover, at many accounts the album was battling "Darkness On The Edge Of Town" head to

head for the top spot on the store chart. Radio Doctors in Milwaukee, Franklin Music in Atlanta, Licorice Pizza and Music Plus in Los Angeles all reported "Some Girls" as number one, while Hot Line in Memphis, 1812 Overture in Milwaukee and Fathers and Sons in the midwest listed it as number two. As well, the album found its way into more than a dozen major retail chains' top 20s.

Springsteen's traditional strongholds — the northeast, upper midwest and west coast—are coming through as expected on "Darkness On The Edge Of Town." But other crucial areas are also reporting stronger sales activity on the album than were anticipated considering the artist's three-year absence. The midwest and south, for the most part uncharted territory for Springsteen, are showing signs of being swept up in Springsteen fever. "Darkness On The Edge Of Town" is the top-charted album at a dozen major accounts including Odyssey, Disc, National Record Mart and Transcontinent (one-stop plus retail), and is number two at Music Plus and at the Lieberman rack. Springsteen's move to number 10 on the Album Chart is all the more extraordinary in light of a mild showing at the major racks plus an inability to crack the top 30 at the 79-store Record Bar chain.

Rack sales have been Gibb's trump card from the outset, and a number one single hasn't hurt

either. Last week the "Shadow Dancing" album was in the top 10 at 20 different accounts, among them Pickwick (#7), Record Bar (#5), Disc (#4), Transcontinent (#7), Lieberman (#4) and Eucalyptus (#3).

Mason's strength is primarily west of the Mississippi, although Radio Doctors in Philadelphia charted his album at number 5 and Fathers and Sons had it at number six. "Mariposa De Oro" came in at number six at Licorice Pizza, just a shade below Springsteen's album, and it was number 21 at the Odyssey chain.

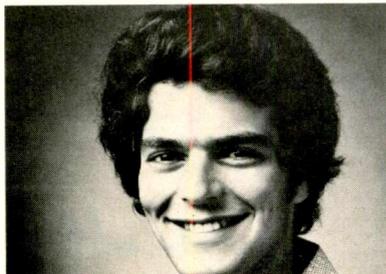
More significant though is the overall pickup in retail sales effected by the release of these albums. As retailer after retailer noted during the month of May, the "excitement" generated by "Saturday Night Fever" had peaked: with the onset of warm weather consumers found beaches and parks more to their liking than record stores "There was no real reason for consumers to come into the stores," Lieberman's Brett Lehman said of the sales slump. "Now there are several reasons for them to come back. Springsteen, the Stones, Pablo Cruise and Alan Parsons are responsible for bringing customers back into the stores.

"We were doing pretty good up until the Memorial Day weekend," said Jimmy Grimes of National Record Mart, "and

(Continued on page 73)

New MCA Label Names Rick Swig

■ LOS ANGELES — Bud O'Shea, newly-appointed vice president and general manager/west coast of the recently-formed MCA Inc. record company, has announced the appointments of Rick Swig to director of national promotion and Joel Newman to associate director of national promotion.



Rick Swig

Both Swig and Newman come to the Alexenburg-headed label from Epic Records, where they were director/national promotion and associate director of national promotion, respectively.

Swig entered the music business ten years ago. Prior to joining Epic Records in 1972, Swig held the position of director/regional promotion for Chess-Janus. He was national album promotion for E/P/A before his appointment as director of regional promotion.

Newman began his career as local regional promotion for Polydor prior to joining the London Records promotion staff in Los Angeles. Preceding his appointment as associate director of national promotion for E/P/A, Newman handled local promotion for Epic in San Francisco.

Phonogram Raises Album List Price

■ CHICAGO — Effective July 1, Phonogram, Inc./Mercury Records is raising the list price of all existing \$6.98 pop, r&b, and country albums in the catalogue to a \$7.98 suggested list, it was announced by Lou Simon, senior vice president/director of marketing for Phonogram/Mercury.

In all instances, any related tapes on these items are already priced at \$7.98, and will not be raised, according to Simon.

The \$1 increase affects albums on the Mercury, Philips, Smash, Fontana, Limelight and Vertigo labels. Simon pointed out that the classical lines of Mercury Golden Imports and the Festivo series would remain at their current \$6.98 suggested list price.

Zucker Leaves Sire

■ NEW YORK — Ellen Zucker, who for the past six years has been assistant to the president of Sire Records, has announced her resignation.

CBS International Gets Jet Worldwide

■ NEW YORK—In a move to consolidate global distribution of Jet Records under the CBS umbrella, CBS Records International and Jet have signed a pact which gives CRI distribution rights to the Jet catalogue in all territories of the world.

The deal follows closely on the heels of the new CBS/Jet agreement for the U.S., Canada and the U.K. Effective immediately, CBS affiliates everywhere will distribute all Jet artists including ELO, Trickster, Alan Price, Kingfish, and Carl Perkins.

Asher Comments

Dick Asher, president of CBS Records International, spoke of the deal as "an important step for CBS on the international front to increase our distribution base of major artists throughout the world. We're delighted to have this opportunity to further promote the careers of all Jet artists throughout the world."

CBS Names Mooney Vice Pres., Marketing, Branch Distribution

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Frank Mooney to vice president, marketing, branch distribution, CBS Records.

In his new position, Mooney will have overall responsibility for carrying out CBS Records' marketing programs and policies for all records released on CBS labels. He will have responsibility for directing the activities of the CBS Records branch organization.

In commenting on the promotion, Lundvall stated: "Frank Mooney's appointment to vice president, marketing, branch distribution, CBS Records is a clear indication of his significant contributions to the company. We are certain that Frank will provide the qualities of leadership and judgment needed for this key position."

Mooney joined CBS Records



Frank Mooney

in 1961. He began his career in inventory control in Los Angeles and in 1965 was appointed to salesman in the same city. He was promoted to field sales manager in 1970 and three years later became branch manager in Los Angeles. In 1976 he was named regional director, sales, southwest region, CBS Records, and in 1977 was promoted to regional VP, marketing southwest region, CBS Records.

Shipping now!

THE ROLLING STONES *Some Girls*

Some Girls

MISS YOU \$6.99
 TST-79
 Lies - lies you dirty Jezebel
 Why, why, why don't you go to Hell?

Freedom \$6.99
 PBF-79
 Baby Freedom
 100% CAREFREE WASH & WEAR
 Some girls give me jewelry

GEORGIE GIRL \$6.99
 CT-79
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 TAPERED BACK

AFRO \$6.99
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 SOME GIRLS

- ON TOUR**
- JUNE 10 Lakeland, Florida
 - 17 J.F.K. Stadium, Philadelphia, Penn.
 - 29 Lexington, Kentucky
 - JULY 1 Cleveland Municipal Stadium, Cleveland, Ohio
 - 4 Rich Stadium, Buffalo, New York
 - 8 Soldiers Field, Chicago, Illinois
 - 10 St. Paul, Minnesota
 - 13 Louisiana Super Dome, New Orleans, Louisiana
 - 16 Folsom Field, Boulder, Colorado
 - 19 Houston, Texas
 - 23 Anaheim Stadium, Anaheim, California

The Rolling Stones new album
"Some Girls" (COC 39108)

Contains their new single
"Miss You" (RS 19307)
 Another production of the Glimmer Twins.



**We told you
 it would wig you out.**

**On Rolling Stones
 Records and Tapes.**

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RECORD WORLD CHART ANALYSIS

Five Albums Bullet In the Top Ten; Commodores Narrow the Gap at #2

By BARRY TAYLOR

■ The number of major new albums released during the past month has had its effect on the top ten with five bullets and three new entries. As a result, it is one of the tightest top tens in some time with both the Commodores and Bob Seger closing in on the top spot. "Saturday Night Fever" (RSO), in its 23rd week at number one held on again this week but only by a narrow margin as the Commodores' "Natural High" (Motown) at #2 bullet demonstrated significant rack clout just as the group's single was released and debuted on the RW chart as Chartmaker at #48 bullet. Bob Seger (Capitol) also shows strong sales and rack action for a #4 bullet position right behind

Albums

Chuck Mangione (A&M), which slipped a notch to #3. The three new albums to enter the top ten are led by Gerry Rafferty's "City To City" (UA) at #6 bullet. Rafferty is also bulletted on The Singles Chart at #2 and continues to look very healthy. Andy Gibb, whose "Shadow Dancing" (RSO) came on the lp chart last week at #48, took a spectacular jump to #9 bullet with good sales and racks picking up on it out of the box. Behind him at #10 bullet is last week's Chartmaker, Bruce Springsteen (Columbia). His album is scoring with massive retail sales (#2 top retail sales), but is just beginning to show up on the rack level. The top ten is rounded out by the O'Jays (Phila. Intl.) at #5, "FM" (MCA) holding at #7 and Billy Joel (Columbia) slipping to #8.

Just outside of the top ten, the two fastest rising albums are Joe Walsh (Asylum) at #12 bullet, up

from #22 and the soundtrack to "Thank God It's Friday" (Casablanca) at #17 bullet, up from #20. The only other album making an upward move in the top 20 is Carly Simon (Elektra) taking a one point step to #14.

Stones Chartmaker

The Chartmaker of the Week is the Rolling Stones' "Some Girls" (Rolling Stones) at #26 bullet. The group has already notched up a bulleting top twenty single with "Miss You" and while "Some Girls" has been getting a late start at the racks, its substantial retail sales (Salesmaker of the Week) have already begun to reflect the group's most critically acclaimed album in some years. Also new this week is Dave Mason's "Mariposa de Oro" (Columbia) at #79 bullet as he picks up where his last album left off, Rita Coolidge's "Love Me Again" (A&M) at #85 bullet, Spyro Gyra (Amherst) with an album that has crossed over from its jazz base at #92 bullet, Rick James' Stone City Band (Gordy), a crossover from the r&b charts at #95 bullet and the

Little River Band's "Sleeper Catcher" (Harvest) at #97 bullet.

Also showing good movement this week are Bonnie Tyler (RCA) and Barbra Streisand (Columbia). The two songstresses are charted at #32 and #33 bullet respectively with good album sales coming in the wake of their hit singles. Still showing a resurgence is ABBA (Atlantic) at #46 bullet. With a single moving up to #13 bullet this week, the group's album has regained its bullet for the second week in taking a seven point jump. Still without a hit single but exhibiting good retail response, the Kinks continue to bullet at #49. With their single moving up to #28 bullet, Pablo Cruise's "Worlds Away" (A&M) jumps to #57 bullet in only its second week.

Other bulletted albums include Teddy Pendergrass (Phila. Intl.) at #58, Quincy Jones (A&M) at #64, Cheap Trick (Epic) at #67, LTD (A&M) at #69, Tom Petty and the Heartbreakers (ABC/Shelter) at #73, A Taste Of Honey (Capitol) at #84 and Linda Clifford (Curtom) at #88.

Andy Gibb Still #1 as Rafferty Closes In; Commodores Chartmaker on Pop, R&B Chart

By PAT BAIRD

■ Andy Gibb (RSO) still holds the #1 spot on the RW Singles Chart for the fourth consecutive week (and is bulleting at #15 on the R&B Singles Chart) but bulleting just behind is Gerry Rafferty (UA) at #2. The Commodores (Motown), with the #1 r&b album and #2 bullet spot of the pop album chart, were Chartmakers this week on both the pop and r&b singles charts, on at #48 bullet and #47 bullet respectively, and is this week's Powerhouse Pick.

Still strong in the Top 10 are the O'Jays (Phila. Intl) at #4 bullet (and still #1 r&b); Heatwave (Epic), still #2 r&b, at #7 bullet; Carly Simon (Elektra) at #8 bullet; Bob Seger & The Silver Bullet Band (Capitol), moving into the Top 10 at #9 bullet on very strong sales, and Meatloaf (Epic/Cleve. Intl.), also a new entry on the top of the chart, at #10 bullet.

Rounding out the top 10 are Bonnie Tyler (RCA), #9 bullet

on the Country Singles Chart, #3; John Travolta and Olivia Newton-John (RSO) #5 and Wings (Capitol) #6.

Taking very strong station jumps this week were ABBA (Atlantic) #13 bullet; Michael Johnson (EMI America) #16 bullet; Rolling Stones (Rolling Stones) #19 bullet and Donna Summer (Casablanca), #19 bullet r&b, #20 bullet here.

Barry Manilow (Arista), one of last week's Powerhouse Picks, is #1 in Miami and Top 10 in both Baltimore and New York for the #24 bullet spot, and Jefferson Starship (Grunt), one of the most added records of the past few weeks, moved to #25 bullet. Billy Joel's third consecutive big single (Col) moved to #26 bullet and Eric Clapton (RSO) moved up to #27 bullet. Pablo Cruise (A&M) picked up strong adds and jumps for #28 bullet and Eruption (Ariola) filled in stations for #29 bullet. Frankie Valli's big summer record (RSO) moved to #32 bullet and Joe Walsh (Asylum) took the biggest chart jump, up 18 spots to #34 bullet with the album moving to #13 bullet. Steve Martin

(Warner Bros.) took tremendous station moves this week for #36 bullet and Toby Beau (RCA) moved to #38 bullet.

Still moving well are: Steely Dan (MCA) #42 bullet; Jackson Browne (Asylum) adding some

majors this week, #44 bullet; Roberta Flack (Atlantic), #66 bullet r&b, #49 bullet here; Walter Egan (Col), another Powerhouse Pick last week, picked up more major markets

(Continued on page 66)

Singles

REGIONAL BREAKOUTS

Singles

East:

Joe Walsh (Asylum)
Steely Dan (FM) (MCA)
Walter Egan (Columbia)
Bruce Springsteen (Columbia)
Taste Of Honey (Capitol)

South:

Barry Manilow (Copa) (Arista)
Steve Martin (Warner Bros.)
Steely Dan (FM) (MCA)
Jackson Browne (Asylum)
Bruce Springsteen (Columbia)

Midwest:

Pablo Cruise (A&M)
Joe Walsh (Asylum)
Steve Martin (Warner Bros.)
Toby Beau (RCA)
Barbra Streisand (Columbia)

West:

Barry Manilow (Copa) (Arista)
Toby Beau (RCA)
ARS (Polydor)
Taste Of Honey (Capitol)

Albums

East:

Rolling Stones (Rolling Stones)
Dave Mason (Columbia)
Taste Of Honey (Capitol)
Rita Coolidge (A&M)
Linda Clifford (Curtom)
Rick James Stone City Band (Gordy)

South:

Rolling Stones (Rolling Stones)
Dave Mason (Columbia)
Taste Of Honey (Capitol)
Linda Clifford (Curtom)
Rick James Stone City Band (Gordy)
LRB (Harvest)

Midwest:

Rolling Stones (Rolling Stones)
Dave Mason (Columbia)
Taste Of Honey (Capitol)
Rita Coolidge (A&M)
LRB (Harvest)
Con Funk Shun (Mercury)

West:

Rolling Stones (Rolling Stones)
Dave Mason (Columbia)
Taste Of Honey (Capitol)
Rita Coolidge (A&M)



PRINCE

A few months ago he made his first album. He was just 18, and he composed, arranged, sang and played and produced the record. All by himself. Now Prince's album, *For You*, is breaking big, all by itself. With a little help from radio, which is playing and playing the cuts "Soft And Wet," "In Love" and "Just As Long As We're Together." From stores, which are playing and selling *For You* from New York to Florida, from the Carolinas to Texas. From people, who are telling one another about an exceptional album and the very special artist who made it. —PRINCE/*For You* 

Includes the disco pro "Just As Long As We're Together" on Warner Bros. records and tapes BSK 3190 • Personal management: Owen R. Husney, American Artists, (612) 871-6200

RSO Reviews Accomplishments at Convention in Maui

(Continued from page 3)

with Bob Edson, newly-named senior vice president and general manager of the company. Robert Stigwood, chairman of the Stigwood Group of Companies, and Frederic B. Gershon, president of the Stigwood Group of Companies, both paid a surprise visit to Maui to address the convention and to participate in the events. RSO recording artist Yvonne Elliman interrupted her recording sessions to take time to visit the RSO staff as well. RSO's entire promotion, sales and executive staff attended, as did the heads of RSO Records in London and RSO Records' International operations.

The five-day International Convention consisted of one full day of meetings and two evening celebrations. The morning of June 8th, while RSO meetings were starting, Mrs. Coury hosted a buffet breakfast for husbands, wives and friends of staff members who were attending the convention.

The RSO business meetings opened with an introduction and comments by Bob Edson. Al Coury was then welcomed with a standing ovation by the entire group. Beginning with the comment, "It's the happiest moment of my life to be here," Coury continued, "We have the finest record team in the business—in America and throughout the world. Thank you for coming here, for a fantastic year and for brilliant performances." Coury's greeting went on, "We are number one across the board, both in singles and albums, and it's all thanks to you. RSO is number one now, but continued growth is possible and we are going to grow together." Coury concluded by thanking Robert Stigwood, the man who "is RSO Records—a genius."

Following Coury's opening, an animated, recorded slide presen-

RSO To Shift Intl. Hq To N.Y.

■ NEW YORK — Mike Hutson, managing director of RSO Records International, will move the company's international headquarters from London to New York, it was announced by Al Coury, president of RSO Records. The move will take place by September 1, 1978.

With the transfer of Bob Edson to Los Angeles, Hutson will be the key RSO Record Company executive on the east coast. The move to New York is a natural development and will strengthen the international operation of RSO Records, particularly since it will afford Hutson the opportunity of being daily involved.

tation was shown. Narration was by Coury and the presentation featured music by RSO artists roster. It served as a recap of the past year's success and it also introduced new artists and new records. Excerpts from the films "Grease" and "Sgt. Pepper's Lonely Hearts Club Band" were shown and then new, upcoming product from RSO artists was played.

In the afternoon, Robert Stigwood and Frederic Gershon addressed the RSO Records staff. Gershon opened the meeting by saying, "It is out of respect for all of you that we came to Hawaii. It is a great Stigwood tradition to be 'first'." Gershon then outlined a long list of entertainment industry successes and innovations in Robert Stigwood's past in music, television, theatre and film. He closed his comments by saying, "The Robert Stigwood Organisation is the most successful entertainment complex of its kind in the world. The fact that RSO Records is number one is part of a great tradition. Thank you."

A standing ovation for Robert Stigwood followed his introduction by Fredric Gershon. He be-

gan by making a tribute to Al Coury, calling him "the finest president in the record industry." Stigwood read several congratulatory telegrams from RSO artists to the RSO staff.

Stigwood's and Gershon's remarks were followed by an informal panel discussion. Al Coury, Bob Edson, Mike Hutson, Janis Lundy (executive assistant to the president), Rich Fitzgerald, Mitch Huffman (national sales manager) and Bob Smith (national promotion director) led the exchange. Plans for future projects were discussed, including the extensive and complex marketing, sales and promotion of the \$12 million film and the soundtrack album from "Sgt. Pepper's Lonely Hearts Club Band."

The meeting closed with Coury's and Edson's presentation of the Robert Stigwood Organisation's plans for profit-sharing.

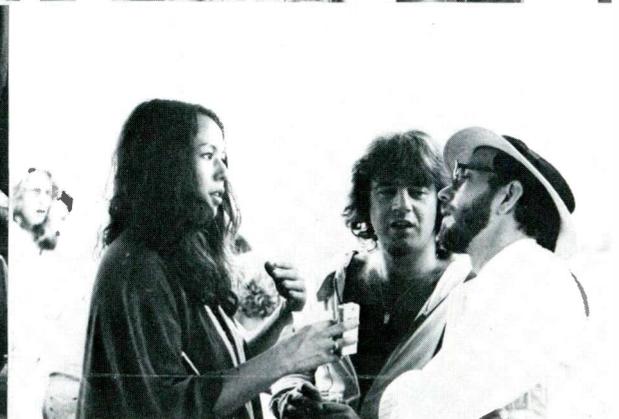
Following the day of meetings, the entire RSO group, along with husbands, wives and friends, were treated to a cruise on a glass bottomed boat, cocktails, dinner and dancing. In addition to those mentioned above, those participating included: Brian O' Don-

oughue, general manager of RSO Records U.K.; Peter Fassler, comptroller; Ronnie Lippin, director of national publicity; Glenn Ross, director of creative services; and Larimee Ward, administrative assistant.

Yvonne Elliman performed a few songs with the band on board the boat; Robert Stigwood, Frederic Gershon, Roger Birnbaum (executive assistant to Robert Stigwood) and other members of Stigwood's immediate staff also joined the party.

Friday, June 9, and Saturday, June 10, were free days for RSO staffers with husbands, wives and friends, enjoying Hawaii sight-seeing, fishing, snorkeling, scuba diving, playing tennis, swimming and sunbathing.

The International Convention culminated with a beach barbecue and cocktail party on Saturday night. Entertainment was provided by local musicians, hula dancers, and a fire eater. An ice sculpture of the RSO Cow was the centerpiece for the buffet dinner and an enormous and elaborate fireworks display, featuring a 20-foot sign reading "Aloha RSO" in sparklers, capped the celebration.



Pictured at the recent RSO Records international convention in Hawaii are, top row, at left, the staff of the company, kneeling: Rick Smulian, promotion, North Carolina; Kenny Lee, promotion, Texas; Al Coury, president of RSO Records; Frederic Gershon, president of the Robert Stigwood Organisation; Robert Stigwood, chairman of the Robert Stigwood Organisation; Bob Edson, senior vice president/general manager, RSO; Glenn Ross, director of creative services; Michael Rowley, promotion, Washington; Mike Hutson, managing director, RSO Records International; Jason Minkler, promotion, Los Angeles; Michael Dundas, national album promotion director; Joy McMillan, RSO; Brian Donoughue, general manager, RSO, U.K.; Tullio Stefanato, RSO. Second row, from left: Art Gelles, east coast regional marketing; Bobbi Silver, promotion, Pennsylvania; Ronnie Lippin, director of national publicity; Janis Lundy, executive assistant to the president; Peter Fassler, comptroller; Julie Sherr, promotion, Michigan; Debbie Paul, promotion, Los Angeles; Mike Rose, promotion, Ohio; Mitch Huffman, national sales manager; Vic Ginnicchio, midwest regional marketing; Mel DaKroob, west coast regional marketing; Tony Marino, promotion, Massachusetts; Johnny Belliveau, promotion, New York, and Roger Birnbaum, executive assistant to Robert Stigwood. Third row, from left: Michael Bowyer, promotion, Florida; Tommy Teague, promotion, Tennessee; Jeff Cuniff, promotion, Illinois; Bob Smith, national promotion director; Pat Morriss, promotion, Texas; Nancy Klugman, promotion, Los Angeles; Ron Elz, promotion, Missouri; Hedy Jackson, promotion, Los Angeles; Marc Ratner, promotion, Los Angeles; Rich Fitzgerald, vice president/promotion, and Steve Massie, promotion, Minnesota. Shown on the RSO boat cruise at right are, from left: Glenn Ross, Janis Lundy, Mike Hutson, Robert Stigwood and Al Coury. Bottom row, shown on an informal panel at left are, from left: Mitch Huffman, Mike Hutson, Janis Lundy, Rich Fitzgerald, Bob Edson, Bob Smith and Al Coury. Shown at right is RSO recording artist Yvonne Elliman with promotion staffers Michael Martin and Ken Lee.

Save Me

A Very Special Single

(MCA-40902)

from

Tanya Tucker

Produced by Jerry Goldstein for Far Out Productions



MCA RECORDS

Help Tanya save the seals, write:
SAVE ME, P.O. Box 17126
Nashville, TN 37217

U.S.-Russia Pop Concert Set For Leningrad, July 4

By SAMUEL GRAHAM

■ SAN FRANCISCO — Plans for a major pop music concert, the first of its kind to be held behind the Iron Curtain, were announced here Wednesday (14) at a press conference in the offices of Bill Graham Presents. The concert, an outdoor affair featuring Joan Baez, Santana, the Beach Boys and Russian artists Pesnyari, Ariel and Alla Pugatcheva, will be held July 4 in Leningrad's (U.S.S.R.) Palace Square. Attendance for the Bill Graham-produced event, which will be free to the public, is expected to be in the 200-250 thousand range. Also announced at the conference were details of an Anglo-Soviet film project which will feature the concert. A soundtrack album is expected to be released on CBS Records.

While American acts, including the Nitty Gritty Dirt Band and Roy Clark, have performed in Russia in the past, they did so under a government-sponsored cultural exchange program. The U.S. State Department has not been involved in the preparations for the July 4 Leningrad concert; instead, the event has been sponsored "from day one,"

sources said, by Levi Strauss and Company. Mel Bacharach, a Levi Strauss representative present at the press conference, indicated that the firm's financial commitment amounts to \$300 thousand dollars. Bacharach also expressed his hope that "through this event, cultural misunderstanding will be partly broken down."

DeGrunwald Cited

Nick Clainos of Bill Graham Presents said that the prime mover behind the concert has been English film producer Dimitri DeGrunwald, who initiated contact with the Russians as long as five years ago. (DeGrunwald's film, tentatively titled "Carnival" and co-produced by the Soviet agencies Sovinfil and Lenfilm, is intended "to contrast 19th and 20th Century Russia, with the concert as a centerpiece.")

Graham said that he expects that the concert "will be in line qualitatively with that we have done here" (sound, stage and lighting facilities will come from England), adding that "it is particularly pleasing for me emotionally, because my parents came from eastern Europe." Graham was also careful to point out that "there are no political

overtones. It is just a free outdoor concert that happens to be scheduled for Leningrad instead of Trenton, New Jersey. The real significance is the music, and when you're talking about the mainstream of music, with these acts we've got as good a representation as possible." Asked if he thought the concert would further U.S./Soviet diplomatic relations, he replied, "No. It is only for the music."

Also present at the conference were Joan Baez, Carlos Santana and Beach Boys Carl Wilson, Mike Love and Alan Jardine. Ms. Baez, who described herself as "a non-violent advocate" rather than "a left-winger," avoided all potentially controversial political statements, saying that "I'm doing this only as an observer and musical participant." Santana said that he is "very grateful, because this is something done from the heart, not the mind. It has been my personal inward goal to go to China, Russia and Cuba and offer people an opportunity to see that we all have the same goal, which is to translate ignorance into knowledge and sorrow into joy, to replace the love of power with the power of love." Love reiterated those feelings, saying that "finally we can talk about good feelings between people. It's symbolic of a whole new relationship."

Middlewest Distrib. Opens in Saint Louis

■ ST. LOUIS—Harold Goldman, an original founder of NARM, and Charles "Skip" Gorman, a 25-year industry veteran, have formed Midwest Record Distributing to distribute a full line of records and tapes throughout Missouri, Kansas and southern Illinois.

Indie Promotion Offered

The St. Louis based firm, at 1911 Washington Avenue, will also offer independent promotion in the St. Louis area in addition to their distribution services. Orders accepted now will be filled by July 1 and Midwest can be contacted at (314) 621-8350.

Three Brunswick Execs' Indictments Dismissed

■ NEW YORK — Indictments against the three remaining Brunswick Records executives on trial in Newark were dropped last week, with U.S. District Court Judge Frederick Lacey signing dismissal orders after motions to dismiss were filed by the U.S. Attorney's office.

The government had not been expected to press its cases against Irving Wiegman, Lee Shep and Peter Garris after its indictment of Nat Tarnopol, president of Brunswick, was thrown out three weeks ago.

Promo Strategies Dominate ABC Seminar

■ LOS ANGELES—ABC Records' major home office executives, local promotion managers and regional sales directors met June 7-11 at the Camelback Inn in Scottsdale, Arizona to discuss promotion strategies for the remainder of 1978 as part of its first annual promotion seminar.

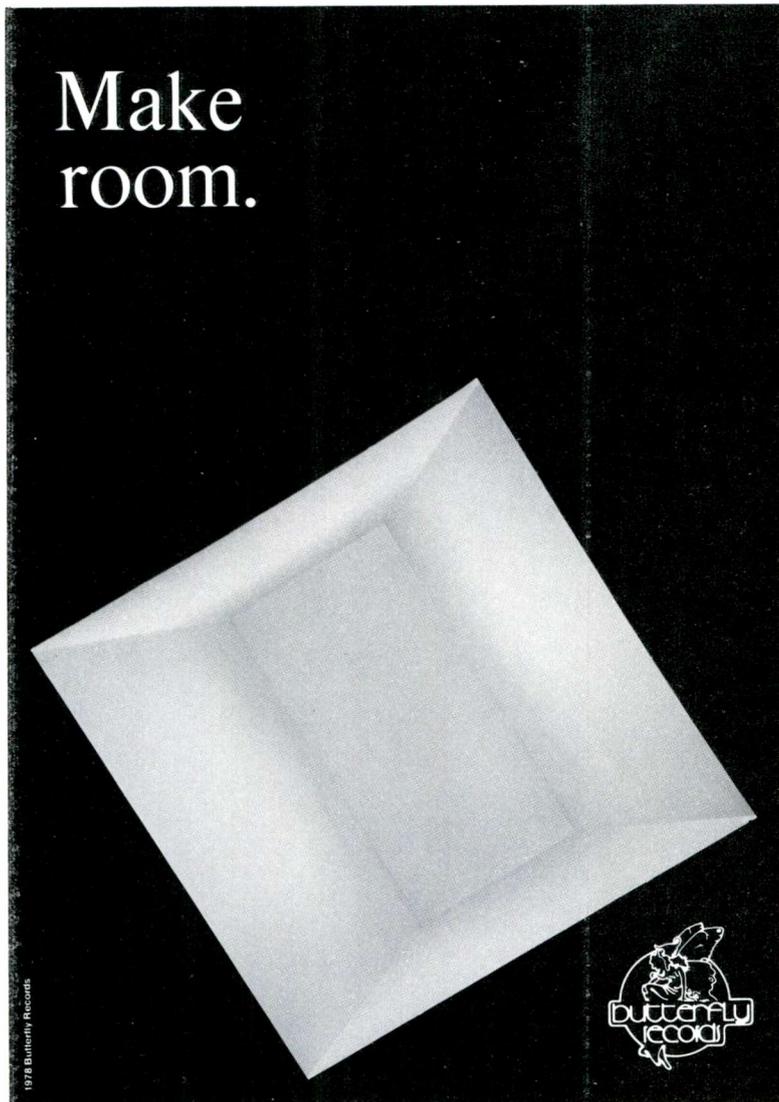
Priorities Defined

John Barbis, national director of promotion; Lou Galliani, national field director; Bill Craig, national director of promotion, special markets; Jon Scott, national director of album promotion; Jan Barnes, national director of album promotion, special markets, and Erv Woolsey, national director of promotion, ABC/Nashville, chaired the promotion segments of the meetings. The six laid out a number of promotional priorities designed to both meet the new sales goals and to deal specifically with the realities of passive research and narrowing programming lists. They included greater concentration on secondary markets, greater emphasis on creative radio promotions, more post-add promotion activity, and intensifying efforts to achieve black and country crossovers on AOR and Top 40 stations. In addition, Gary

Davis, vice president of marketing, introduced plans to broaden the scope of promotion activities. He called for greater involvement at the retail level and a strengthening of communication with concert promoters.

Several new label programs were unveiled at the meetings. In recognizing the growing importance of in-store displays and play in selling records, Herb Wood, director of creative services, announced the addition of 10 regional merchandising reps to the label's staff. Wood said 10 more merchandisers will be added by the end of 1978. Eric Doctorow, director of product management, said that beginning with the label's June release each album will be supported by a complete marketing game plan which accounts for every dollar spent. B.J. McElwee, director of national sales, reported that accounts will receive a 10 percent discount on all albums included in the June release.

Over three nights, ABC presented some of its upcoming product. Selections from new albums by Stephen Bishop, the Crusaders, Lenny Williams, Arlyn Gale, the Dells, and Al Hudson (Continued on page 50)



ll, well," said
ocking Chair.



**Here's the
face
behind the
voice
that's got
everybody
talking.**

**“Well, well,” said
the Rocking
Chair.**

JZ 35361

Rousing new songs about
falling in love, laughing at life,
and running loose.

From Dean Friedman — a real
rocker, and creator of the top-
20 hit, “Ariel.”

ZS8 1758

**On Lifesong
Records and
Tapes.**

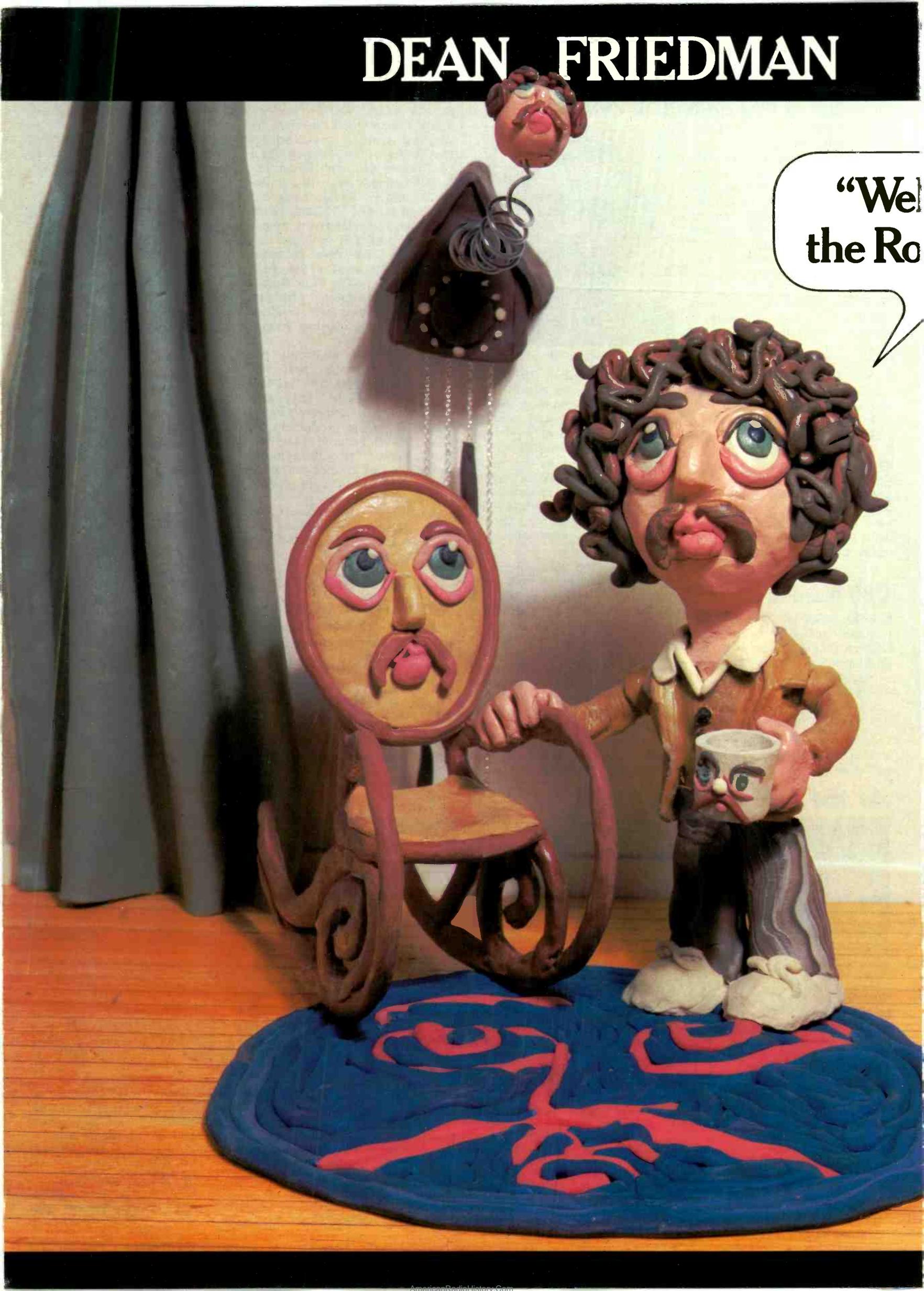


Distributed by CBS Records. © 1978 CBS Inc.

Produced by Rob Stevens for Cashwest Productions, Inc.

DEAN FRIEDMAN

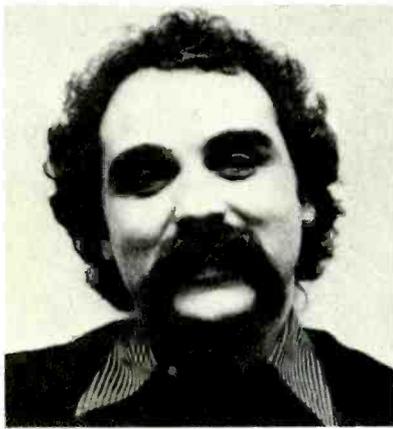
“Welcome to the Room”



Atlantic Names Manocchio, Cataldo To National Pop Promotion Positions

■ NEW YORK — As part of the continuing expansion and strengthening of Atlantic Records promotion department, senior vice president of promotion Dick Kline has announced the following appointments: Mike Manocchio, former midwest regional promotion director for Atlantic, has been named assistant national pop promotion director; and Bill Cataldo, former WEA marketing coordinator, has been appointed director of national secondary promotion. Both Manocchio and Cataldo will be based at Atlantic's home offices in New York City.

In his new capacity, Manocchio reports directly to national pop promotion director Vince Faraci, and will work closely with him in the planning and execution of all pop promotion activities. Coming from a regional background, he will also consult regularly with director of field operations Larry King to maximize Atlantic's effectiveness in all areas of the country. Manocchio joined



Bill Cataldo

Atlantic in October, 1977 after spending 3½ years as ABC Records' regional promotion director in his native Cleveland, prior to which he was local promotion rep for Capitol Records for three years. He started in the music business as manager of several local/area bands and part-owner of the Euphoria rock club in 1968-69, before going to work for DC Distributors as a promotion rep in 1970.

Cataldo, who also reports directly to Vince Faraci, will oversee all radio promotion activities for Atlantic on the secondary market level. Cataldo comes to his new post from the WEA organization, where he has been New York marketing coordinator since January, 1978. He began his association with Atlantic in 1974 as the company's local promotion rep based in Miami, Florida; following which he became the label's local promotion rep in New York City in January, 1977.

CBS Names Brack

■ NEW YORK — Dan Blaylock, manager, college program, CBS Records, has announced the appointment of Steve Brack to supervisor, college program, CBS Records.

Brack was most recently a CBS college representative at the University of Texas in Austin, a position he held for two and a half years.

Anthony, Frampton Pact with Orion

■ NEW YORK — The Dee Anthony Organization, headed by personal manager and producer Dee Anthony, has entered into a two picture deal with Orion Pictures Company that will star Peter Frampton, it has been announced by Eric Pleskow, president, and Mike Medavoy, executive vice president of Orion.

Anthony, executive producer of Robert Stigwood's "Sgt. Pepper's Lonely Hearts Club Band," which stars Frampton in his first film, will develop and produce both properties starring Frampton.

The properties are being developed to encompass both music and drama according to Pleskow and Medavoy. They also stated the Dee Anthony Organization will open production offices at Orion Pictures in the Burbank Studios later this month. Anthony's and Orion's first project is scheduled to begin production in mid-1979.

Frampton, who records on A&M Records, is currently recording a new album and will launch a tour this fall.

RCA To Record 'Ain't Misbehavin'

■ NEW YORK — "Ain't Misbehavin'," the award-winning Broadway musical, will be recorded by RCA. The original cast album will be a two-record set containing all 30 of the musical numbers of the show.

"Ain't Misbehavin'" was recently picked as the Best Musical of the Year by the Drama Critics' Circle.

CBS Names Chase Southeast Mktng. VP

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Jack Chase to vice president, marketing, Southeast Region, CBS Records.



Jack Chase

Chase joined CBS Records in 1971 as sales field representative in the Minneapolis marketing area. In 1974 he was appointed field sales manager in the Los Angeles marketing area, and in 1976 was named branch manager, San Francisco, the position he has held until his current promotion.

Polygram Distribution Hires Susan Frank

■ NEW YORK — Jon Peisinger, vice president of marketing development for Polygram Distribution, Inc. has announced the appointment of Susan Frank to the newly-created position of national advertising manager.

For the past year, Frank served as branch advertising coordinator for Pickwick International in St. Louis. She was previously located in Atlanta where she was affiliated with Concerts West and later Together Distributors as advertising director.

At the BMI Awards Dinner...



The writers and publishers of BMI's 100 most performed songs of 1977 gathered recently in New York to accept the performance society's Citations of Achievement. Shown here at the awards dinner are, top row, from left: Henry Marks, Tim Wiperman and Ed Silvers of Warner-Tamerlane and Marshall Seahorn (right) of Marsaint Music receiving the citation for "Southern Nights" as most performed song from Ed Cramer, president of BMI and Mrs. Theodora Zavin, senior vice president; Mr. and Mrs. Marshall Seahorn, Stanley Catron of BMI and RW publisher Bob Austin with Mrs. Austin; Cramer and Zavin with Eileen Rothschild, vice president of Stigwood Music;

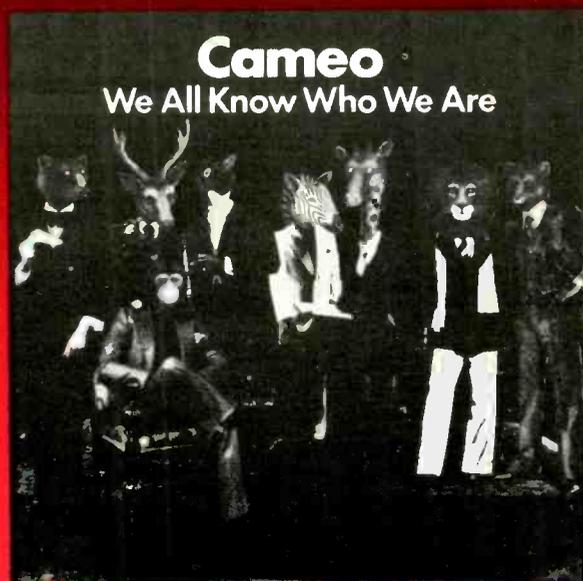
Cramer and Zavin with Samuel Lefrak, Charles Koppelman and Marty Bandier of The Entertainment Company. Bottom row from left: Jeff Barry and Ellie Greenwich (writers of "Da Doo Ron Ron") are pictured with Mrs. Zavin, Fred Bienstock of Trio Music and Cramer; Cramer and Zavin are shown with Chuck Kaye, Lance Freed and Joel Sill of Irving Music; Mrs. Al Gallico, Sam Trust of ATV Music, Al Gallico, Frances Preston of BMI and Paul Tannen of Screen Gems-EMI; Mrs. Zavin and Cramer are shown with Dean Daugherty, Bill Lowery (Low-Sal Music), Robert Nix and Buddy Buie accepting awards for "So Into You."

**A Cut
Above The Rest!**
“IT’S OVER”

CC 014

The hot new single from the smash LP by

CAMEO



CCLP-2004

on Cecil Holmes Chocolate City/Produced by Larry Blackmon

Distributed by Casablanca Record and FilmWorks

Personal Management: Sanford R. Ross Booking Agent: Steve Ellis

Casablanca
Record and Film Works

Cecil Holmes
**Chocolate
City**

Radio Replay

By NEIL McINTYRE



■ The results from the ratings Olympics in New York are in, and much can be said of a positive nature for a number of stations. But if I were giving out a gold, silver and bronze medal for improvement and/or achievement the winners would be **Hal Jackson/WBLS**, **Bobby Rich/WXLO** and **Glenn Morgan/WABC**; who gets which one doesn't matter, in fact all three are deserving of the gold.

WHAT TO SAY . . . The ratings and how to explain them, to those who wonder why they're not higher. When you're asked to run the gauntlet of a bad rating book, you should be prepared with some snappy one liners. As I relate my private list to you, make sure you don't show this to the general manager or this course in dodging responsibility will be worthless: You've got to spend money to make money . . . I like to look at the four book average (which means I'll be around for three more books) . . . Ratings are one thing, but after all it's the bottom line that counts . . . I think the listeners are confusing our call letters with the station that went up . . . I don't believe this book properly reflects the changes we made . . . the listener phone response is so good, they must be talking to the wrong people. I hope that some of the answers are helpful; if not give me a call and I'll put your name in the moves section.

HELP WANTED . . . I've seen a lot of ads for disc jockeys and program directors in different publications, and often wondered if
(Continued on page 54)

Storer's KGBS, KTNO Plan Format Changes

By MIKE FALCON

■ LOS ANGELES — Storer Broadcasting's two Los Angeles stations, country formatted KGBS-FM and "hits" oriented KTNQ-AM, will, in effect, change formats by the time the fall ratings are being conducted. Call letter changes are already being applied for, as KGBS seeks a KHTZ designation and KTNQ looks for a KXAM monicker.

In the first personnel changes since the station format switches were announced, Neil Rockoff, vice president of Storer Radio for Storer Broadcasting, has taken over the vice president and general manager post on an interim basis, replacing Paul Cassidy at the two stations until Rockoff designates a permanent replacement. The extent of personnel changes remains to be seen, but Ed Salamon, program director for Storer Radio, stated that "in Storer we try very hard to retain personnel whenever possible." Salamon told RW that John Driscoll will remain as program director for the AM station, while

Ron Martin retains his identical corresponding post at the FM outlet.

"KNTQ had a real good April/May book (Arbitron)," said Dale Pon, national director of creative services for Storer, "in which we were number one in the market for teens and we'll continue this format until the fall."

KHTZ will use the IBM 770 automated system, but Pon stated that "this does not preclude us from doing live broadcasts."

Salamon stated, in explaining the switches, that the new FM rocker will rely heavily on call-out research.

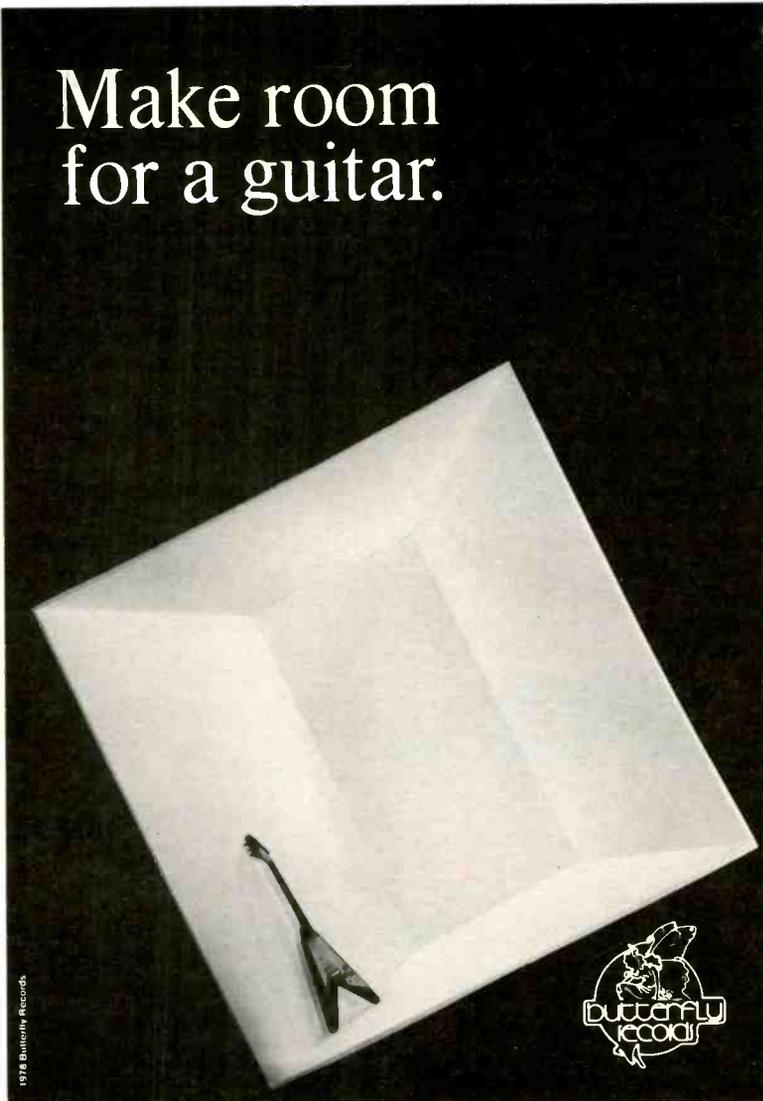
High Court Decision

(Continued from page 3)

been a massive shakeup within the broadcast industry, with more than 60 TV stations and 150 radio stations potentially involved in sales to new, non-newspaper owners.

Challenges to joint ownership will now continue to be tested
(Continued on page 49)

Make room
for a guitar.



"Lucky you . . . front row center."

WBLS: A 'Loser' Becomes a Big Winner

By MARK KIRKEBY and NEIL McINTYRE

■ NEW YORK — WBLS-FM, suddenly this city's most-discussed radio station, might never have had its present story to tell, but for Hal Jackson.

Jackson, a New York radio veteran of pop and r&b formats, was one of the 60 or so original investors in Inner City Broadcasting, a corporation founded in the early seventies to bring black ownership to a New York station. In the summer of 1972, the investors had almost reached agreement with Harry Novick to buy his WLIB-AM. Jackson, however, insisted that Inner City also acquire an option to buy WLIB-FM, also owned by Novick.

"They said, 'We don't want that. That's a loser,'" Jackson recalled last week. "But I told them, 'If you don't buy it now, it will put you out of business. . . . In six months, that will be the biggest thing in New York!'"

His fellow investors relented, and although their option wasn't exercised until 1974, WBLS's

eventual purchase—for \$1 million—resulted in approximately \$3 million in billing in its first year under Inner City ownership. WLIB-AM, in a difficult competitive position as the city's only daytimer (a station which must sign off at sunset), had meanwhile fallen into debt, and 'BLS saved both its sister station and their parent company.

WBLS's leap of 2.2 rating points to become New York's second highest-rated station in the April-May Arbitron survey (RW, June 17) makes Jackson's counsel seem all the wiser. Ratings ebb and flow for even the most successful stations, but as with New York's other radio ratings leaders, there are strong signs that WBLS's prominence won't be temporary.

Jackson, senior vice president of Inner City, is in his second stint as WBLS's program director. Frankie Crocker, now an a&r executive with Polydor, instituted many of the format changes during his term as program director, which ended in 1976.



Hal Jackson

The station has long been an innovator in a radio market known for conservatism. "Everybody says, 'You're nuts with the kind of ratings you have to take the chances you do.' I do it because I think that's what's keeping us there," Jackson says.

WBLS's musical blend has been its chief innovation. Under Jackson and Crocker, WBLS came to stand for a unique combination of popular rhythm and blues, jazz and Latin music tailored to the tastes of a sophisticated audience of young black adults.

But with time it became ap-

parent that there were white people listening, too—people who may make up 40 percent of the station's audience, Jackson estimates. With the advent of the latest disco craze in 1975, WBLS found itself the only station in town that could give dancers a full-time supply of the music they heard in the discos.

"I think I got the feel when you began to hear 'BLS in all the clothing stores, boutiques—just everywhere you went," recalls Pepe Sutton, president of Inner City. "I said, 'This has got to count for something'."

During this same '75-'76 period, WBLS began to change its image as well. What had been "the total black experience in sound" became "the total experience in sound." Soon after, 'BLS began to mix in an occasional r&b or disco cut by a white artist, a risky move for a station that much of New York's black community considers its own.

As Sutton explains the decision, "When we call ourselves the total (Continued on page 64)



AFL/AFS/AFK1-2780

Ronnie Milsap may well be the most significant performer of our time.

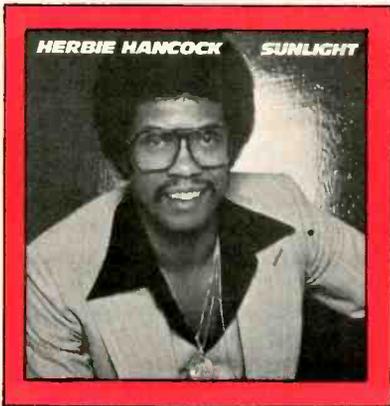
His new single:

"Only One Love in My Life" (PB-11270)
Once you've heard it, you'll never forget it.

RCA
Records



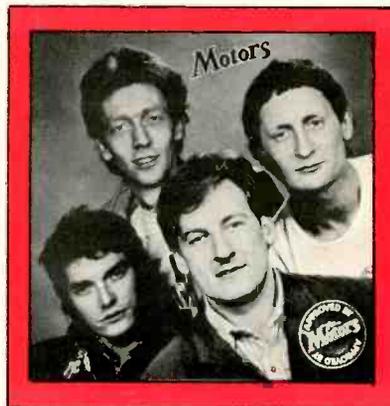
RECORD WORLD ALBUM PICKS



SUNLIGHT

HERBIE HANCOCK—Columbia JC 34907 (7.98)

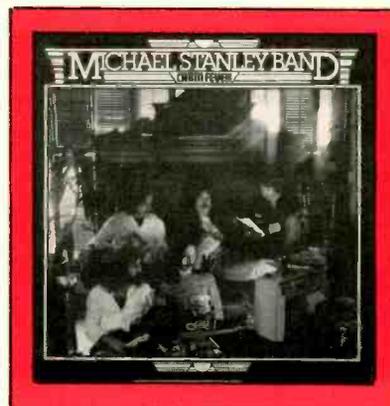
The veteran jazzman enters a new phase in his career with the introduction of vocals to his music. These voices are synthesized as are most of the keyboards which are layered to produce a percolating, rhythmic sound which could result in a couple of hit singles.



APPROVED BY THE MOTORS

THE MOTORS—Virgin JZ 35348 (CBS) (7.98)

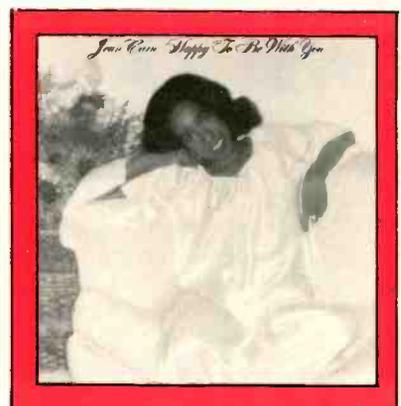
The Motors' second album bears little similarity to their first and the changes are for the better as the main strengths now are the songwriting and vocals. Echoes of the Grass Roots and Electric Light Orchestra color the music in songs like "Forget About You," "Breathless" and "Airport."



CABIN FEVER

MICHAEL STANLEY BAND—Arista AB 4182 (7.98)

A change of labels and the involvement of producer Robert John Lange finds the group with its most commercial sounding album yet. Vocally and musically they reach new heights with material that could find their AOR base spread significantly from coast to coast.



HAPPY TO BE WITH YOU

JEAN CARN—Phila. Intl. JZ 34986 (CBS) (7.98)

Carn's most successful album to date should be the one to break her to a mass audience. The selection of material is the key to the success of the lp and her voice rises to the occasion on songs such as "Revelation" / "Infant Eyes," "Together Once Again" and the title cut.

PERCEPTIONS

CHARLES EARLAND—Mercury SRM-1-3720 (7.98)



Without a doubt the best effort by this jazz keyboardist to date. The collaboration

with Randy (Brass Construction) Muller has given Earland a whole new perspective to his music. Look out for "Let the Music Play" and "Over and Over."

CONTRARY TO ORDINARY

JERRY JEFF WALKER—MCA 3041 (7.98)



Walker's easy going style is heard on material contributed by nine writers including Lee Clayton

and Bobby Charles. Always a favorite on the progressive dial, he shows a depth that can easily carry over to the AM side as well.

MAGIC IN YOUR EYES

EARL KLUGH—UA-LA877-H (7.98)



The magic is not in the eyes, but in the fingers of this talented guitarist. Earl's style is very soft and

laid back and at the same time it's refreshing. That treatment is given to the classic "Cast Your Fate To The Wind" and others.

WINNERS

Roadshow RS LA868-H (UA) (7.98)



The label continues to show it has the ability to deliver solid r&b acts with this latest eight man

group demonstrating an appealing sound with its debut. Pop possibilities are present with several excellent Mark Radice songs.

THE MEMPHIS HORNS BAND II

RCA APL1 2643 (7.98)

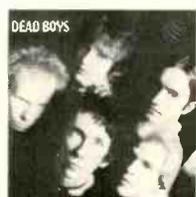


The famed Memphis Horns are joined by vocalists like James Gilstrap,

Michael McDonald and Bill Champlin for this rhythmic set that should set the group on a crossover route. "Don't Change It" should help get them off the ground.

WE HAVE COME FOR YOUR CHILDREN

DEAD BOYS—Sire SRK 6054 (WB) (7.98)



These proponents of the new wave show a marked improvement with their second album,

produced by Felix Pappalardi. The Rolling Stones' "Tell Me" is indicative of their new tough but musically competent approach—reminiscent of the Stooges.

SPANISH FEVER

FANIA ALL-STARS—Columbia JC 35336 (7.98)



The attempt to market Salsa music into mainstream America is very evident on this new All-

Stars album. The sound is a cross between disco, latin and r&b. The album features slick productions without the emphasis on individuals that marked their earlier albums.

COMMON GROUND

PAUL WINTER—A&M SP 4698 (7.98)



An unusual but adventurous album from this noted composer in that he uses the "songs" of

whales, eagles and wolves to counterpoint his songs. The music is played in traditional modes—much like it was in tribal villages.

TERRY CALLIER

Elektra 6E-143 (6.98)



This album produced by Richard Evans marks the return of one of the most underated jazz

singers around. The selection of material and arrangements are impeccable and his vocal range is greatly enhanced by some of the best studio musicians on the west coast today.

KEBEKELEKTRIK

Salsoul SA8502 (7.98)



The accent here is definitely disco with a heavy emphasis on electronics. The sound is typical of most

European disco records especially from the German school. Most interesting is the treatment of Ravel's "Bolero."

ADOLESCENT SEX

JAPAN—Ariola SW 50037 (7.98)



The group was recently launched in the U.K. with a big campaign which should arouse some

curiosity here. The quintet has a sharp, hard rocking sound with rich vocals which should draw similarities to groups like Queen.

RHYTHM OF LIFE

JAMES MASON—Chiaroscuro CR189 (7.98)



James Mason is a former guitar player for Roy Ayers and it appears that he has learned well from the

association. Mason's sound is what is considered contemporary jazz-fusion. A strong rhythm section backed by searing vocals should garner attention not only in the jazz field but r&b as well.

HOT ADDS

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

Most Added Records at Major Markets:

Commodores (Motown)	18
Barry Manilow (Copa) (Arista)	17
Pablo Cruise (A&M)	15
Jefferson Starship (Grunt)	15
Joe Walsh (Asylum)	14
Rolling Stones (Rolling Stones)	14
Toby Beau (RCA)	12
Eric Clapton (RSO)	12
Donna Summer (Casablanca)	11

Most Added Records at Secondary Markets:

Joe Walsh (Asylum)	27
Toby Beau (RCA)	16
Jefferson Starship (Grunt)	15
Commodores (Motown)	15
Barry Manilow (Copa) (Arista)	15
Pablo Cruise (A&M)	13
Todd Rundgren (Bearsville)	12
Wings (Capitol)	11
Rolling Stones (Rolling Stones)	10

Most Added R&B:

Enchantment (Roadshow)	13
Commodores (Motown)	10
Rick James Stone City Band (Gordy)	8
Taste Of Honey (Capitol)	8
Keith Barrow (Columbia)	8
Fatback Band (Spring)	7
Soul Children (Stax)	7

Most Added Country:

Crystal Gayle (United Artists)	46
Susie Allanson (Warner Curb)	44
Conway Twitty & Loretta Lynn (MCA)	39
Jerry Lee Lewis (Mercury)	37
Eddie Rabbitt (Elektra)	35
Charley Pride (RCA)	31
Freddy Fender (ABC)	31
Jerry Reed (RCA)	29

AM ACTION

By CHRISTY WRIGHT

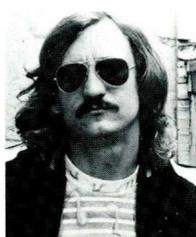
■ **Donna Summer** (Casablanca). The queen of disco has another hit record. This week's movers are 6-5 Y100, 14-6 96X, 10-6 WGCL, 6-5 WAVZ, 29-20 99X, 36-25 WQAM, 38-22 WPEZ, 28-16 WRKO, 24-14 KFRC, 28-23 WPGC, 36-27 WLAC, 28-19 WCOL, 21-14 WZZP, 23-16 WMET, 27-18 CKLW, HB-26 WOKY, 29-26 KSLQ, 25-22 KJR, 36-23 WTIK, 21-17 WNOE, 34-32 KRBE, 29-21 TEN-Q, 33-27 KNUS, 22-15 WCAO, 26-22 F105, 27-24 KRTH, 26-21 KNOE-FM, 21-14 KNDE, 34-31 KCBQ, 33-31 K100, 36-31 KTFX, 16-13 WANS, 19-12 WRFC, 15-13 WSGA, 19-16 WBBQ, 17-12 WAUG, 34-21 WBSR, 18-13 WCGQ, HB-32 WFLB, 27-24 KDON, HB-28 WICC, 22-18 KYNO, 28-22 14ZYQ, 27-20 WPRO-FM, 21-19 WINW. Adds are WABC, KXOK, KAFY, KIMN, KBEQ, KKLS.



Donna Summer

Barry Manilow (Arista) "Copacabana." Manilow's latest single is a departure from his well-known ballads, but this record is a hit. The feedback from radio has been strong so far. Adds this week are WLAC, WGCL, WMET, WDRQ, KSTP, WTIK, WJBQ, KYNO, 14ZYQ, WHB, KTFX, KOFM, KHFI.

Moves are 1-1 Y100, 2-1 96X, 6-5 WCAO, 13-10 WICC, 9-6 WPRO-FM, 7-6 WANS, 6-5 WNBC, 5-5 KRTH, 19-13 99X, HB-20 WFIL, 29-27 13Q, 30-26 WRKO, 26-21 WPGC, HB-30 Z93, HB-29 WMAK, 40-28 WZZP, 29-23 CKLW, 33-22 KXOK, 33-28 Q102, 35-23



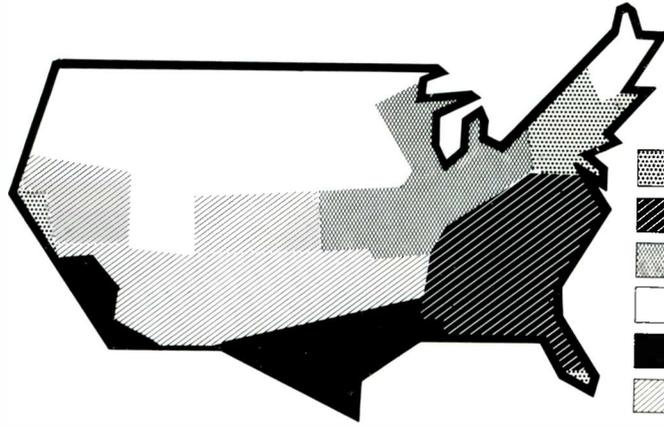
Joe Walsh

KRBE, HB-22 WZUU, 36-29 KILT, 22-15 KNDE, 28-22 WBBF, HB-35 WRFC, 27-24 WSGA, HB-25 WAAY, HB-27 WBSR, 26-22 WHHY, 20-18 WEAQ, 22-19 WGUY, HB-27 KCPX, HB-26 KKLS, 25-19 WSPT.

Pablo Cruise (A&M). This group has come back with another record that many radio stations are interested in. It has received many additions in the past two weeks and is starting to chart with good numbers. Adds this week were WFIL, WPEZ, WLAC, WOKY, KXOK, KHJ, B100, KTLK, WZZP, F105. Moves are HB-19 KFI, 38-35 KILT, HB-29 TEN-Q, HB-24 KING, 18-15 94Q, HB-23 KYA, 29-24 KBEQ, 30-28 13Q, HB-29 WRKO, HB-30 KFRC, HB-30 WPGC, HB-30 WQXI, HB-26 Z93, 17-14 WMAK, 32-28 WDRQ, 23-21 KSTP, HB-24 KJR, 31-22 KRBE, HB-27 WBBF, 20-16 KDON, HB-28 KYNO, 29-26 14ZYQ, HB-29 WPRO-FM, 29-27 WAVZ, HB-28 WNDE, 30-25 WINW, 29-20 WANS, 29-23 WRFC, 29-27 WSGA, 28-25 WBBQ, 24-22 WAUG, 40-28 WBSR, HB-30 WCGQ, 34-30 WFLB, 18-14 WHHY, 26-22 KXX106, HB-29 WGUY, 22-18 KTOQ, 27-23 KCPX, 18-15 KFYR, 22-20 KKLS, 21-15 WSPT, 30-25 KAFY, 24-19 KNDE, 27-20 KIIS-FM, 39-30 K100, 27-21 KTFX, 30-27 KIMN, HB-29 KOFM.

Joe Walsh (Asylum). Walsh's new single is being added on many major market and secondary stations all over the country. Adds this week are KYA, 94Q, 96X, WRKO, WLAC, WCOL, KSLQ, KJR, KRBE, B100, KDON, 14ZYQ, WPRO-FM, WAVZ, WINW, WRFC, WSGA, WCGQ, KTOQ, KKO, KCPX, KKLS, KNOE-FM, KNDE, KCBQ, KOFM. Moves are 12-7 WSPT, 32-30 99X, 24-19 WNBC, 29-27 Y100, HB-29 13Q, 37-23 WZZP, 19-15 WSAI, 34-18 Q102, HB-25 KSTP, 27-23 KTLK, HB-24 WZUU, HB-30 KFI, HB-29 KAFY, 18-15 KIIS-FM, HB-38 K100, 25-17 KTFX, HB-30 KIMN, HB-28 WANS, 26-23 WAUG, HB-30 WBSR, 32-29 WFLB, HB-29 WHHY, HB-27 KXX106, 38-30 WHB, 29-26 KRTH.

TPLACE Net Playlists



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

Stations:

RW IV

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

RW V

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

RW VI

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

Tendency:

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

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

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

Last Week: This Week:

2	1	Gerry Rafferty
1	2	Andy Gibb
4	3	Carly Simon
3	4	Bonnie Tyler
12	5	Bob Seger
5	6	Wings
9	7	Michael Johnson
8	8	ABBA
6	9	John Travolta and Olivia Newton-John
11	10	Meatloaf
14	11	Seals & Crofts
17	12	Barry Manilow (Even)
13	13	Heart
16	14	Patti Smith
18	15	Sweet
20	16	Billy Joel (Only)
19	17	Rod Stewart
22	18	Jefferson Starship
21	19	Frankie Valli
24	20	O'Jays
23	21	Pablo Cruise
25	22	Steely Dan (FM)
Ex	23	Barry Manilow (Copacabana)
Add	24	Rolling Stones
Add	25	Toby Beau

Adds: Joe Walsh
Wings

Extras: Genesis
Walter Egan
Jackson Browne
Eruption
Eric Clapton

LP Cuts: Andy Gibb (Everlasting
Love)

Also Possible: ARS
Joey Travolta
Steve Martin
Crystal Gayle
Andrew Gold
Steve Martin

Last Week: This Week:

1	1	Andy Gibb
4	2	Gerry Rafferty
6	3	Carly Simon
3	4	Bonnie Tyler
2	5	Mathis/Williams
10	6	O'Jays
11	7	ABBA
9	8	Patti Smith
5	9	Wings
7	10	Eddie Money
12	11	Sweet
13	12	Peter Brown
14	13	Bob Seger
16	14	Heatwave
17	15	Michael Johnson
18	16	Meatloaf
19	17	Genesis
21	18	Donna Summer
22	19	Jefferson Starship
25	20	Rolling Stones
23	21	Billy Joel (Only)
24	22	Barry Manilow (Even)
26	23	Frankie Valli
—	24	Barry Manilow (Copacabana)
27	25	Seals & Crofts
Ex	26	Eric Clapton

Adds: Wings
Commodores
Joe Walsh
Walter Egan
Pablo Cruise

Extras: Bruce Springsteen
Steve Martin
Kenny Rogers
Jackson Browne
Robert Palmer
Toby Beau
ELO

LP Cuts: None

Also Possible: Rod Stewart
Steely Dan (FM)
Barbra Streisand
Quincy Jones
Bob Welch
ARS

Last Week: This Week:

1	1	Andy Gibb
4	2	Gerry Rafferty
3	3	Bonnie Tyler
2	4	Wings
8	5	ABBA
7	6	Carly Simon
9	7	Michael Johnson
11	8	Meatloaf
12	9	Bob Seger
5	10	John Travolta and Olivia Newton-John
14	11	Seals & Crofts
13	12	Sweet
16	13	O'Jays
15	14	Patti Smith
6	15	Eddie Money
18	16	Rod Stewart
19	17	Robert Palmer
20	18	Barry Manilow (Even)
21	19	Heatwave
22	20	Rolling Stones
24	21	Billy Joel (Only)
23	22	Heart
25	23	Toby Beau
26	24	Walter Egan
Add	25	Pablo Cruise
Add	26	Jefferson Starship
Ex	27	Frankie Valli

Adds: Barry Manilow
(Copacabana)

Extras: Genesis
Eric Clapton
ARS
England Dan & John
Ford Coley
Nick Gilder
Todd Rundgren

LP Cuts: None

Also Possible: None
Steely Dan (FM)
Steve Martin
Bob Welch

Hottest:

Country Crossovers:

Kenny Rogers

Teen:

None

LP Cuts:

Andy Gibb (Everlasting Love)

DRIVE TIME



"JUST WHAT I NEEDED"

E-45491

FROM **THE CARS**

6E-135

PRODUCED BY ROY THOMAS BAKER

TOP-DOWN MUSIC IN A HARDTOP WORLD ON ELEKTRA

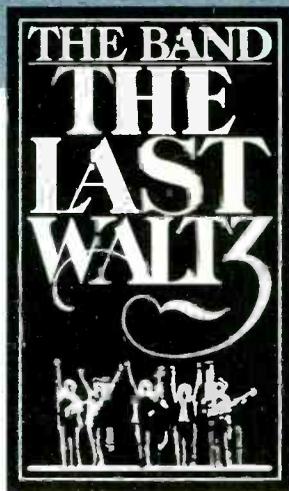
© 1978 Elektra/Asylum Records A Warner Communications Co.



Listen to

The Band

“Out of the Blue”



(WBS 8592)

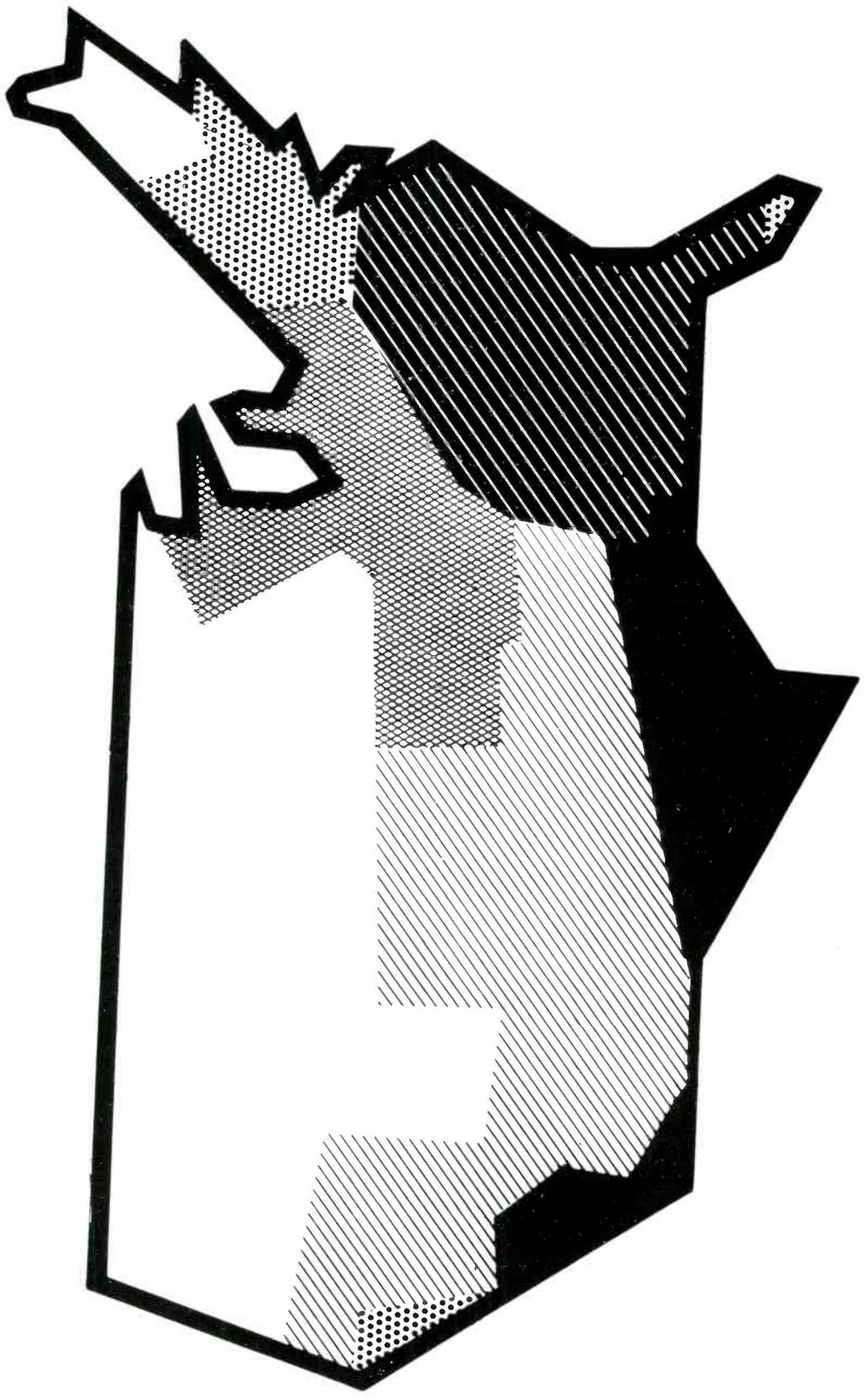
The Last Waltz's
first startling single.
A brand new Band original.
Written and produced
by Robbie Robertson.
Co-producers:
Rob Fraboni and John Simon
On Warner Bros. records



June 24, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Ma

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

1	1	Andy Gibb
2	2	Gerry Rafferty
5	3	Carly Simon
6	4	O'Jays
3	5	Bonnie Tyler
9	6	Heatwave
8	7	Meatloaf
11	8	ABBA
4	9	Wings
17	10	Barry Manilow (Copacabana)
13	11	Bob Seger
7	12	Mathis/Williams
14	13	Peter Brown
15	14	Patti Smith
16	15	Michael Johnson
19	16	Billy Joel (Only The Good)
18	17	Sweet
23	18	Donna Summer
20	19	Barry Manilow (Even)
22	20	Rolling Stones
21	21	Seals & Crofts
28	22	Steve Martin
26	23	Jefferson Starship
25	24	Robert Palmer
27	25	Eric Clapton
Add	26	Pablo Cruise
Ex	27	Eruption
Ex	28	Frankie Valli

Adds: Commodores
Wings
A Taste Of Honey
Joe Walsh

Extras: Bruce Springsteen
Toby Beau
Evelyn "Champagne" King
Village People
Walter Egan

LPCuts: Andy Gibb (Everlasting Love)

Also Possible: Steely Dan (FM)
Genesis
Barbra Streisand
England Dan & John Ford Coley
Rod Stewart
ARS
Cars
Kenny Rogers

Last Week: This Week:

1	1	Andy Gibb
2	2	Gerry Rafferty
3	3	O'Jays
4	4	Meatloaf
5	5	Carly Simon
9	6	Heatwave
8	7	ABBA
7	8	Bonnie Tyler
12	9	Bob Seger
11	10	Michael Johnson
14	11	Donna Summer
17	12	Walter Egan
20	13	Pablo Cruise
15	14	Seals & Crofts
6	15	John Travolta and Olivia Newton-John
16	16	Barry Manilow (Even)
10	17	Wings
21	18	Eric Clapton
19	19	Patti Smith
26	20	Rolling Stones
24	21	Rod Stewart
23	22	Peter Brown
27	24	Jefferson Starship
28	25	Billy Joel (Only)
29	26	Genesis
30	27	Frankie Valli
Add	28	Barry Manilow (Copacabana)
Add	29	Atlanta Rhythm Section
Ex	30	Todd Rundgren

Adds: Commodores
Joe Walsh
Frankie Valli
Evelyn "Champagne" King

Extras: Barbra Streisand
Jackson Browne
Kenny Rogers
Dave Mason
Toby Beau

LPCuts: None

Also Possible: Wings
ELO
Rita Coolidge
Steely Dan (FM)
Quincy Jones
Bob Welch
Boney M
Roberta Flack

Last Week: This Week:

1	1	Andy Gibb
3	2	Gerry Rafferty
2	3	Bonnie Tyler
4	4	Carly Simon
9	5	Bob Seger
5	6	Wings
10	7	ABBA
13	8	O'Jays
12	9	Heatwave
8	10	Chuck Mangione
22	11	Steve Martin
11	12	Sweet
16	13	Patti Smith
17	14	Meatloaf
15	15	Barry Manilow (Even)
19	16	Genesis
21	17	Michael Johnson
6	18	John Travolta and Olivia Newton-John
23	19	Steely Dan (FM)
20	20	Peter Brown
Add	21	Donna Summer
24	22	Seals & Crofts
Add	23	Rolling Stones
Ex	24	Joe Walsh

Adds: Jefferson Starship
Commodores
ELO
Barry Manilow (Copacabana)

Extras: Eric Clapton
Frankie Valli
Jackson Browne
Rod Stewart

LPCuts: None

Also Possible: Bruce Springsteen
Journey
Toby Beau
Barbra Streisand
Walter Egan
Joey Travolta
Pablo Cruise

Hottest:

Rock:

Commodores
Wings
ELO

Adult:

Toby Beau

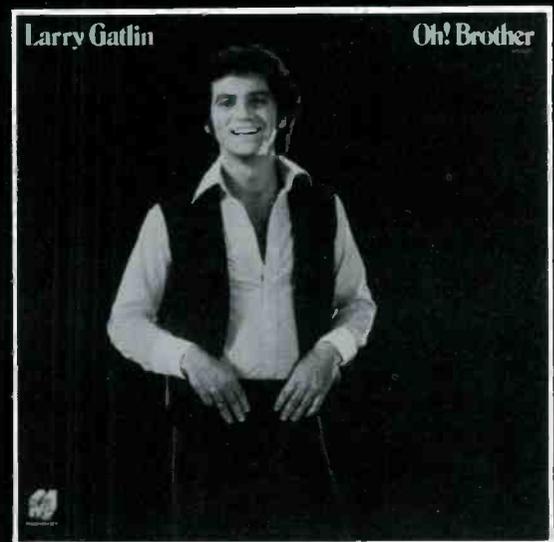
R&B Crossovers:

Evelyn "Champagne" King
Quincy Jones
A Taste Of Honey

MUSIC CITY NEWS READERS PICKED LARRY GATLIN.

- ✓ MALE ARTIST OF THE YEAR
- ✓ SONGWRITER OF THE YEAR
- ✓ LARRY GATLIN, FAMILY AND FRIENDS, BAND OF THE YEAR

NOW EVERYONE'S
PICKING UP HIS HIT SINGLE,
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WT 6104
Produced and Arranged by
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“Deadeye Dick” is C.J. & Co.’s killer follow-up to their smash debut album, “Devil’s Gun.” Distinguishing marks? The hottest disco sound around! C.J. & Co.’s “Deadeye Dick.” Sure to knock ’em dead.

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WENDY WALDMAN ARRIVES.

She's arrived with Strange Company, an out-and-out smash album rousing the airwaves at over 90 stations from coast to coast, and the number growing daily. John Rockwell of The New York Times calls it "an intelligent, appealing record." Clearly, he's got a lot of company.

NATIONAL Gossip 35' How to Put More Zest Into Your Life

ALBUM REVIEW **Wendy Waldman: STRANGE COMPANY**

Reds Slam the Blues

Rock Group claims encounter with UFO

EASY TO TAME! GIANT CLIMBING STRAWBERRIES!

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What's her secret?

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STRANGE COMPANY



Produced by Mike Flicker.
On Warner Bros. records and
BSK 3178.

Conn. Boycott Losing Steam

By MIKE FALCON

■ LOS ANGELES — The CBS product boycott initiated by a group of Connecticut retailers has lost most of its steam, according to reports from two of the principals in the action (RW, May 20). The protest, which centers on a warehousing price differences offered by CBS to centrally warehoused retailers with a specified number of outlets, gathered momentum quickly as large single-location retailers, claiming they moved more product than many of the smaller centrally warehoused accounts, pulled CBS product from their shelves, put it in inferior in-store locations and removed all CBS merchandising material. The retailers also bought from accounts that were offered the functional discount in an effort to both circumvent the CBS sales force and buy in at lower prices.

According to Joe Cohn, owner of the Music Box in Hamden and spokesperson for the group, "we just didn't get the support from everybody that we needed. The stores and their owners became sort of fragmented and, although they have denied it, I have evidence that at least one of the stores involved in the boycott is now buying from CBS directly, although they deny it."

"The organization of the boycott seems pretty dead at the moment," said Sandy Jones, manager of Cutler Records in New Haven, "but I'm still not buying any CBS pop product directly from Columbia because I can get it cheaper elsewhere. CBS will have to take a good look at their policies as a result, though, because anytime I can buy from another account, and theoretically and even in practice

a smaller account, and save money, then something's basically wrong with their policies."

"Yes, I'd say that the CBS pricing in this aspect seems a little screwy," said Cohn, in referring to the multiple store requirement. "There's a bookstore chain near here that carries very few records, and they don't come anywhere near our sales figures, but they're getting a discount that it appears I'll never receive."

In a similar, but unrelated retailer action in the Spokane, Washington region, an appeal to the FTC that alleges unfair competition fostered by manufacturer credit departments (in providing expansion-oriented chains with large percentages of advertising budgets and extending "dangerous" credit lines). There has been no action by the FTC in the matter, and the attorney for the local retailers, was unavailable for comment when contacted by RW. The charges were filed in May and have yet to be acted on.

Canadian Sponsorship Set for Musexpo '78

■ NEW YORK — For the fourth consecutive year, the Canadian Federal Government has agreed to sponsor Canadian companies planning to participate in this year's Musexpo in Miami Beach from November 4-8.

Musexpo president Roddy S. Shashoua also announced that the support has been increased this year to include an expanded daily spending allowance of \$85 per day, 50 percent of office/booth rental costs, and 50 percent of the round-trip airfare to Miami. In order to qualify, companies must book an office/booth.

Pointer At The Roxy



Flanking Noel Pointer following his one-night engagement at the Roxy are UA brass, from left: Charlie Minor, VP of promotion; Noel Pointer; Eddie LeVine, general manager of Blue Note; Myra Weston, west coast regional r&b promotion rep; and Jack Shields, national r&b promotion director.

Polygram Distribution Expands Mktng. Dept.

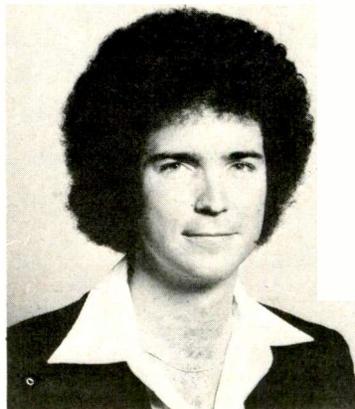
■ NEW YORK — Jon Peisinger, vice president of marketing development for Polygram Distribution, Inc. has announced the appointments of Roy Norman and Gary Willet to the positions of manager, marketing development.

Norman is responsible for the Polydor, Inc. group of labels, coordinating all label marketing activity with Polygram Distribution. For the past ten years, Norman was president of Ronor International Music Corporation, an independent production company located in New York and was previously president of Great North American Music, a publishing company. Roy has been involved in arranging and producing music, as well as playing saxophone with the likes of Chico Hamilton.

Willet will handle the RSO and Capricorn Records labels, acting as the liaison between these labels and Polygram Distribution. Prior to joining Polygram Distribution, Willet served as assistant sales manager for London Records in New York for seven years.

Portrait Names Hamby Associate Promo Dir.

■ NEW YORK — Larry Douglas, director, national promotion, Portrait Records, has announced the appointment of Larry Hamby to associate director, national promotion, Portrait Records.



Larry Hamby

Hamby comes to Portrait Records from Management III/Windsong Records, where he has been national promotion coordinator for two years. Prior to that, Hamby was director of secondary promotion for 20th Century Records.

Backstage with Foreigner



Atlantic Records has announced the release of the new single by Foreigner, "Hot Blooded" b/w "Tramontane"—the first 45 taken from the group's upcoming second album, "Double Vision." The new album is due for release on Tuesday, June 20. On May 24, the group embarked on their extensive 1978 "Across America" tour, projected to extend into November. One of the early dates of the tour took place at the Allentown Fairgrounds in Allentown, Pa. Shown backstage after the show are, from left: (standing) Ian McDonald (guitars, keyboards, reeds, vocals), WIOQ (Philadelphia) music director Helen Leicht, Al Greenwood (keyboards, synthesizer), Ed Gagliardi (bass, vocals), WIOQ program director Alex Demers, Lou Gramm (lead vocals), Atlantic local promotion rep Rick Alden; (kneeling) Atlantic northeast regional album promotion/artist development manager Steve Leeds, Dennis Elliott (drums) and Mick Jones (lead guitar, vocals).

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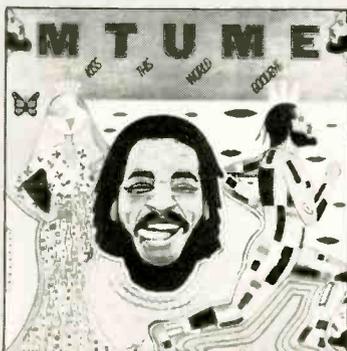
If you like music so strong that it will transport you directly into the outer limits, then we've got a band for you: Mtume.

Mtume is led by James Mtume, the master percussionist who's helped artists like Miles Davis, Ramsey Lewis, Freddie Hubbard and Herbie Hancock reach new heights. James is also the composer who's responsible (with guitarist Reggie Lucas) for Roberta Flack and Donny Hathaway's "The Closer I Get to You."

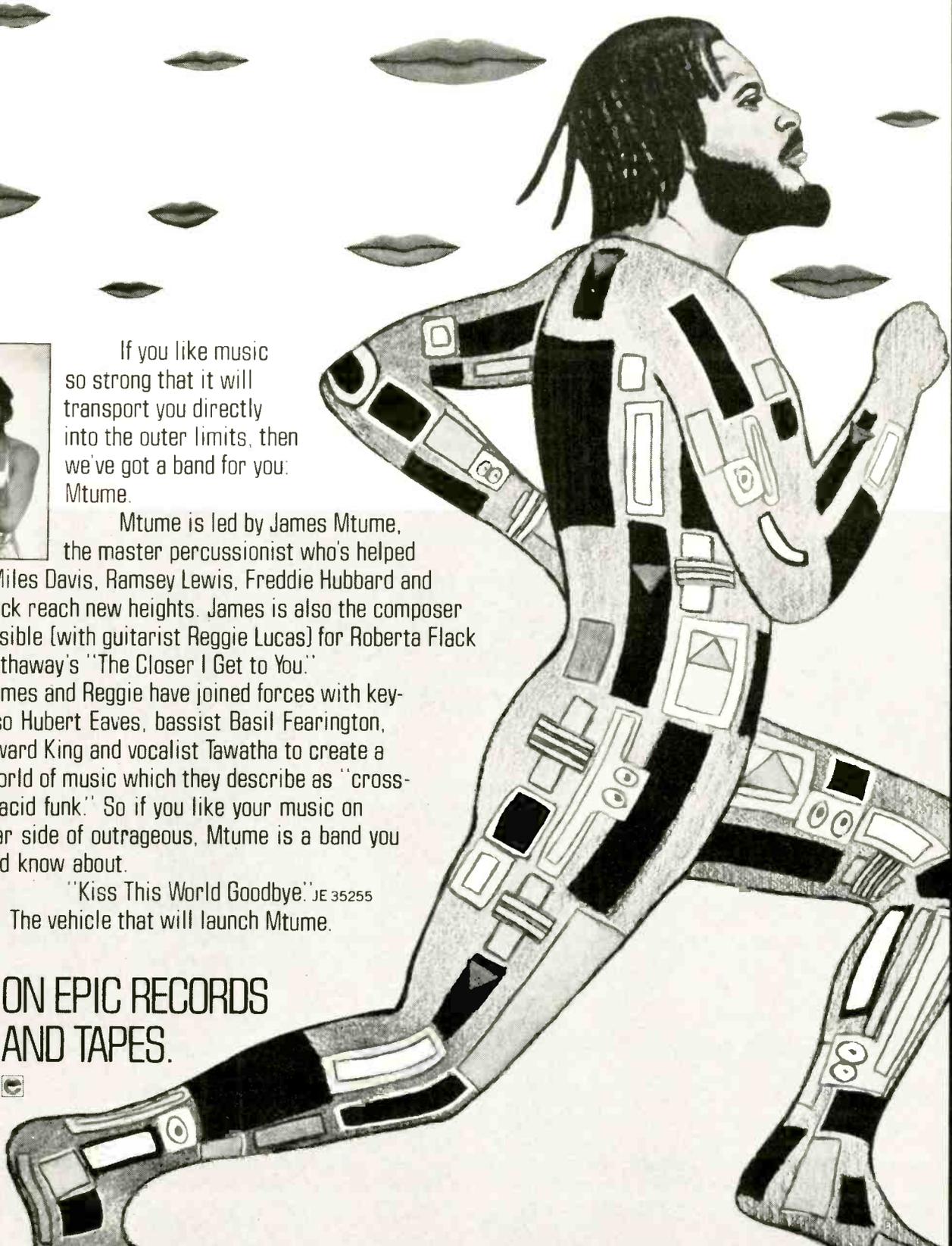
Now James and Reggie have joined forces with keyboard virtuoso Hubert Eaves, bassist Basil Fearington, drummer Howard King and vocalist Tawatha to create a whole new world of music which they describe as "cross-over acid funk." So if you like your music on the far side of outrageous, Mtume is a band you should know about.

"Kiss This World Goodbye." JE 35255
The vehicle that will launch Mtume.

AND KISS THIS WORLD GOODBYE



ON EPIC RECORDS
AND TAPES.



RECORD WORLD SINGLE PICKS

WILD CHERRY—Epic/Sweet City 850551



1 2 3 KIND OF LOVE (prod. by R. Parisi-C. Maduri) (Bema/RWP, ASCAP) (3:25)

The Cleveland hard rockers picked a lighter beat this time around but still draw directly from their r&b influences. Lead singer Robert Parisi's vocals are especially strong and the production makes this record a solid cross-over possibility.

FOTOMAKER—Atlantic 3485



THE OTHER SIDE (prod. by E. Kramer-R. Albert-H. Albert) (writer: F. Vinci) (Fotomaker/Adrian Leighton, BMI) (3:31)

This second single from Fotomaker's debut album rocks out a bit more than the last one and features the double-neck guitar work of ex-Rasperry Wally Bryson. Writer Frankie Vinci ably handles the lead vocals. Fotomaker is a group to watch.

JOHN MILES—Arista AS 0331



I HAVE NEVER BEEN IN LOVE BEFORE (prod. by Rupert Holmes) (writers: Miles-Marshall) (British Rocket,) (3:39)

This release from Miles' third album (his first for Arista) is a rock ballad with retrospective lyrics and a strong hook. Rupert Holmes adds his usual expert touch for a rich full sound, geared for both pop and adult airplay. Could be Miles' biggest single to date.

B.B. KING—ABC AB-12380



NEVER MADE A MOVE TOO SOON (prod. by S. Levine-S. Hooper-W. Felder-J. Sample) (writers: S. Hooper-W. Jennings) (Irving/Four Knights, BMI) (3:12)

The legendary bluesman is always being "discovered" by new audiences and the same is true through this new, and already highly requested, disco/blues tune. This song incorporates some of the sound of The Crusaders.

JOHNNIE TAYLOR—Columbia 3-10776

EVER READY (prod. by Don Davis) (writers: R. Moore-J. Bryant-S. Moore) (Groovesville, BMI) (3:43)

Taylor once again proves himself to be the master of recorded double entendre. The record is pure disco but should get fast r&b action as well.

RAY SAWYER—Capitol P-4592

THE DANCING FOOL (prod. by Ron Haffkine) (writer: S. Weedman) (Horse Hairs, BMI) (2:42)

Sawyer's second single sans Dr. Hook is a light rocker with lots of teen potential. His trademark harmonica parts once again stand out.

SCARLET RIVERA—Warner Bros. WBC 8587

SCARLET FEVER (prod. by Jimmy Wisner) (writers: Rivera-Wisner) (Trajames/Scarlet Rose, ASCAP) (3:25)

Rivera is already well known in most music circles and this highly personal disco oriented single should find her a whole new audience.

GARFIELD—Capricorn CPS 0299

ALL ALONE AGAIN (prod. by Woodford-Ivey) (writer: Garfield) (Private Affair, ASCAP) (3:01)

A fine blend of Randy Newman-ish cynicism and piano work and one of the most unusual vocals around make this a dandy of a debut.

CLANCY MORALES & MARANTA MUSIC—Maranta MR-104

ENTER PARADISE (prod. by C. Morales) (writer: Morales) (Aquirre, SESAC) (4:00)

Morales' easy Salsa beat should get immediate disco action and could easily find a home on the adult playlists as well.

HOT—Big Tree BT 16118

IF THAT'S THE WAY THAT YOU WANT IT (prod. by C. Ivey T. Woodford) (writers: Lambert & Potter) (ABC/Dunhill, BMI) (2:43)

"Angel In Your Arms" made Hot one of the most popular female groups around and this upbeat record has the same energy.

JOE SIMON—Spring SP 184 (Polydor)

I.O.U. (prod. by N. Harris-R. Tyson) (writers: Harris-Tyson-Simon) (Ensign/Six Strings/Dajoye/Possie, BMI) (3:34)

Simon's class as one of the smoothest r&b singers around sparkles especially bright on this Norman Harris production.

JEFF FENHOLT—Polydor PD 14467

I NEED YOU (prod. by Joel Diamond) (writer: Eric Carmen) (C.A.M.-U.S.A., BMI) (3:27)

A typically bittersweet Eric Carmen love song is set off nicely by Fenholt's vocals and producer Diamond's lush trademark sound.

FLYER—Amherst AM 747

SEND A LITTLE LOVE MY WAY (prod. by Larry Emerine) (writers: Rera/Torricco) (Harlem/Old School Farm, BMI) (2:45)

A hard rocking beat and a big string arrangement combine with a slick pop vocal making this a likely fast add at the pop and a/c levels.

GAIL DAVIES—Lifesong ZS8 1771 (CBS)

NO LOVE HAVE I (prod. by Tommy West) (writer: Mel Tillis) (Cedarwood, BMI) (2:25)

Davies' strong vocals are the centerpiece of this Mel Tillis song. The well-placed steel guitar parts give it just the right country feeling.

MICHAEL FRANKS—Warner Bros. WBC 8583

WHEN THE COOKIE JAR IS EMPTY (prod. by T. LiPuma) (writer: Franks) (Warner-Tamerlane/Mississippi Mud, BMI) (4:17)

"Popsicle Toes" established Franks as one of the most accessible jazz/rock artists around. This new single continues the momentum.

NORMA JEAN—Bearsville BSS 0326

SATURDAY (prod. by N. Rogers-B. Edwards) (writers: Edwards/Rodgers/Carter) (Chic, BMI) (3:24)

The lead singer of Chic tones down a bit on her first solo single. A winner all around.

GARY APPEL—Monument 45-254

I CAN'T LIVE WITHOUT YOUR LOVE (prod. by Apple-Gordon-Fraser) (writer: Appel) (Combine, BMI) (3:05)

A light infectious melody and some strong instrumental arrangements makes this a perfect vehicle for Appel's smiling delivery.

CHICAGO GANGSTERS—RCA JH 11269

WHAT'S GOIN' ON (prod. by Sara toga Prod.) (writers: Chris & Sam) (Jimi Mack, BMI) (3:40)

Not the old Marvin Gaye hit but a fast paced disco record with a pull hypnotic chorus and attention grabbing lyrics.

CAMEO—Chocolate City CC 014 (Casablanca)

IT'S OVER (prod. by L. Blackmon) (writers: Leftenant/Jenkins/Blackmon) (Better Days, BMI) (3:36)

This male/female group scored at the discos last year with "Find My Way" and the new record has the same melodic feel and r&b potential.

BOBBY VINTON—Elektra E-45503

SUMMERLOVE, SENSATION (prod. by Phil Coulter) (writers: B. Martin-P. Coulter) (Martin-Coulter/Al Gallico, BMI) (3:23)

The rocky opening and heavy bass line throughout may surprise a few but the lyrics and vocals on this summer love song are pure Vinton.

FLYER—MCA 40927

(THEMES FROM) JAWS 2 (prod. by J. Saraceno-H. Collins) (writer: John Barry) (Duchess Music, BMI) (3:17)

Flyer has re-created John Barry's now famous shark heartbeat and added some strong pieces from the rest of the score. Impeccable timing here (with the movie just out) should prove valuable.

PASSPORT—Atlantic 3487

LOCO-MOTIVE (prod. by Klaus Dolinger) (writer: Dolinger) (Warner Bros., ASCAP) (3:24)

The train whistle opening is an immediate attention getter and this instrumental is headed straight for the discos with stops at pop and a/c playlists.

PATTIE BROOKS—Casablanca NB 927

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

Already a disco staple, this release from the "TGIF" soundtrack features a Latin influence and stunning vocal arrangements.

BUCKACRE—MCA 40919

STAR THAT SHINES (prod. by Win Kutz) (writers: R. Hally-L. Lockridge) (Hustlers, BMI) (3:15)

Going back to the slick pop sound of the early 70s, Buckacre's new single is loaded with bright harmonies and solid guitar work.



It's a violent appeal from a revolutionary group. It tells of intrigue and plots to bring disaster. But more than that, it's the story of men and of their cause. And of a romance that ends in betrayal.



"Lawyers, Guns and Money." ZSB 2770
The new Derringer single;
written by Warren Zevon.
Don't start the revolution without it.
From the album
"If I Weren't So Romantic, I'd Shoot You!"
On Blue Sky Records and Tapes. JZ 35075

Produced by Mike Chapman.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **AFTERBURNER**—Jet president **Don Arden** apparently hasn't chosen to forgive and forget those allegations against UA made during negotiations for the label's sale to **Artie Mogull** and **Jerry Rubinstein** with EMI support. In an interview with former **RW** staffer **Mitchell Fink**, published in last Monday's (12) L.A. Herald Examiner, Arden says he'll bring a "multi-level action" against Mogull and the label; although specific allegations aren't cited, Arden is quoted as typing the label's handling of Jet and its prize moneymaker, **ELO**, as "mismanagement. I think that the whole **ELO** setup was abused and I am going to proceed to prove these accusations through litigation."

Declining specific figures or names, he asserted to Fink that "situations existed whereby persons at UA, for their own personal gain, preferred Jet and **ELO** to be at a low ebb when the company was being sold." Response to Arden's statements from **Artie Mogull** and Capitol-EMI's **Bhaskar Menon** came in the form of flat denials, and with Arden unavailable for additional comment last week (he's currently in the English countryside), it looks like we'll have to wait at least a few weeks before any suit surfaces. If it does, though, expect some intimidating financial demands, especially in the wake of the recent **Olivia Newton-John/MCA** and **Gladys Knight/Buddah** actions.

'**TRUE LOVE WAYS**' **INDEED**: Telling the story of a legendary figure is a tricky business, especially in the movies. Ideally, there are accurate depictions of the characters involved, but not caricatures; there are historical facts to preserve, but an entertaining film as well; and there is the larger-than-life feeling to convey, the element of drama, without pandering to a cliched, sentimental approach.

"**The Buddy Holly Story**" does all of these things—with authority. One gets a sense of Holly's importance to music, his accomplishments and boundless potential, and one is also completely entertained. It's authentic (despite a few alterations), and it works as a movie, which is a lot more than can be said about so many other music/bio pictures.

Burning a hole from one end of the film to the other is the performance of **Gary Busey** as Holly. It seems that Busey didn't prepare for the role by methodically searching out every detail of Holly's life and career, diligently copying his every move and characteristic and giving the third degree to every person who ever shook Holly's hand. There isn't much vintage Holly available on film—only a couple of TV appearances—nor are there many volumes of prose, although **John Goldrosen's** "The Buddy Holly Story" is a source. As a result, Busey's interpretation isn't a "not the real thing, but an incredible simulation" number—it's an inspiration. His guitar playing, his singing, his stage presence: all are almost hauntingly powerful and evocative.

This can't be more apparent to anyone than it is to **Maria Elena Holly**, **Buddy's** wife. To her, Busey's performance really is haunting, and seeing this movie has not been an easy experience for her. "When I saw it at the Dallas premiere," she told us, "I was shaking—I had goose pimples all over me. It touched me so deeply that I had to leave the theater before it was over." As for Busey, "he had Buddy's gestures and mannerisms down to a T—it was as if Buddy was inside Gary. It was so natural it was scary." And what is perhaps most remarkable is the fact that there was no coaching from Mrs. Holly; she and Busey had virtually no contact during the shooting. His acting, like many aspects of the film (such as the little vignette that deals with "True Love Ways," which "really was our song," said Maria Elena, "but I never told them that. I don't know how they picked it up") is simply intuitively right. She had not met **Maria Richwine**, the young actress who portrays her, yet the Busey/Richwine interaction is as genuine as everything else. "I never talked with either of them—their relationship must have sparked then and there. They were very deeply involved in their parts, and it shows."

Mrs. Holly, as well as Buddy's parents, had been approached more than once in the past for permission to film Holly's life. One effort neared completion before it was finally shelved, but only this film had the full blessing of all concerned. "It was the sincerity of **Freddy Bauer**, (the producer) and the others that convinced me," Maria Elena said. "They came to me and proved they had a knowledge of music, and they were honest. They had no backers, no money—but they were willing to front their own money. And they said that if nothing had happened after a year, they would give the rights back to us. That did it. They were willing to take a chance, and because we believed in them, so were we."

(Continued on page 55)

Who In The World:

Patti Smith Soars To Success

■ Patti Smith has been described as art on a rampage, and "Easter," her third album on Arista Records, is the purest example of her style. The new album and its accompanying top 20 single, "Because The Night" (co-written by Patti with Bruce Springsteen), are also the reasons Patti and group have recently soared from cult status to mass success.

For Patti, rock & roll is the means toward the rediscovery of the pre-Tower of Babel universal tongue, the leveler of communication and experience. She is devoted to her music, but she's also been, and is still, a poet, an actress, a playwright, an activist, a rock critic, a filmmaker, a stand-up comic, a visionary. "Babel," her first book of poems, prose and illustrations for a major publisher, was released just prior to "Easter's" debut, and exhibitions of her art are currently being scheduled.

In older/younger days, rock & roll turned her on determining her future through people like Little Richard, Dylan, The Stones, Jim Morrison, Jimi Hendrix, The Ronettes. And figures outside music have their way with her: Burroughs, Rimbaud, Pollack, Moreau. In the late '60s—early '70s, it was a career in stop-motion. She was involved with a play with Sam Sheperd, poetry readings with Lenny Kaye on guitar, writings published in *Creem*.

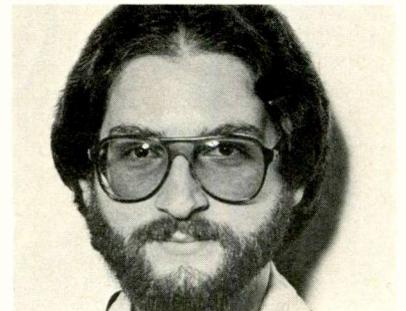
The music took over. She and Lenny felt a rush of "that American pride, that Paul Revere energy," leading them to sound a wake-up call for rock & roll, which they felt was going through a period of decline since around

1970. They recorded her first single, the just-released "Hey Joe" b/w "Piss Factory," in 1974. Later that year, the band was formed; they played clubs up and down both coasts and set up camp in New York City for a pre-album summer. In 1975, her first album for Arista was released, "Horses," produced by John Cale. A second album, "Radio Ethiopia," was recorded with Jack Douglas at the helm, an album of constructive anarchy, of relentless sounds and rhythms.

The group consists of Lenny Kaye (guitar, bass, vocals); Ivan Kral (guitar, bass, vocals); Jay Dee Daugherty (drums, percussion); and Bruce Brody (keyboards, synthesizers).

Konowitch to Arista

■ **NEW YORK** — Rick Dobbis, vice president of artist development, Arista Records, has announced the appointment of Abbey Konowitch to the position of director, product management for the label.



Abbey Konowitch

Konowitch comes to Arista from ICM, where he was in the personal appearances department.

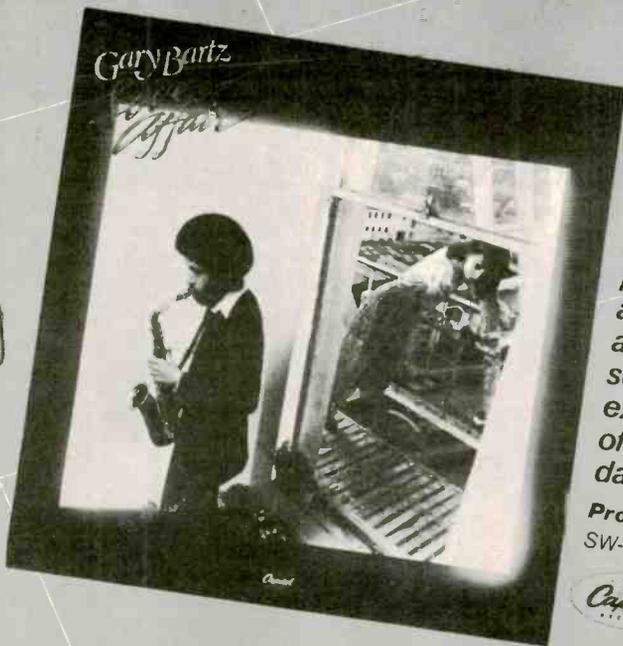
Demis & Dinah



Phonogram/Mercury recording artist Demis Roussos recently concluded a three-week promotional tour of the United States and Canada to coincide with the release of his first American produced album by Freddie Perren, entitled "Demis Roussos." Cities visited were New York, Philadelphia, Toronto, Chicago, Vancouver and Los Angeles where Demis met with people from press and radio and made various television appearances. Pictured from left on the Dinah Shore Show are: Roussos, Sonny Bono, Suzy Coelho and Dinah Shore.

DANCIN' RHYTHMS

**GARY BARTZ
LOVE AFFAIR**



In his second Capitol album, the premier saxophonist proves once again that he is an innovative and progressive musician with a sound that is nothing less than extraordinary. The album consists of six tracks with irresistible dancin' rhythms.

Produced by Gary Bartz
SW-11789



SYNCOATED IVORIES

**PROFESSOR
LONGHAIR
LIVE ON
THE QUEEN MARY**



Musicians and music lovers in New Orleans have long loved Professor Longhair and his music. This is the first time he's been recorded "live" on an entire album—and it includes three Longhair classics—"Mardi Gras In New Orleans," "Tell Me Pretty Baby," and "Tipitina."

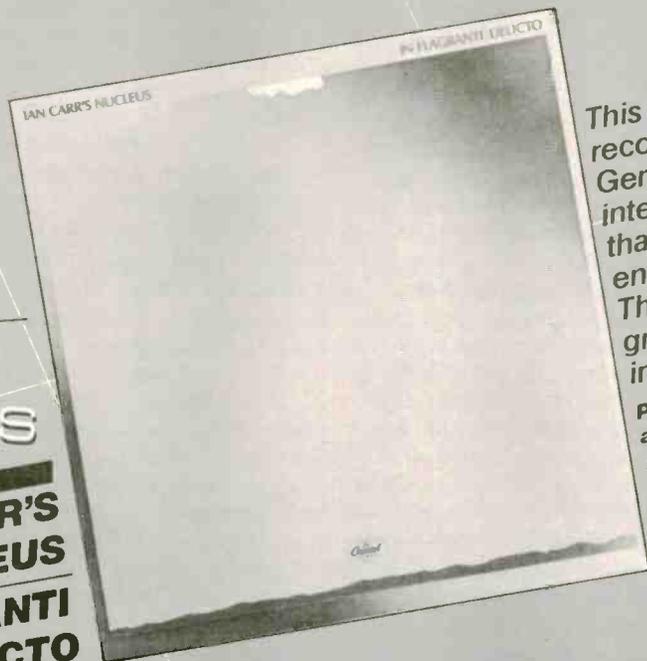
Produced by Tom Wilson
SW-11790



Available From Capitol Records

ELECTRICAL ENERGIES

**IAN CARR'S
NUCLEUS
IN FLAGRANTI
DELICTO**



This first album for Capitol was recorded "live" in Dueren, Germany, and it captures all of the intensity and electrical energy that has made this quintet audience favorites throughout Europe. They are one of the first jazz groups to explore electronic instrumentation.

Produced by Kurt Renker
and Ian Carr
ST-11771



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Steve Diener: Meeting Realistic Goals at ABC

By SAMUEL GRAHAM

■ Before assuming the presidency of ABC Records in May, 1977, Steve Diener headed the label's international division for a two-year period during which he was instrumental in its development. Now, just over a year after being appointed president, Diener reflects on some of the major changes that have been effected under his administration—including a major divisional realignment—and the success enjoyed by the ABC roster. This is the first of a two-part Dialogue.



Steve Diener

Record World: When you took over as president of ABC about a year ago, an awful lot of people were saying that you'd taken on one of the toughest jobs in the entire record industry. What did you perceive as the priorities in turning a company that had been rather heavily in the red back towards the black?

Steve Diener: You're right—when I first got the job, 50% of the people said, "It's a tough one." But the other 50%—which I responded to—said, "It's a fantastic opportunity."

Certainly one of the first things I had to do was move to get the company toward sound financial footing, because in the long run, that was the most important thing—musical success eventually has to translate into the financial success of a company. My major priority was to try and dig into the structure, the guts of the company: its distribution arrangements, its artist roster and agreements, literally the way the place was being run on a daily basis. That priority encompassed trying to find the type of people—not that they didn't necessarily exist here before—who could be equipped both from a business point of view and a personality point of view to attack the type of pressure and goals that we were taking on. I'm quite satisfied as we're talking here that that is now coming into focus and productivity.

RW: One of your first moves was to embark on an extensive realignment, the net result of which is that several departments—such as artist development, publicity, creative services, etc.—are now grouped together under one heading, that of marketing. Why was this done?

Diener: First of all, this is not so unusual, this combining of things—it goes on at other record companies and is prevalent in other businesses that move fast. But it was my feeling that by having more departments report to fewer people, you are able to communicate the company's objectives and decisions very quickly. My background is basically in marketing and all its ramifications, and as far as I can see, it's becoming a more and more important element of the business. I think we're seeing this in the increasing attention paid to the competitive retail situation, the mounting cost relating to artists' contracts, the supporting of artists on the road; very simply, a lot happens after a record is released. And any organization which brings the sales, the promotion, and the creative services together, I feel, has got to be better equipped to react and plan. But what you are also doing is centralizing the focus of your priorities. ABC, for example, has an extensive black roster, a very extensive country roster, and we're aggressively working on expanding our pop roster. What we're doing now is simple marketing, and at the moment, there are very tangible positive results from these efforts. Since the beginning of the year, our sales are running well ahead of plans, and we're acquiring more gold and platinum albums than we ever have.

RW: You mention the different aspects of the label's roster. Is this focusing pattern designed to facilitate possible crossovers from one area to another?

Diener: Absolutely. We have three or four self-contained rosters here: the pop, the jazz, the black, the country. We basically have the

same amount of artists in each category. Under this type of structure, we are continually looking to see what acts can crossover into another segment of the market. It's only logical. In the promotional area, we've fused a lot of activity of the black, the white, and the country, and they've really been delivering some interesting results. They've been accomplishing things such as getting a record by Barbara Mandrell, a country artist, played on a black radio station, or getting Steely Dan on the r&b charts. These are certainly unusual and sophisticated moves which expose these artists into a whole new community.

Other aspects of bringing areas of the company closer occurred last year when we set up our ABC/Nashville operation and eliminated Dot under the continued direction of Jim Foglesong. It may be a combination of the product and a change in distribution, but our country sales this year are about 30% ahead of where they were last year. In fact, our entire first quarter was substantially ahead of Nashville's goals.

We have also combined our international and publishing operations, which is a direct reflection of coordinating our international music activities through one area. More and more, we see a closer merging of the publishing and record interests overseas.

RW: During all these transitions, has company morale been a problem?

You'd be surprised by the number of phone calls I receive from people who tell me how bored and frustrated they are with their so-called secure positions and would love to take that proverbial shot.

Diener: I'd have to answer that two ways. Change or a realistically challenging situation affects different people in various ways. Surely, there are certain people who get thrown off balance or become insecure by circumstances that surround reorganizing a company.

On the other hand, there is that group of people that seem to appreciate and maybe even thrive on what was represented by the situation when I took over. It's the kind of feeling and atmosphere I find when I am with the ABC Corporate people in New York. The tremendous sense of accomplishment of having worked and succeeded at attaining some very difficult but achievable goals. Frankly, I have seen people who can't be comfortable in such a result-oriented atmosphere. On the other hand, you'd be surprised by the number of phone calls I receive from people who tell me how bored and frustrated they are with their so-called secure positions and would love to take that proverbial shot. Recently, I attended a promotion seminar with our people, and there was a feeling of enthusiasm and commitment for what's involved here that a paycheck doesn't buy.

RW: Along with all this concentration, a couple of new positions have been created, like national tour coordinator. What was your reasoning here?

Diener: I am trying to put more emphasis on what is happening out in the marketplace. To get closer to what happens to a record after its release, we have increased our emphasis on the promotion, sales, and artist development staffs. For example, the tour area is extremely important, as you know. For the size of our label, we probably have as many or more acts on the road as a lot of other labels. By getting more involved in this important area, we have the ability to have people who are going to be involved with our artists in on the actual planning of a tour, the timing, the regions. You'd be surprised how many people have tours that are ineffective only because they're there and no one takes them apart and analyzes them. We're asked to subsidize a lot of tours, and if we think it's going to happen we'll often back it even further than initially anti-

(Continued on page 57)

FREDDIE HUBBARD



New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ NEW JERSEY UPDATE: If one were to believe the marquee, one would think the crowd was assembling to see "Closed For Repairs" instead of the Rolling Stones. In fact, last month it would have been more likely that Closed For Repairs was going to appear at the Capitol Theatre in Passaic rather than the Rolling Stones, who have been filling in their itinerary with medium to small-sized theatre dates in addition to the arenas and stadiums they have been known to populate. Their New Jersey concert was not the well kept secret the group's management and record label had hoped it would be once the Daily News revealed the date and location of the concert three days before the event, but despite media warnings that would lead one to believe there was a "mini-Altamont" brewing in the pits of New Jersey, there were no major incidents and the crowd scenes simply did not materialize—probably due in part to the exorbitant prices demanded by ticket scalpers.

To see the Rolling Stones in a hall like the Capitol, comparable to those they played during the British invasion of the '60s, is indeed a rare experience and it appeared that most industry types could not pass up the opportunity as the event brought more limos together than even *Record World's* Christmas party last year.



Jagger Cavorts At The Capitol

The Stones, who have been known to hold their own in the "barns" they play, were exceptionally tantalizing at the Capitol, bringing with them a trimmed down entourage that included only two additional musicians (Ian Stewart and Ian MacLagan on keyboards) and a new album of some of the best material they have written in years of which only two songs were not performed and three ("Miss You," "When the Whip Comes Down," "Respectable") were among the highpoints of their nearly 90 minute set.

The magic in a Rolling Stones performance is in their presence, the excitement, urgency and sense of abandon they project as much as it is in the music. What sets them apart is how they manipulate the energy that managed to transform a song as tired and over-played as "Sweet Little Sixteen" last Wednesday night into a celebration that brought the crowd to its feet. Much of the credit obviously goes to Mick Jagger, whose tireless fiip, flop and flying across the stage, even when strapped to a guitar, represents some of the finest rock acrobatics one will ever see. The same has to be said for Keith Richards' cutting rhythm chords which provide the counterpoint and the familiarity to the Stones' songs. This tour also finds the total integration of Ron Wood into the line-up as he adds some well-placed incisive guitar licks as opposed to being the Keith Richards bookend he was two years ago. Hopefully this will not be the last Rolling Stones tour as some cynics have forecasted. Perhaps as much as any other band it is the Rolling Stones who manage to keep rock and roll alive and well.

JOCKEY SHORTS: Blondie is currently recording its third album at the Record Plant with Mike Chapman producing . . . Lifesong recording artist Henry Gross's simulcast (over WPIX) concert from CBS's 30th Street Studios on June 17 was recorded for a live album . . . the Heaters, after opening for Cheap Trick last week, scored a coup of sorts by being asked to come back within the same week and open for Fotomaker . . . Phyllis Teitler, Jane Olivor's manager, has been named the United States representative for the Olympia Theatre in Paris . . . John Lee, Gerry Brown and someone named "Medusa" have completed recording at Columbia Studios, with Skip Drinkwater producing . . . music business attorneys Marty Machat and Eric Kronfield, of the firm of Machat and Kronfield, are dissolving their partnership. "Everything changes in life," Kronfield told us last week. "It's time for me to move on, it's time for Marty to move on. It's a totally amicable split."

RUMOR DEPT.: Reliable sources have informed us that Robert Gordon and Link Wray have decided to go their separate ways. Both are now on the final leg of Gordon's second and "quite successful" European tour and were unavailable for comment, as was Gordon's pro-

(Continued on page 55)

Donald Byrd to E/A



Donald Byrd has signed with Elektra/Asylum Records. He is currently in the studio in Los Angeles, producing his first E/A album. Pictured at E/A's Los Angeles offices are: Joe Smith, E/A chairman; Byrd; Dr. Don Mizell, E/A jazz/fusion general manager; and Steve Wax, E/A president.

Portrait Names Rogers Merchandising Director

■ NEW YORK—Larry Harris, vice president and general manager, Portrait Records, has announced the appointment of Greg Rogers to the newly created position of director, merchandising, Portrait Records.

Rogers joined Epic Records in 1973 as Denver local promotion manager, and in 1975 was appointed Columbia LPM in San Francisco. A year later he became product manager for Epic and Portrait. He subsequently was named associate director, west coast artist development E/P/A.

Motown LPs Set

■ LOS ANGELES—Motown Records has announced its June schedule of releases highlighted by new product from High Inergy, the Supremes, and Thelma Houston & Jerry Butler in addition to three re-packages on the company's Natural Resources label.

WB Names Two To Merch. Posts

■ LOS ANGELES—Adam Somers, Warner Bros. director of merchandising, has announced the appointments of Jim Wagner and Laurie Shipp to the positions of national merchandising field specialists.

In their new capacities, Wagner and Shipp will be responsible for helping to coordinate merchandising activities with retail accounts and for assisting WEA with merchandising activities involving WB product. They will be working directly with Hale Milgrim, national merchandising coordinator, and Ellen Greenberg, assistant director of merchandising.

Wagner came to Los Angeles over a year ago to work for WEA, where he was display merchandising specialist for the Los Angeles market.

Shipp has worked in the merchandising department at WB since the end of November.

Platinum Starship



The Jefferson Starship wound up a successful U.S. concert tour, their first in eighteen months, with two nights at Nassau Coliseum in New York, where platinum discs for RIAA-certified sales of over a million copies of "Earth," their current hit album, were presented to them by Robert Summer, president of RCA Records. Seen from left are Starship members Craig Chaquico and Marty Balin; Robert Summer, president, RCA Records; Pete Sears of Starship; manager Bill Thompson; and group members David Freiberg, Paul Kantner, Grace Slick and John Barbata.



*In our issue of May 20th
we announced that production had begun
on our extraordinary special issue:*

“The CBS Records Story”

*to be published July 29th
coinciding with the CBS Records Convention,
Los Angeles.*

*The response to date has been truly overwhelming.
We wish to thank all the firms and individuals
that have responded
for their immediate interest and participation.*

Record World

RECORD WORLD DISCO

Disco File

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

■ "TGIF" X 10: That ten-record set of remixed cuts from Casablanca's spectacularly successful "Thank God It's Friday" soundtrack is available now as a limited edition package to disco DJs. This non-commercial "Collectors Gift Series" includes ten one-sided 12-inch discs in identical sleeves—an excessive use of vinyl, perhaps, but one that allows for endless combinations of intermixing within the set itself. The very bulk of the project is impressive and all the cuts benefit from the enhanced sharpness and clarity of the new pressings, but several are so significantly revised and expanded that they deserve special, if brief, mention: **Paul Jabara's** "Queen of the Disco," already shaping up as one of the sleeper cuts on the album, has been more than doubled to 8:10 here, giving Jabara's hilarious portrait of a mysterious, frantic dancer ("Where does she get her energy? What's she on?") the necessary movement and scope to become one of the soundtrack's key songs . . . **Donna Summer's** "With Your Love" (now 7:35) layers on new, more jittery and playful synthesizer elements, adds more zip to the already existing break and, with the repetition of the final verse, inserts a few new breaks—notably a thump-percussion and synthesizer change toward the end that really heats it up . . . **D.C. LaRue's** "Do You Want the Real Thing" went through the greatest transformation—jumping from 4:42 on the album to 12:15 here—slipping in several ominous, intriguing electronic moans that glide from speaker to speaker during the intro and allowing the song to ooze on in a kind of sultry ecstasy, keeping to its dreamy grind tempo but building in intensity and passion (LaRue sounds like he's in

heat); the pace picks up slightly along the way and the changes are totally seductive—hard core action . . . **Love and Kisses'** "Thank God It's Friday" theme (now 7:40), the only song that takes on any new resonance after seeing the movie, bristles with fresh moves, including some furious percussion breaks Costandinos says he improvised alone in the studio late one night—cushioned by this new instrumental material, the vocals, with their **Village People** overtones, feel more comfortable. Also included in the series: "Last Dance" (8:10), "After Dark" (same length as before, 7:55), "Take It To The Zoo" (8:23), "You're the Most Precious Thing In My Life" (8:10), "I Wanna Dance" (7:31) and "Find My Way" (5:18). The omission of **Santa Esmeralda's** "Sevilla Nights," one of the album's most popular cuts, is puzzling but hardly heartbreaking in light of the riches already gathered together. A perfectly-timed promotional
(Continued on page 66)

Disco File Top 20

JUNE 24, 1978

- AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO/TGIF/SEVILLA NIGHTS/ WITH YOUR LOVE**
"TGIF" (soundtrack)—Casablanca (lp cuts, disco disc)
- BOOGIE OOGIE OOGIE**
A TASTE OF HONEY—Capitol (disco disc)
- ROUGH DIAMOND/TOUCH MY HEART**
MADLEEN KANE—Warner Bros. (disco disc)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**
LINDA CLIFFORD—Curton (disco disc)
- GOT TO HAVE LOVING/STANDING IN THE RAIN**
DON RAY—Polydor (lp cuts)
- I LOVE AMERICA/WHERE IS MY WOMAN**
PATRICK JUVET—Casablanca (lp cuts)
- HOT SHOT**
KAREN YOUNG—West End (disco disc)
- COME ON DANCE, DANCE**
SATURDAY NIGHT BAND—Prelude (lp cut)
- YOU AND I**
RICK JAMES—Gordy (disco disc)
- WHISTLE BUMP**
DEODATO—Warner Bros. (disco disc)
- SPEND THE NIGHT WITH ME/ MISSION TO VENUS**
SILVER CONVENTION—Midsong (disco disc)
- WAR DANCE**
KEBEKELETRIK—Salsoul (lp cut)
- HOW MUCH, HOW MUCH I LOVE YOU**
LOVE & KISSES—Casablanca (lp cut)
- GARDEN OF LOVE/BODY AND SOUL**
DON RAY—Polydor (lp cuts)
- BOOGIE TO THE TOP**
IDRIS MUHAMMAD—Kudu (lp cuts)
- COPACABANA**
BARRY MANILOW—Arista (disco disc)
- COME INTO MY HEART/LOVE'S COMING**
USA-EUROPEAN CONNECTION—Marlin (lp medleys)
- TOUCH ME ON MY HOT SPOT/ DON'T**
SATURDAY NIGHT BAND—Prelude (lp cuts)
- LADY AMERICA**
VOYAGE—Marlin (disco disc)
- OH HAPPY DAY/TO MY FATHER'S HOUSE/GETTIN' THE SPIRIT**
ROBERTA KELLY—Casablanca (lp cuts)

DISCOTHEQUE HIT PARADE

(Listings are in alphabetical order, by title)

CLUB SWAMP/ EAST HAMPTON, N.Y.

DJ: Jeff Baugh
AMERICAN GENERATION/I FEEL GOOD/ GOOD IN LOVE/MUSIC MAN—Ritchie Family—Marlin (lp cuts, not yet available)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
DO OR DIE—Grace Jones—Island (disco disc)
HOT SHOT—Karen Young—West End (disco disc)
I LOVE AMERICA—Patrick Juvet—Casablanca (lp cut)
LOCO-MOTIVE—Passport—Atlantic (disco disc)
PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (lp cut)
ROUGH DIAMOND—Madleen Kane—Warner Bros. (disco disc)
STREET MAN—Brooklyn Dreams—Millennium (disco disc)
WITH YOUR LOVE/TGIF/AFTER DARK/LAST DANCE—"TGIF" Soundtrack—Casablanca (disco discs)

ROBICONTI'S/TAMPA

DJ: J. G. Knapp
AT THE DISCOTHEQUE/VENUS/LIGHT MY FIRE—Lipstique—Tom 'n' Jerry (lp cuts)
COPACABANA—Barry Manilow—Arista (disco disc)
GET OFF—Foxy—TK (disco disc)
HOLD ME, TOUCH ME—Carolyne Bernier—Private Stock (disco disc)
HOW MUCH, HOW MUCH I LOVE YOU—Love & Kisses—Casablanca (lp cut)
IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE—Linda Clifford—Curton (disco discs)
ROUGH DIAMOND—Madleen Kane—Warner Bros. (disco disc)
SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (disco disc)

PARADISE GARAGE/NEW YORK

DJ: Larry Levan
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
GOT TO HAVE LOVING/STANDING IN THE RAIN/BODY AND SOUL/MY DESIRE/GARDEN OF LOVE—Don Ray—Polydor (lp cuts)
HOT SHOT—Karen Young—West End (disco disc)
LADY AMERICA—Voyage—Marlin (disco disc)
LET'S START THE DANCE/ME AND THE GANG—Bohannon—Mercury (lp cuts)
L.O.V.E. GOT A HOLD ON ME—Demis Roussos—Mercury (disco disc)
MISS YOU—Rolling Stones—Rolling Stones (disco disc)
MUSIC FEVER—Michael Zager Band—Private Stock (lp cut)
WHISTLE BUMP—Deodato—Warner Bros. (disco disc)
YOU AND I—Rick James—Gordy (disco disc)

PARADE/NEW ORLEANS

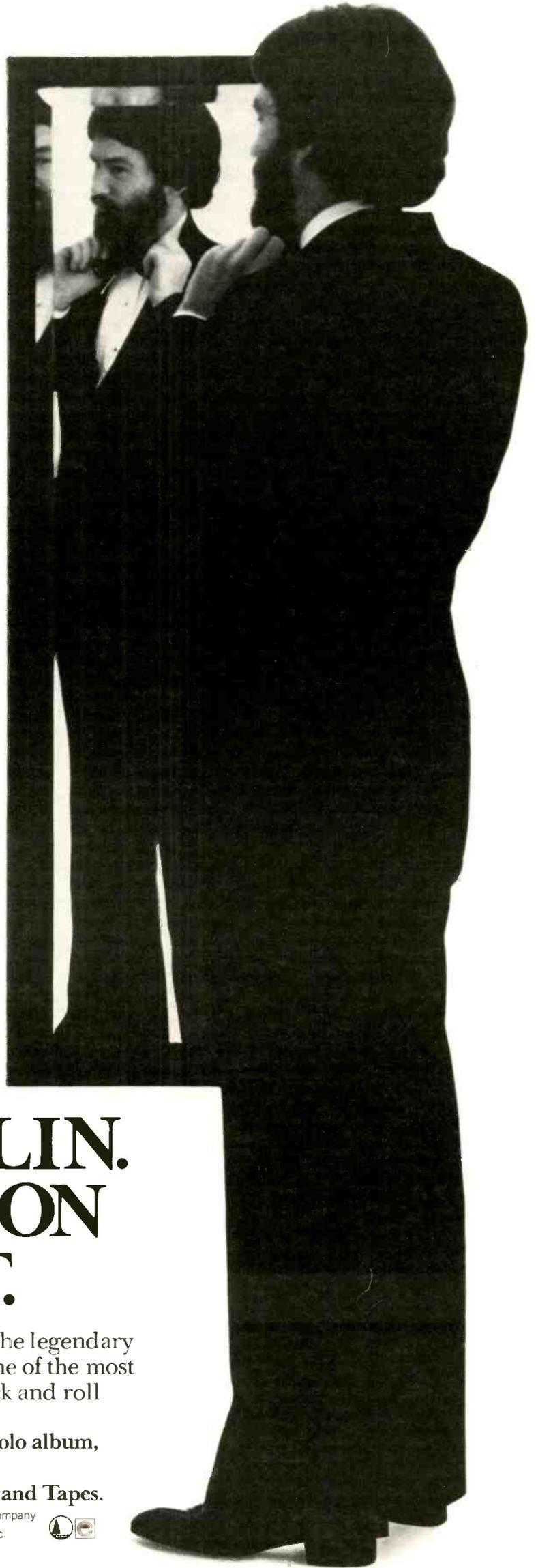
DJ: Pete Van Waesberge Jr.
BACK TO MUSIC/NOBODY BUT YOU—Theo Vaness—Prelude (lp cuts)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
COME ON DOWN BOOGIE PEOPLE—David Williams—AVI (disco disc)
COPACABANA—Barry Manilow—Arista (disco disc)
GOT TO HAVE LOVING—Don Ray—Polydor (lp cut)
I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (lp cuts)
LAST DANCE/WITH YOUR LOVE/AFTER DARK/SEVILLA NIGHTS/TGIF—"TGIF" Soundtrack—Casablanca (lp cuts)
TWO DOORS DOWN—Joe Thomas—TK (disco disc)
WHISTLE BUMP—Deodato—Warner Bros. (disco disc)
YOU AND I—Rick James—Gordy (disco disc)

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JE 35367

101 THE SINGLES CHART 150

JUNE 24, 1978

JUNE 24	JUNE 17		
101	105	JUST WHAT I NEEDED	CARS/Elektra 45491 (Lido, BMI)
102	109	MUSIC IN MY LIFE	MAC DAVIS/Columbia 3 10745 (Songpainter, BMI)
103	102	CA PLANE POUR MOI	PLASTIC BERTRAND/Sire 1020 (WB) (Bleu Disque, ASCAP)
104	104	JUST ONE MINUTE MORE	MIKE FINNIGAN/Columbia 3 10741 (Joans Bones, BMI/Colgems-EMI/Clory, ASCAP)
105	123	YOU NEEDED ME	ANNE MURRAY/Capitol 4574 (Chappell/Ironside, ASCAP)
106	117	AIN'T NOTHING GONNA KEEP ME FROM YOU	TERI DE SARIO/Casablanca 929 (Stigwood, BMI)
107	107	HOLD ON TO THE NIGHT	STARZ/Capitol 4566 (Rock Steady/Starzong, ASCAP)
108	110	SHAKER SONG	SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)
109	106	THIS MAGIC MOMENT	RICHIE FURAY/Asylum 45437 (Belinda/Treadlew/Trio/Bienstock, BMI)
110	114	GOD KNOWS	DEBBY BOONE/Warner/Curb 8554 (Irving/Braintree/Golde's/Peter Noone, BMI)
111	112	THIS NIGHT WON'T LAST FOREVER	BILL LABOUNTY/Warner/Curb 8529 (Captain Crystal, BMI)
112	113	REELIN'	GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)
113	115	NOW YOU SEE 'EM, NOW YOU DON'T	ROY HEAD/ABC 12346 (Tree, BMI)
114	103	AIN'T NO SMOKE WITHOUT FIRE	EDDIE KENDRICKS/Arista 0325 (Blackwood, BMI)
115	116	TAKE IT OFF THE TOP	DIXIE DREGS/Capricorn 0291 (No Exit/Dregs, BMI)
116	111	(YOU'RE SUCH A) FABULOUS DANCER	WHA-KOO/ABC 12354 (ABC/Wha-Koo, ASCAP)
117	120	MIDNIGHT LIGHT	LeBLANC & CARR/Big Tree 16114 (Arl) (Carhorn, BMI/Music Mill, ASCAP)
118	126	I AM YOUR WOMAN, SHE IS YOUR WIFE	BARBARA MASON/Prelude 71103 (Veedone/Trumar, BMI)
119	108	GOTTA KEEP A RUNNIN'	THE GODZ/Millennium 617 (Casablanca) (Starrin/Rick's, BMI)
120	125	TALKING IN YOUR SLEEP	CRYSTAL GAYLE/United Artists 1214 (Roger Cook/Chriswood, BMI)
121	—	STAND BY ME	POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda/ADT, BMI)
122	—	GET OFF	FOXY/Dash 5046 (TK) (Sherlyn, BMI/Lindseyanne, BMI)
123	119	OH ATLANTA	LITTLE FEAT/Warner Bros. 3566 (Naked Snake, ASCAP)
124	124	HOLD ON TO YOUR HINEY	TRAVIS WAMMACK/Epic 3 50511 (Tennesseeswamp oBx, ASCAP)
125	128	ONLY ONE LOVE IN MY LIFE	RONNIE MILSAP/RCA 11270 (WB/Sweet Harmony, ASCAP)
126	—	SURRENDER	CHEAP TRICK/Epic 1 6434 (Screen Gems/EMI/Aduit, BMI)
127	133	HOLLYWOOD SQUARES	BOOTSYS'S RUBBER BAND/Warner Bros. 8575 (Rubber Band, BMI)
128	131	MIDTOWN AMERICAN	MAIN STREET GANG DION/Lifesong 8 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP)
129	136	LOVE TO SEE YOU SMILE	BOBBY BLAND/ABC 12360 (Alvert, BMI)
130	132	I CAN'T ASK FOR ANYMORE THAN YOU	RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP)
131	118	RUNNIN' WITH THE DEVIL	VAN HALEN/Warner Bros. 8556 (Van Halen, ASCAP)
132	139	I JUST WANT TO BE WITH YOU	FLOATERS/ABC 12364 (ABC/Dunhill/Woodsong, BMI)
133	134	HE'S SO FINE	KRISTY & JIMMY McNICHO/RCA 11271 (Bright Tunes, BMI)
134	—	HEARTBREAKER	NANTUCKET/Epic 8 50556 (Nantucket, ASCAP)
135	138	HOME MADE JAM	BOBBI HUMPHREY/Epic 8 50529 (Antista, ASCAP)
136	141	NIGHT TIME MAGIC	LARRY GATLIN/Monument 45249 (First Generation, BMI)
137	122	LIPSTICK TRACES (ON A CIGARETTE)	RINGO STARR/Portrait 70015 (Unart, BMI)
138	150	BY WAY OF LOVE'S EXPRESS	ASHFORD & SIMPSON/Warner Bros. 8571 (Nick-O-Val, ASCAP)
139	142	I CAN'T WAIT ANY LONGER	BILL ANDERSON/MCA 2371 (Stallion, BMI)
140	145	I GOT WHAT YOU NEED	BUNNY SIGLER/Gold Mind 4010 (Salsoul) (Lucky Three/Henry Suemay, BMI)
141	129	NOTHING IS YOUR OWN	MICHAEL MURPHEY/Epic 8 50540 (Timberwolf, BMI)
142	130	PARADISE	SANFORD-TOWNSEND/Warner Bros. 8565 (Edzactly, BMI)
143	137	ONE NIGHT WITH YOU	GINO VANNELLI/A&M 2025 (Almo/Giva, ASCAP)
144	—	YOUR LOVE IS A MIRACLE	AVERAGE WHITE BAND/Atlantic 3481 (Average, ASCAP)
145	143	GODZILLA	BLUE OYSTER CULT/Columbia 3 10697 (B.O.Cult Song, ASCAP)
146	—	GET TO ME	LUTHER INGRAM/Koko 731 (Klondike, BMI)
147	146	YOU GOT THAT RIGHT	LYNYRD SKYNYRD/MCA 20888 (Duchess/Get Loose, BMI)
148	149	WHO'S GONNA LOVE ME	IMPERIALS/Omni 5501 (All of A Sudden/Brookside/Ceberg, Piedmont, ASCAP)
149	—	AUTOMATIC LOVER	SYLVIA/Vibration 576 (All Platinum) (Martin-Coulter, ASCAP)
150	—	GOOD, BAD AND FUNKY	SHOTGUN/ABC 12363 (Goblet/Funk Rock/ABC/Dunhill, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALMOST SUMMER	Ron Altbach (Stone Diamond/Duchess/New Executive/Chalove, BMI)	37	MISS YOU	The Glimmer Twins (Colgems-EMI, ASCAP)	19
ANYTIME	Roy Thomas Baker (Weed High Nightmare, BMI)	77	MY ANGEL BABY	Sean Delancy, Texongs/MoMass, BMI)	38
ANNIE MAE	Charles Jackson & Marvin Yancy (Cole-arama, BMI)	98	NEW ORLEANS LADIES	Leon S. Medica (Break of Dawn, BMI)	92
BABY HOLD ON	Bruce Botnick (Graionca, BMI)	115	NEVER LET HER SLIP AWAY	Andrew Gold (Lucky/Special, BMI)	83
BAKER STREET	Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	2	NIGHT FEVER	The Bee Gees, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	46
BECAUSE THE NIGHT	Jimmy Iovine (Ramrod)	17	OH WHAT A NIGHT FOR DANCING	(Barry White (Sa-Velle, BMI)	33
BLUER THAN BLUE	Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP)	16	ON BROADWAY	Tommy LiPuma (Screen Gems-EMI, BMI)	23
BOOGIE OOGIE OOGIE	Fonce & Larry Mizell (Conductive/On Time, BMI)	69	ON THE WRONG TRACK	Gary Lyons (Rocket, ASCAP)	96
CAN WE STILL BE FRIENDS	Todd Rundgren (Earmark, BMI)	64	ONLY THE GOOD DIE YOUNG	Phil Ramone (Joelongs, BMI)	26
CHATTANOOGA CHOO CHOO	W. Michael Lewis & Laurin Rinder (Leon Feist, ASCAP)	87	OVER THE RAINBOW	Joey Averbach & Stephen Geyer (Leo Feist, ASCAP)	63
CHEESEBURGER IN PARADISE	Norbert Putnam (Coral Reefer/Outer Banks, BMI)	47	PORTRAIT (HE KNEW)	Jeff Glixman (Don Kirshner, BMI)	61
CLOSE THE DOOR	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	79	PROVE IT ALL NIGHT	Jon Landau & Bruce Springsteen (Bruce Springsteen, ASCAP)	65
COPACABANA (AT THE COPA)	Ron Dante & Barry Manilow (Kamakazi/Appoggiatura Camp Songs, BMI)	24	RIVERS OF BABYLON	Frank Farian (Al Gallico/Ackee, BMI/ASCAP)	84
DANCE ACROSS THE FLOOR	Casey-Finch (Sherlyn/Harrick, BMI)	50	ROLL WITH THE CHANGES	Kevin Cronin & Gary Richrath (Fate, ASCAP)	43
DANCE WITH ME	Cory Wade (Sherlyn/Decible, BMI)	11	RUNAWAY	Larry Cox & group (Diamondback, BMI)	25
DAYLIGHT & DARKNESS	William Robinson (Bertram, ASCAP)	76	RUNAWAY LOVE	Gil Askey (Andrask/Gemingo, BMI)	93
DREAM LOVER	Stewart Levine (Marshall Tucker/No Exit, BMI)	89	SHADOW DANCING	Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	1
DUKEY STICK (PT. 1)	George Duke (Mycenae, ASCAP)	94	SHAME	Warren R. Schatz (Dynatone/Belinda/Unichappell, BMI)	68
EVEN NOW	Ron Dante & Barry Manilow (Kamakaze, BMI)	21	SOMEONE TO LAY DOWN BESIDE ME	Kenny Edwards (Sky Harbor, BMI)	90
EVERYBODY DANCE	Bernard Edwards Nile Rogers & Kenny Lehman (Cotillion/Kreimers/Chic, BMI)	78	SONGBIRD	Gary Klein (Manhattan Island/Diana, BMI/Intersong U.S.A., ASCAP)	62
EVERY KINDA PEOPLE	Robert Palmer (Island/Restless, BMI)	18	STAY JACKSON BROWNE	(Cherio, BMI)	44
FEELS SO GOOD	Chuck Mangione (Gates, BMI)	14	STILL THE SAME	Bob Seger & Punch (Gear, ASCAP)	9
FEEL THE FIRE	Peabo Bryson & Richard Evans (Warner-Tamerlane, BMI)	100	STONE BLUE	Not listed (Riff Bros., ASCAP)	35
FM (NO STATIC AT ALL)	Prod. not listed (Freckless/Jump Tunes/Duchess, BMI)	42	STUFF LIKE THAT	Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP)	67
FOLLOW YOU, FOLLOW ME	David Hentschel & group (Gelring/Run It, BMI)	??	TAKE A CHANCE ON ME	Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP)	13
GEORGIA ON MY MIND	Booker T. Jones (Peer Intl., BMI)	97	TAKE ME BACK TO CHICAGO	James William Guercio (Balloon Head/Big Elk, ASCAP)	55
GREASE	Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	32	THANK GOD IT'S FRIDAY	Alec R. Costandinos (Cafe Americana/C.P. Fefee, ASCAP)	53
HEARTLESS	Mike Flicker (Andorra, ASCAP)	39	THAT ONCE IN A LIFETIME	Freddie Perren (Perren Vibes, ASCAP)	86
HE'S SO FINE	Jason Darrow (Bright Tunes, ASCAP)	91	THE CLOSER I GET TO YOU	Rubina Flake (Scarab/Ensign, BMI)	40
HOT CHILD IN A CITY	Mike Chapman (Eechwood, BMI)	80	THE GROOVE LINE	Barry Blue (Almo/Tincabell, ASCAP)	7
HOT LOVE, COLD WORLD	Carter (Glenwood/Cigar, ASCAP)	60	THREE TIMES A LADY	J. Carmichael/Commodores (Jobete/Commodores, ASCAP)	48
I CAN'T STAND THE RAIN	Frank Farian (Burlington, BMI)	29	TOO MUCH, TOO LITTLE, TOO LATE	Jack Gold (Homewood House, BMI)	15
I DON'T WANNA GO	John Davis (Fedora/Unichappell/Begonia Melodies, BMI)	71	TRANS-EUROPE EXPRESS	Ralf Hutter & Florian Schneider (Famous, ASCAP)	72
IF I EVER SEE YOU AGAIN	Joe Brooks (Big Hill, ASCAP)	49	TWO OUT OF THREE AIN'T BAD	Todd Rundgren (Edward B. Marks/Neverland Peg, BMI)	10
ISN'T IT ALWAYS LOVE	Kenny Edwards (Sky Harbor, BMI)	??	UNDER THE BOARDWALK	Chips Moman (Hudson Bay, BMI)	95
I WANT YOU TO BE MINE	Producer not listed (Heavy, BMI)	59	USE TA BE MY GIRL	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	4
I WAS ONLY JOKING	Tow Dowd (Riva, ASCAP)	30	WARM RIDE	John Ryan (Stigwood/Unichappell, BMI)	57
I'M NOT GONNA LET IT BOTHER ME	TONIGHT Buddy Buie (Low-Sal, BMI)	56	WILL YOU LOVE ME TOMORROW	Dave Mason & Ron Nevison (Screen Gems-EMI, BMI)	58
IMAGINARY LOVERS	Buddy Buie & Robert Nix (Low-Sal, BMI)	51	WITH A LITTLE LUCK	Paul McCartney (MPL/ATV, BMI)	6
IT'S A HEARTACHE	David Mackay/Scott & Wolfe (Pi-Gem, BMI)	3	WONDERFUL TONIGHT	Glyn Johns (Stigwood/Unichappell, BMI)	27
IT'S THE SAME OLD SONG	Casey & Finch (Jobete, ASCAP)	41	YOU AND I	Rick James & Art Stewart (Stone Diamond, BMI)	99
I'VE HAD ENOUGH	Paul McCartney (MPL/ATV, BMI)	70	YOU BELONG TO ME	Arif Mardin (Snug/C'est, ASCAP)	8
KING TUT	William E. McEuen (Colorado, ASCAP)	36	YOU CAN'T DANCE	Kyle Lehning (April, ASCAP)	54
LAST DANCE	Giorgio Moroder (Primus Artists/Olga, BMI)	20	YOU DON'T LOVE ME ANYMORE	David Malloy (Briarpatch/Debdave, BMI)	88
(LET'S GO) ALL THE WAY	Dick Griffey & group (Free Delivery, ASCAP/Wah Watson/Josef & Art, BMI)	81	YOU GOT IT	Richard Perry (Society Hill/Brooklyn, ASCAP)	74
LIFE'S BEEN GOOD	Bob Szymczyk (Wow & Flutter, ASCAP)	34	YOU KEEP ME DANCING	Nick DeCaro (Featherbed/Unichappell, BMI)	75
LOVE IS LIKE OXYGEN	Prod. by group (Pub Sweet/WB, ASCAP)	12	YOU'RE A PART OF ME	Steve Gibson (Brown Shoes/Chappell, ASCAP)	82
LOVE OR SOMETHING LIKE IT	Larry Butler (M-3/Cherry Lane, ASCAP)	66	YOU'RE THE LOVE	Louie Shelton (David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI)	22
LOVE WILL FIND A WAY	Bill Schnee (Irving/Pablo Cruise, BMI)	28	YOU'RE THE ONE THAT I WANT	John Farrar (Stigwood/John Farrar/Ensign, BMI)	5
MACHO MAN	Jaques Morali (Can't Stop, BMI)	85			
MAGNET AND STEEL	Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP)	52			

IT'S NOT THE SAME
"IT'S THE SAME OLD SONG"

KC
AND THE
SUNSHINE BAND

"IT'S THE SAME OLD SONG"

TK-607

**FROM THE LATEST
KC AND THE SUNSHINE BAND ALBUM
ENTITLED**

"WHO DO YA (LOVE)"

TK-1025

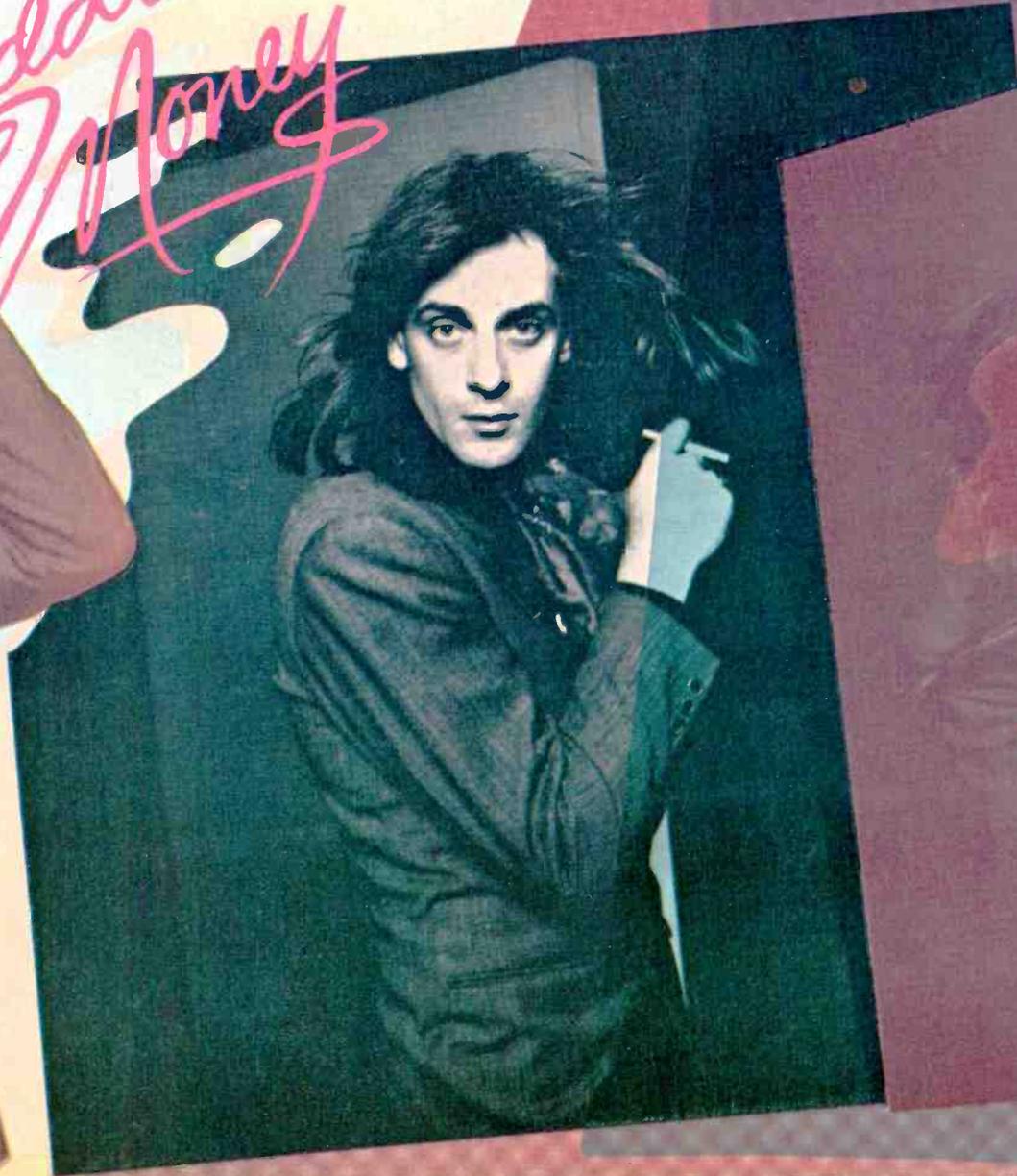


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"Two Tickets To Paradise." 3-10765

All you need is a little **Money.**

Eddie Money



Eddie Money. He's a bundle of dynamite out cruising for a match.

He pushed "**Baby Hold On**" into the Top 10. He made his debut album go Gold. He's played 140 live dates since the release of his first album. Still, after all the work, just show him a stage, a mike, a tight spotlight and Eddie goes into action.

Now, he has a hot new single. It's called "**Two Tickets To Paradise.**" And it promises to follow the same trail his first single blazed.

"Eddie Money." The man with all the moves. His debut album features "**Baby Hold On**" and "**Two Tickets To Paradise.**" On Columbia Records and Tapes. PC 34909

Watch for Eddie this summer!

July 1	"Saturday Night Live" (NBC)	
21	Hosts "Midnight Special" (NBC)	
June 27	Phoenix, AZ.	
29	Lexington, KY.	Rolling Stones
July 1	Dallas, TX.	Texas Jam w/ Aerosmith, Heart, Ted Nugent
2	Alpine Valley, WI.	Alice Cooper
4	Biloxi, MS.	Alice Cooper
7	Miami, FL.	Alice Cooper
9	Jacksonville, FL.	Alice Cooper
13	Des Moines, IA.	Doobie Brothers
15	Kansas City, MO.	Kansas
16	Boulder, CO.	Rolling Stones, Kansas
22	Indianapolis, IN.	Doobie Brothers
23	Louisville, KY.	Ted Nugent
26-30	Los Angeles, CA.	Dave Mason
Aug. 2	Milwaukee, WI.	Eagles
16	Cincinnati, OH.	Eagles
26	Philadelphia, PA.	Boston

RECORD WORLD SINGLES CHART

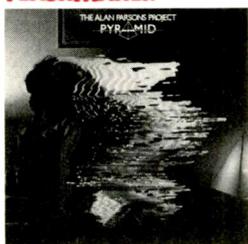
TITLE, ARTIST, Label, Number, (Distributing Label)

JUNE 24	JUNE 17		WKS. ON CHART			
1	1	SHADOW DANCING ANDY GIBB RSO 893 (4th Week)	11			
2	4	BAKER STREET GERRY RAFFERTY/United Artists 1192	11			
3	3	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	14			
4	5	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS)	10			
5	2	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	13			
6	6	WITH A LITTLE LUCK WINGS/Capitol 4559	13			
7	10	THE GROOVE LINE HEATWAVE/Epic 8 50524	9			
8	9	YOU BELONG TO ME CARLY SIMON/Elektra 45477	10			
9	14	STILL THE SAME BOB SEGER & THE SILVER BULLET BAND/Capitol 4581	7			
10	13	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/Cleveland Intl. B 50513	15			
11	11	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	17			
12	12	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	18			
13	15	TAKE A CHANCE ON ME ABBA/Atlantic 3457	10			
14	7	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	22			
15	8	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693	15			
16	18	BLUER THAN BLUE MICHAEL JOHNSON/EMI-America B001	8			
17	17	BECAUSE THE NIGHT PATTI SMITH/Arista 0318	12			
18	19	EVERY KINDA PEOPLE ROBERT PALMER/Island 100	13			
19	25	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	5			
20	27	LAST DANCE DONNA SUMMER/Casablanca 926	6			
21	22	EVEN NOW BARRY MANILOW/Arista 0330	8			
22	24	YOU'RE THE LOVE SEALS & CROFTS /Warner Bros. 8551	8			
23	16	ON BROADWAY GEORGE BENSON/Warner Bros. 3542	16			
24	35	COPACABANA (AT THE COPA) BARRY MANILOW/Arista 0339	3			
25	34	RUNAWAY JEFFERSON STARSHIP/Grunt 11274 (RCA)	5			
26	29	ONLY THE GOOD DIE YOUNG BILLY JOEL/Columbia 3 10750	6			
27	30	WONDERFUL TONIGHT ERIC CLAPTON/RSO 895	7			
28	39	LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048	4			
29	33	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	15			
30	31	I WAS ONLY JOKING ROD STEWART/Warner Bros. 8568	9			
31	32	FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474	9			
32	38	GREASE FRANKIE VALLI/RSO 897	4			
33	23	OH WHAT A NIGHT FOR DANCING BARRY WHITE/20th Century 2365	10			
34	52	LIFE'S BEEN GOOD JOE WALSH/Asylum 45493	3			
35	40	STONE BLUE FOGHAT/Bearsville 0325 (WB)	6			
36	42	KING TUT STEVE MARTIN/Warner Bros. 8577	6			
37	36	ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE/MCA 30891	10			
38	45	MY ANGEL BABY TOBY BEAU/RCA 11250	7			
39	26	HEARTLESS HEART /Mushroom 7031	12			
40	20	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	19			
41	43	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/TK 1028	7			
42	51	FM (NO STATIC AT ALL) STEELY DAN/MCA 40894	4			
43	44	ROLL WITH THE CHANGES REO SPEEDWAGON/Epic 8 50545	7			
44	55	STAY JACKSON BROWNE/Asylum 45485	4			
45	21	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	19			
46	41	NIGHT FEVER BEE GEES/RSO BB9	21			
47	37	CHEESEBURGER IN PARADISE JIMMY BUFFETT/ABC 12359	10			
CHARTMAKER OF THE WEEK						
48	—	THREE TIMES A LADY COMMODORES Motown 1443	1			
49	58	IF EVER I SEE YOU AGAIN ROBERTA FLACK/Atlantic 3483	4			
50	50	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHE 1003 (TK)	15			
51	28	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459	18			
52	69	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719	4			
53	61	THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925	6			
54	62	YOU CAN'T DANCE ENGLAND DAN & JOHN FORD COLEY/Big Tree 16117 (Atl)	4			
55	56	TAKE ME BACK TO CHICAGO CHICAGO/Columbia 3 10737	6			
56	67	I'M NOT GONNA LET IT BOTHER ME TONIGHT ATLANTA RHYTHM SECTION/Polydor 14484	3			
57	57	WARM RIDE RARE EARTH/Prodigal 0640 (Motown)	6			
58	66	WILL YOU LOVE ME TOMORROW DAVE MASON/Columbia 3 10749	4			
59	59	I WANT YOU TO BE MINE KAYAK/Janus 274	8			
60	68	HOT LOVE, COLD WORLD BOB WELCH/Capitol 45B8	3			
61	65	PORTRAIT (HE KNEW) KANSAS/Kirshner 4276 (CBS)	4			
62	73	SONGBIRD BARBRA STREISAND/Columbia 3 10756	3			
63	64	OVER THE RAINBOW GARY TANNER/20th Century 2373	5			
64	72	CAN WE STILL BE FRIENDS TODD RUNDGREN/Bearsville 0324 (WB)	3			
65	75	PROVE IT ALL NIGHT BRUCE SPRNGSTEEN/Columbia 3 10763	2			
66	76	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists 1210	4			
67	77	STUFF LIKE THAT QUINCY JONES/A&M 2043	3			
68	81	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	4			
69	82	BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	2			
70	—	I'VE HAD ENOUGH WINGS/Capitol 4594	1			
71	78	I DON'T WANNA GO JOEY TRAVOLTA/Millennium 615 (Casablanca)	3			
72	74	TRANS-EUROPE EXPRESS KRAFTWERK/Capitol 4460	4			
73	—	MR. BLUE ELO /Jet 5050 (CBS)	1			
74	54	YOU GOT IT DIANA ROSS/Motown 1442	7			
75	63	YOU KEEP ME DANCING SAMANTHA SANG/Private Stock 1B8	4			
76	84	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54243 (Motown)	5			
77	79	ANYTIME JOURNEY /Columbia 3 10757	3			
78	60	EVERYBODY DANCE CHIC/Atlantic 3469	7			
79	87	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	2			
80	—	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226	1			
81	83	(LET'S GO) ALL THE WAY WHISPERS/Solar 11246 (RCA)	5			
82	—	YOU'RE A PART OF ME GENE COTTON/Ariola 7704	1			
83	86	NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum 45489	2			
84	89	RIVERS OF BABYLON BONEY M/Sire/Hansa 1027 (WB)	2			
85	—	MACHO MAN VILLAGE PEOPLE/Casablanca 922	1			
86	90	THAT ONCE IN A LIFETIME DEMIS ROUSSOS/Mercury 73992	4			
87	98	CHATTANOOGA CHOO CHOO TUXEDO JUNCTION/Butterfly 1205	2			
88	99	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488	2			
89	—	DREAM LOVER MARSHALL TUCKER BAND/Capricorn 0300	1			
90	88	SOMEONE TO LAY DOWN BESIDE ME KARLA BONOFF/Columbia 3 10751	4			
91	93	HE'S SO FINE JANE OLIVOR/Columbia 3 10724	4			
92	96	NEW ORLEANS LADIES LOUISIANA'S LE ROUX/Capitol 4586	2			
93	95	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0318 (WB)	4			
94	91	DUKEY STICK (PART ONE) GEORGE DUKE/Epic 50531	5			
95	80	UNDER THE BOARDWALK BILLY JOE ROYAL/Private Stock 192	5			
96	—	ON THE WRONG TRACK KEVIN LAMB/Arista 0316	1			
97	85	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10740	4			
98	—	ANNIE MAE NATALIE COLE/Capitol 4572	1			
99	—	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	1			
100	—	FEEL THE FIRE PEABO BRYSON/Capitol 4573	1			

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



PYRAMID
ALAN PARSONS PROJECT
Arista

MOST ADDED:

- PYRAMID—Alan Parsons Project—Arista
- DAVID GILMOUR—Col
- MARIPOSA DE ORO—Dave Mason—Col
- OCTAVE—Moody Blues—London
- THE CARS—Elektra
- CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
- SOME GIRLS—Rolling Stones—Rolling Stones
- THREE'S A CROWD—Torney/Spencer Band—A&M

WBCN-FM/BOSTON

- ADDS:**
- BEFORE AND AFTER SCIENCE—Brian Eno—Island
 - CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
 - DAVID GILMOUR—Col
 - MARIPOSA DE ORO—Dave Mason—Col
 - OCTAVE—Moody Blues—London
 - THE DIRT BAND—UA
 - THREE'S A CROWD—Torney/Spencer Band—A&M
 - WELCOME HOME—Carole King—Capitol

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - THE CARS—Elektra
 - STRANGER IN TOWN—Bob Seger—Capitol
 - HEAVEN TONIGHT—Cheap Trick—Epic
 - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
 - MISFITS—Kinks—Arista
 - RETURN TO MAGENTA—Mink DeVille—Capitol
 - CITY TO CITY—Gerry Rafferty—UA
 - NOT SHY—Walter Egan—Col

WLIR-FM/LONG ISLAND

- ADDS:**
- BRUISED ORANGE—John Prine—Asylum
 - FROM RATS TO RICHES—Good Rats—Passport
 - DAVID GILMOUR—Col
 - HEAVEN TONIGHT—Cheap Trick—Epic
 - IT'S A HEARTACHE—Bonnie Tyler—RCA
 - MAMMOSA DE ORO—Dave Mason—Col
 - PYRAMID—Alan Parsons Project—Arista
 - SLEEPER CATCHER—Little River Band—Harvest

- SOME GIRLS—Rolling Stones—Rolling Stones
- TOBY BEAU—RCA

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - LOUISIANA'S LeROUX—Capitol
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - MARIPOSA DE ORO—Dave Mason—Col
 - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
 - EDDIE MONEY—Col
 - MISFITS—Kinks—Arista
 - THIS YEARS MODEL—Elvis Costello—Col
 - RINGS AROUND THE MOON—Carillo—Atlantic
 - ROCKY HORROR SHOW—(soundtrack)—Ode

WCOZ-FM/BOSTON

- ADDS:**
- OCTAVE—Moody Blues—London
 - PYRAMID—Alan Parsons Project—Arista
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - WORLDS AWAY—Pablo Cruise—A&M

- HEAVY ACTION (airplay):**
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - DOUBLE FUN—Robert Palmer—Island
 - EARTH—Jefferson Starship—Grunt
 - LONDON TOWN—Wings—Capitol
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - STONE BLUE—Foghat—Bearsville
 - STRANGER IN TOWN—Bob Seger—Capitol
 - THE CARS—Elektra
 - THE LAST WALTZ (soundtrack)—The Band—WB

WAAF-FM/WORCESTER

- ADDS:**
- DOUBLE PLATINUM—Kiss—Casablanca
 - DAVID GILMOUR—Col
 - HEATERS—Ariola
 - HOT CHILD IN THE CITY (single)—Nick Gilder—Chrysalis
 - MARIPOSA DE ORO—Dave Mason—Col
 - OCTAVE—Moody Blues—London
 - PYRAMID—Alan Parsons Project—Arista
 - RINGS AROUND THE MOON—Carillo—Atlantic
 - U.K.—Polydor
 - WEREWOLVES—RCA

- HEAVY ACTION (airplay in descending order):**
- THE CARS—Elektra
 - BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - DOUBLE FUN—Robert Palmer—Island
 - STRANGER IN TOWN—Bob Seger—Capitol
 - BOYS IN THE TREES—Carly Simon—Elektra
 - THIS YEARS MODEL—Elvis Costello—Col
 - STONE BLUE—Foghat—Bearsville
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

WPLR-FM/NEW HAVEN

- ADDS:**
- APPROVED BY THE MOTORS—The Motors—Virgin
 - DAVID GILMOUR—Col

- LAKE II—Col
- LAST KISS—Fandango—RCA
- MARIPOSA DE ORO—Dave Mason—Col
- OCTAVE—Moody Blues—London
- RINGS AROUND THE MOON—Carillo—Atlantic
- SWEET SALVATION—Jim Krueger—Col
- THE CARS—Elektra

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - STONE BLUE—Foghat—Bearsville
 - STRANGER IN TOWN—Bob Seger—Capitol
 - TOGETHER FOREVER—Marshall Tucker Band—Capricorn
 - WAITING FOR COLUMBUS—Little Feat—WB
 - SHINE ON—Climax Blues Band—Sire
 - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
 - DAVID GILMOUR—Col
 - OCTAVE—Moody Blues—London

WCME-FM/ROCHESTER

- ADDS:**
- CAPTAIN'S JOURNEY—Lee Ritenour—Elektra
 - DAVID GILMOUR—Col
 - IF I WEREN'T SO ROMANTIC—Derringer—Blue Sky
 - LAKE II—Col
 - LOVE ME AGAIN—Rita Coolidge—A&M
 - MARIPOSA DE ORO—Dave Mason—Col
 - PYRAMID—Alan Parsons Project—Arista
 - THREE'S A CROWD—Torney/Spencer Band—A&M
 - U.K.—Polydor

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - TOGETHER FOREVER—Marshall Tucker Band—Capricorn
 - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
 - STRANGER IN TOWN—Bob Seger—Capitol
 - SWEET CHEEKS—Duke Jupiter—Mercury
 - BOYS IN THE TREES—Carly Simon—Elektra
 - YOU CAN TUNE A PIANO—REO Speedwagon—Epic
 - HEAVEN TONIGHT—Cheap Trick—Epic
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - CITY TO CITY—Gerry Rafferty—UA

WOUR-FM/UTICA

- ADDS:**
- CARLENE CARTER—WB
 - DAVID GILMOUR—Col
 - NIGHTHAWKS—Jackson Kings—Adelphi
 - OCTAVE—Moody Blues—London
 - PYRAMID—Alan Parson Project—Arista
 - RINGS AROUND THE MOON—Carillo—Atlantic
 - SPELLBOUND—EMI-America
 - THREE'S A CROWD—Torney/Spencer Band—A&M

- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - EXCITABLE BOY—Warren Zevon—Asylum
 - STRANGER IN TOWN—Bob Seger—Capitol
 - THE CARS—Elektra
 - SOME GIRLS—Rolling Stones—Rolling Stones

- SLEEPER CATCHER—Little River Band—Harvest
- HEAVEN TONIGHT—Cheap Trick—Epic
- BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
- THIS YEARS MODEL—Elvis Costello—Col
- LAKE II—Col

WIOQ-FM/PHILADELPHIA

- ADDS:**
- 5705 (Single)—City Boy—Mercury
 - LAST KISS—Fandango—RCA
 - PYRAMID—Alan Parsons Project—Arista

- HEAVY ACTION (airplay, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - MISFITS—Kinks—Arista
 - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
 - AND THEN THERE WERE THREE—Genesis—Atlantic
 - AIRWAVES—A&M
 - INES—Charlie—Janus
 - CITY TO CITY—Gerry Rafferty—UA
 - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
 - HEAVEN TONIGHT—Cheap Trick—Epic

WSAN-AM/ ALLENTOWN, PA.

- ADDS:**
- DAVID GILMOUR—Col
 - LOVE ME AGAIN—Rita Coolidge—A&M
 - MARIPOSA DE ORO—Dave Mason—Col
 - POWERAGE—AC/DC—Atlantic
 - PYRAMID—Alan Parsons Project—Arista
 - SLEEPER CATCHER—Little River Band—Harvest
 - THE CARS—Elektra
 - THREE'S A CROWD—Torney/Spencer Band—A&M
 - WORLDS AWAY—Pablo Cruise—A&M

- HEAVY ACTION (airplay):**
- AND THEN THERE WERE THREE—Genesis—Atlantic
 - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
 - CITY TO CITY—Gerry Rafferty—UA
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - FM (soundtrack)—MCA
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - STONE BLUE—Foghat—Bearsville
 - STRANGER IN TOWN—Bob Seger—Capitol
 - YOU CAN TUNE A PIANO—REO Speedwagon—Epic
 - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

WORJ-FM/ORLANDO

- ADDS:**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - SOME GIRLS—Rolling Stones—Rolling Stones

- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE LAST WALTZ (soundtrack)—The Band—WB
 - STRANGER IN TOWN—Bob Seger—Capitol
 - AND THEN THERE WERE THREE—Genesis—Atlantic
 - TOGETHER FOREVER—Marshall Tucker Band—Capricorn
 - LONDON TOWN—Wings—Capitol
 - BOYS IN THE TREES—Carly Simon—Elektra
 - HEAVY HORSES—Jethro Tull—Chrysalis

- BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
- LEVEL HEADED—Sweet—Capitol
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor

WQSR-FM/TAMPA

- ADDS:**
- BOOGIE WOOGIE—Rahsaan Roland Kirk—WB
 - CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
 - CUMBIA & JAZZ FUSION—Charles Mingus—Atlantic
 - DAVID GILMOUR—Col
 - FINAL EXAM—Loudon Wainwright—Arista
 - MARIPOSA DE ORO—Dave Mason—Col
 - PYRAMID—Alan Parsons Project—Arista
 - SPELLBOUND—EMI-America
 - THE CARS—Elektra
 - THREE'S A CROWD—Torney/Spencer Band—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - STRANGER IN TOWN—Bob Seger—Capitol
 - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
 - SHINE ON—Climax Blues Band—Sire
 - THIS YEARS MODEL—Elvis Costello—Col
 - DOUBLE FUN—Robert Palmer—Island
 - JOHN HALL—Asylum
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - ARABESQUE—John Klemmer—ABC

WMMS-FM/CLEVELAND

- ADDS:**
- COOPER BROTHERS—Capricorn
 - MARIPOSA DE ORO—Dave Mason—Col
- HEAVY ACTION (airplay, sales in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN—Bob Seger—Capitol
 - CITY TO CITY—Gerry Rafferty—UA
 - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
 - NOT SHY—Walter Egan—Col
 - EXCITABLE BOY—Warren Zevon—Asylum
 - CABIN FEVER—Michael Stanley Band—Arista
 - VAN HALEN—WB
 - EARTH—Jefferson Starship—Grunt

WABX-FM/DETROIT

- ADDS:**
- DAVID GILMOUR—Col
 - I'D RATHER BE SAILING—Black Oak—Capricorn
 - OCTAVE—Moody Blues—London
 - PYRAMID—Alan Parsons Project—Arista
 - SNAIL—Cream
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN—Bob Seger—Capitol
 - INFINITY—Journey—Col
 - CITY TO CITY—Gerry Rafferty—UA
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
 - EASTER—Patti Smith Group—Arista
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col

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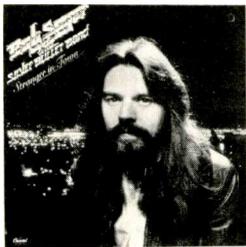
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RECORD WORLD FM AIRPLAY REPORT

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

TOP AIRPLAY



STRANGER IN TOWN
BOB SEGER
Capitol

MOST AIRPLAY:

- STRANGER IN TOWN**—Bob Seger—Capitol
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- SOME GIRLS**—Rolling Stones—Rolling Stones
- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
- CITY TO CITY**—Gerry Rafferty—UA
- STONE BLUE**—Foghat—Bearsville
- EARTH**—Jefferson Starship—Grunt
- HEAVEN TONIGHT**—Cheap Trick—Epic
- THIS YEARS MODEL**—Elvis Costello—Col
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

WXRT-FM/CHICAGO

- ADDS:**
- AMERICAN FOXES** (single)—J.J. Fontaine—Unique Kinda
 - DAVID GILMOUR**—Col
 - MARIPOSA DE ORO**—Dave Mason—Col
 - MY SONG**—Keith Jarrett—ECM (import)
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - THE CARS**—Elektra
 - THE CREAM**—John Lee Hooker—Tomato

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - LINES**—Charlie—Janus
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - CITY TO CITY**—Gerry Rafferty—UA
 - CASINO**—Al DiMeola—Col
 - STONE BLUE**—Foghat—Bearsville
 - SHINE ON**—Climax Blues Band—Sire

KSHE-FM/ST. LOUIS

- ADDS:**
- CABIN FEVER**—Michael Stanley Band—Arista
 - DAVID GILMOUR**—Col
 - LIVING ROOM SUITE**—Harry Chapin—Elektra
 - MARIPOSA DE ORO**—Dave Mason—Col
 - PYRAMID**—Alan Parsons Project—Arista

- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN**—Bob Seger—Capitol
 - STONE BLUE**—Foghat—Bearsville
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - TOGETHER FOREVER**—Marshall Tucker Band—Capricorn
 - YOU CAN TUNE A PIANO**—REO Speedwagon—Epic
 - SLEEPER CATCHER**—Little River Band—Harvest
 - CITY TO CITY**—Gerry Rafferty—UA
 - ARMS OF MARY** (single)—Chilliwack—Mushroom

WKDF-FM/NASHVILLE

- ADDS:**
- DAVID GILMOUR**—Col
 - MARIPOSA DE ORO**—Dave Mason—Col
 - POWERAGE**—AC/DC—Atlantic
 - PYRAMID**—Alan Parsons Project—Arista
 - RETURN TO MAGENTA**—Mink DeVille—Capitol
 - SEE FOREVER EYES**—Prism—Ariola
 - THE CARS**—Elektra
 - THE PARKERHILL**—Graham Parker—Mercury
 - 3**—Pousette-Dart Band—Capitol
 - THREE'S A CROWD**—Torney/Spencer Band—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**
- FM** (soundtrack)—MCA
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - CITY TO CITY**—Gerry Rafferty—UA
 - FEELS SO GOOD**—Chuck Mangione—A&M
 - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
 - WEEKEND IN L.A.**—George Benson—WB
 - LONDON TOWN**—Wings—Capitol
 - EARTH**—Jefferson Starship—Grunt
 - SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC

WQFM-FM/MILWAUKEE

- ADDS:**
- DAVID GILMOUR**—Col
 - LAKE II**—Col
 - MARIPOSA DE ORO**—Dave Mason—Col
 - PYRAMID**—Alan Parsons Project—Arista

- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - CITY TO CITY**—Gerry Rafferty—UA
 - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
 - BAT OUT OF HELL**—Meatloaf—Epic/Cleve. Intl.
 - EARTH**—Jefferson Starship—Grunt
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - MAGAZINE**—Heart—Mushroom
 - AND THEN THERE WERE THREE**—Genesis—Atlantic
 - VAN HALEN**—WB
 - YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

KLOL-FM/HOUSTON

- ADDS:**
- CONTRARY TO ORDINARY**—Jerry Jeff Walker—MCA
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - 801 LIVE**—Phil Manzanera/801—Polydor
 - JAZZ**—Ry Cooder—WB

- LOVE ME AGAIN**—Rita Coolidge—A&M
- NOW**—Flamin' Groovies—Sire
- THE DIRT BAND**—UA
- WE'RE LIKE THE OCEAN**—Barry Melton—First American
- WORLDS AWAY**—Pablo Cruise—A&M

- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
 - CITY TO CITY**—Gerry Rafferty—UA
 - LONDON TOWN**—Wings—Capitol
 - WORLDS AWAY**—Pablo Cruise—A&M
 - THE LAST WALTZ** (soundtrack)—The Band—WB
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - WELCOME HOME**—Carole King—Capitol
 - MARIPOSA DE ORO**—Dave Mason—Col
 - LOVE ME AGAIN**—Rita Coolidge—A&M

KZEW-FM/DALLAS

- ADDS:**
- CONTRARY TO ORDINARY**—Jerry Jeff Walker—MCA
 - OCTAVE**—Moody Blues—London
 - PYRAMID**—Alan Parsons Project—Arista

- HEAVY ACTION (airplay, sales, phones):**
- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
 - CITY TO CITY**—Gerry Rafferty—UA
 - EARTH**—Jefferson Starship—RCA
 - FM** (soundtrack)—MCA
 - MAGAZINE**—Heart—Mushroom
 - MARIPOSA DE ORO**—Dave Mason—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - THE LAST WALTZ** (soundtrack)—The Band—WB

KGB-FM/SAN DIEGO

- ADDS:**
- BRUISED ORANGE**—John Prine—Asylum
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - LINES**—Charlie—Janus
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - U.K.**—Polydor

- HEAVY ACTION (airplay, sales, phones in descending order):**
- LONDON TOWN**—Wings—Capitol
 - VAN HALEN**—WB
 - EARTH**—Jefferson Starship—Grunt
 - EASTER**—Patti Smith Group—Arista
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
 - STONE BLUE**—Foghat—Bearsville
 - CITY TO CITY**—Gerry Rafferty—UA

KWST-FM/LOS ANGELES

- ADDS:**
- DAVID GILMOUR**—Col
 - MARIPOSA DE ORO**—Dave Mason—Col
 - OCTAVE**—Moody Blues—London
 - PYRAMID**—Alan Parsons Project—Arista
 - THE CARS**—Elektra
 - WORLDS AWAY**—Pablo Cruise—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - STONE BLUE**—Foghat—Bearsville
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - EARTH**—Jefferson Starship—Grunt
 - RETURN TO MAGENTA**—Mink DeVille—Capitol
 - HEAVEN TONIGHT**—Cheap Trick—Epic

KMET-FM/LOS ANGELES

- ADDS:**
- RETURN TO MAGENTA**—Mink DeVille—Capitol

- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STONE BLUE**—Foghat—Bearsville
 - THIS YEARS MODEL**—Elvis Costello—Col
 - FM** (soundtrack)—MCA
 - INFINITY**—Journey—Col
 - EDDIE MONEY**—Col
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - THE LAST WALTZ** (soundtrack)—The Band—WB

KZAP-FM/SACRAMENTO

- ADDS:**
- APPROVED BY THE MOTORS**—The Motors—Virgin
 - CONTRARY TO ORDINARY**—Jerry Jeff Walker—MCA
 - DAVID GILMOUR**—Col
 - FLYING DREAMS**—Commander Cody—Arista
 - LAKE II**—Col
 - MARIPOSA DE ORO**—Dave Mason—Col
 - MULTIPLE FLASH**—Pete Carr—Big Tree
 - POWERAGE**—AC/DC—Atlantic
 - PYRAMID**—Alan Parsons Project—Arista

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - POWER IN THE DARKNESS**—Tom Robinson Band—Harvest
 - MISFITS**—Kinks—Arista
 - THIS YEARS MODEL**—Elvis Costello—Col
 - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
 - EARTH**—Jefferson Starship—Grunt

KSAN-FM/SAN FRANCISCO

- ADDS:**
- DAVID GILMOUR**—Col
 - POWER IN THE DARKNESS**—Tom Robinson Band—Harvest
 - PYRAMID**—Alan Parsons Project—Arista
 - THE CARS**—Elektra

- HEAVY ACTION (airplay):**
- APPROVED BY THE MOTORS**—The Motors—Virgin

- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
- EXCITABLE BOY**—Warren Zevon—Asylum
- HEAVEN TONIGHT**—Cheap Trick—Epic
- NOW**—Flamin' Groovies—Sire
- PURE POP FOR NOW PEOPLE**—Nick Lowe—Col
- SOME GIRLS**—Rolling Stones—Rolling Stones
- STRANGER IN TOWN**—Bob Seger—Capitol
- THIS YEARS MODEL**—Elvis Costello—Col
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

KZEL-FM/EUGENE

- ADDS:**
- CONTRARY TO ORDINARY**—Jerry Jeff Walker—MCA
 - DAVID GILMOUR**—Col
 - LOVE ME AGAIN**—Rita Coolidge—A&M
 - MARIPOSA DE ORO**—Dave Mason—Col
 - POWERAGE**—AC/DC—Atlantic
 - PYRAMID**—Alan Parsons Project—Arista
 - SEE FOREVER EYES**—Prism—Ariola
 - THE DIRT BAND**—UA
 - U.K.**—Polydor
 - WISER AFTER THE EVENT**—Anthony Phillips—Passport

- HEAVY ACTION (airplay, sales, phones):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - STONE BLUE**—Foghat—Bearsville
 - CITY TO CITY**—Gerry Rafferty—UA
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
 - VAN HALEN**—WB
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - FEELS SO GOOD**—Chuck Mangione—A&M
 - IT'S A HEARTACHE**—Bonnie Tyler—RCA

KZAM-FM/SEATTLE

- ADDS:**
- COMMON GROUND**—Paul Winter—A&M
 - CONTRARY TO ORDINARY**—Jerry Jeff Walker—MCA
 - JOHN RENBOURN & STEFAN GROSSMAN**—Kicking Mule
 - KOKO TAYLOR**—Alligator
 - MARIPOSA DE ORO**—Dave Mason—Col
 - MULTIPLE FLASH**—Pete Carr—Big Tree
 - PYRAMID**—Alan Parsons Project—Arista
 - RINGS AROUND THE MOON**—Carillo—Atlantic
 - THE CREAM**—John Lee Hooker—Tomato
 - "WELL, WELL," SAID THE ROCKING CHAIR**—Dean Friedman—Lifesong

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - MISFITS**—Kinks—Arista
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - STARDUST**—Willie Nelson—Col
 - CASINO**—Al DiMeola—Col
 - BOYS IN THE TREES**—Carly Simon—Elektra
 - THIS YEARS MODEL**—Elvis Costello—Col
 - JAZZ**—Ry Cooder—WB
 - BRUISED ORANGE**—John Prine—Asylum

E/P/A West Fetes Don Dempsey



The west coast offices of Epic, Portrait and Associated Labels recently hosted a reception to welcome Don Dempsey to L.A. upon his first trip as senior vice president and general manager of the E/P/A labels. The party was attended by a wide variety of E/P/A west coast artists, managers, producers and publishers. Pictured from left are: Larry Harris, VP and general manager, Portrait Records; Ken Kinnear, manager of Portrait recording group Heart; Bud Carr, manager of Kirshner recording group Kansas and Lifesong recording artist Henry Gross; Dempsey; John Baruch, manager

of Epic recording group REO Speedwagon; Paul Ahern, manager of Epic recording group Boston; and Lennie Petze, VP, a&r, Epic; Becky Shargo, associate director, Epic west coast a&r; Epic/Full Moon recording artist Bill Champlin; Epic recording artist Russell DaShiell; Bobby Colomby, VP, west coast a&r, Epic; Epic recording artist Angelle Trosclair; Dempsey; Epic recording artists Mark Pearson and Reed Neilsen; Petze; Ron Samuels, manager of Lynda Carter; Lynda Carter; Mr. and Mrs. Don Dempsey.

CBS/Chicago Denied Restraining Order

■ NEW YORK—Judge Lawrence W. Pierce of the U.S. District Court, Southern District of New York, has denied CBS/Chicago's request for a temporary restraining order against Magnum Records and Cineamerica Distributing Corp. who are allegedly infringing on copyrights and trademarks and violating contract rights with the manufacture and distribution of the Magnum lp, "Chicago Transit Authority—Live In Concert."

Authorized Recording?

Norman L. Faber, lawyer for the defendants, in a statement claimed that "the recording of Chicago Transit Authority's performance at the Revival in 1969 was made with the complete authorization of the members of C.T.A." CBS/Chicago requested the temporary order pending a motion for a preliminary injunction against the defendants.

Bloom Ups Berk

■ NEW YORK — Jane Berk has been named account executive at the Howard Bloom Organization, Ltd.

Melanie at Carnegie Hall



Midsong International/MCA recording artist Melanie recently played a sold-out performance at New York City's Carnegie Hall, her first in-door appearance in over five years. The concert, broadcast live over WNEW-FM, featured a sampling of music from Melanie's ten-year recording career, as well as selections from her most recent album for Midsong International Records, "Phonogenic, Not Just Another Pretty Face," distributed by MCA Records. Shown at the all night party following the concert, held at Giorgio's in midtown Manhattan, are (from left): Joey Travolta; Melanie; and Bob Reno, president of Midsong International Records.

GRT Pacts with Gillette-Madison

■ SUNNYVALE, CAL. — A long-term agreement for the exclusive tape distribution of the "Who's Who in Jazz" series has been completed between Gillette-Madison of New York and GRT Corporation.

'Who's Who' Covered

Herbert B. Hershfield, GRT senior vice president, and Bob Schachner, president, Gillette-Madison, said the new agreement includes the current 14 "Who's Who" albums as well as new albums to be released over the next few years.

"Who's Who in Jazz" artists include Lionel Hampton, who was instrumental in conceiving the project, as well as Buddy Rich and Charlie Mingus.

Hampton-Corea LP Set

The first new release will be the MIDEM Concert recorded by Lionel Hampton and Chick Corea last January.

Other Gillette-Madison recordings included in the agreement are those on its Gateway label.

THEATER REVIEW

'Greek Suite' Succeeds Admirably

■ LOS ANGELES—A full house industryites was on hand in the ornate hall of The Society For The Preservation Of Variety Arts for a unique performance of "Ulysses, The Greek Suite," a new concept album on 20th Century Records.

How the work will develop air-play patterns is still uncertain, because it as at once continually melodic while offering a wide variety of tempos, textures and feelings. But as a performance, as a live act that offered itself to the audience without any previous exposure (save for the lead male vocalist), "Ulysses, The Greek Suite" was an unusual and sometimes moving experience.

Based on The Odyssey of Homer, the conceptual pieces trace the wanderings of Ulysses as he struggles to return home to his wife, Penelope. Michael Rapp's lyrics and music apparently take only what is needed for the musical success of the story line, but his liberal interpretations leave the plot intact, although the narrator's voice, overdubbed during performance, at times overshadowed the vocalists.

When the two principals, Ted Neeley in the role of Odysseus and Yvonne Iverson as Penelope, were allowed to surface alone, free of narration, the work came to life.

Neeley, who achieved fame in the screen version of "Jesus Christ Superstar," still combines that presence with a full-bodied mature voice that make for a rather dazzling performance. If anything, Neeley's voice has improved in the few years since "Superstar," and his stage mannerisms remain totally confident without imparting any feelings of aloofness. Neeley was at his best in "Free Them," a demand made of the Enchantress Circle in which he came across with the necessary toughness and yet did not allow the thick mandates of the libretto to

envelope him to the point where music was sacrificed for the sake of drama. Considering the emotional ranges demanded by the story, this is asking a great deal, but Neeley seemed to know exactly how far to push.

Equally impressive, however, was the debut of Yvonne Iverson in the role of Penelope. While publicity blurbs asked that the audience members close their eyes and imagine a cross between Barbra Streisand and Linda Ronstadt, it was far better to leave them open and realize instead that she is a young vocalist who could mature into a considerable talent based on her own merits, not the least of which is an ability to sing—and sing well—in a variety of ranges. As her voice matures she should take a place alongside successful contemporary women singers, and perhaps that place will be in the forefront. Leaving that to the prognosticators for the moment, Iverson, at sixteen years old, has more than enough stage poise, more than the seemingly requisite good looks, and much more than the necessary amount of sheer talent to make the part of Penelope breathe.

And as for the group that had to deal with two lead vocalists, an almost endless variety of musical styles and tempo changes, A-440 made a perfect pitch for "best previously unknown band of the year." There are numerous "backup" groups, well known to any fan of pop music, that have left what at times appear to be almost sacred legacies. A-440 will stand with the best of them, at least insofar as their performance of "Ulysses" indicates.

All things considered, the live performance of "Ulysses, The Greek Suite" was a tasteful, slightly understated show that worked as music.

Mike Falcon

American Jewish Committee Honors Phil Walden



Phil Walden, president of Capricorn Records, received the American Jewish Committee's 1978 Human Relations Award at a testimonial dinner at the Plaza Hotel in New York June 8. Shown at the dinner are (top row, from left) Walden and Jerry Wexler, senior VP and a&r consultant, Warner Bros. Records; Polygram president John Frisoli, Atlantic president Jerry Greenberg and Walden; (bottom row) BMI VP Francis Preston, Walden and Private Stock president Larry Uttal; Walden, Rabbi Marc H. Tannenbaum, national director of the American Jewish Committee, and Rolling Stone publisher and editor Jann Wenner.

ABC Promotion Seminar *(Continued from page 12)*

and the Soul Partners were among those showcased.

ABC's creative services division also presented a video presentation of current product. The label has recently moved into television as a means of advertising, and five commercials were shown. One was a newly created 20-second spot for Steely Dan's "Aja" album. Herb Wood also announced several of the new merchandising tools the label is creating to support its new releases. These included pink vinyl Tom Petty and the Heartbreakers albums, a Crusaders belt buckle and acetate poster, a 3x3 mount of the Lenny Williams album jacket, an r&b "Sun and Soul" poster, among others. In addition, Thom O'hair, national tour coordinator, introduced a new, specially designed backstage pass clip for ABC personnel and an ABC work shirt for the roadies of touring label acts.

Several top executives from the radio community spoke during the promotion seminar. Rick Sklar, vice president of programming for ABC-owned radio stations, spoke about the current situation of living and dying by the ratings book in radio. He

also explained the problem of frequent audience tuneout on unfamiliar product and how that relates to the promotion man's job.

Lee Michaels, of the Burkhart-Abrams & Associates consulting firm, spoke on an afternoon AOR panel. He pointed to the importance of promotion men zeroing in on one cut to increase the chances of album airplay. Michaels also stated that at this time, listening habits are changing from artists to songs.

Les Garland, program director at AM station KFRC in San Francisco, devoted time to the idea of exploring new methods of selling records. Both Garland and Hal Jackson, vice president and program director of New York's WBLS-FM, voiced opposition to most means of passive research. Jackson stressed the need for integrating different types of music, particularly black music, on AOR formats.

Topics discussed by Gary Taylor of the Bill Gavin sheet included the advent of AM stereo and the growing needlessness for mono 45s. Buzz Bennett, publisher of the trade sheet Fred, was the closing speaker at the semi-

nar. Bennett utilized the concept of "automata" in discussing radio's more systematic, impersonal nature, and expressed the need for more innovators in the field.

At a banquet following the meetings, different awards were given out to members of ABC's promotion staff. Bill Smith was announced as the winner of the label's 5 on 5 promotion contest. The label awarded five second prizes to Ricki Gale, St. Louis; Freddie Zaehler, Seattle; Debbie Stine, Miami; Willis Damalt, Boston; Bud Samuels, New Orleans. In addition, Bob Galliani, San Francisco, won a trip to London for two for the best promotion job done in conjunction with a recent Tom Petty and the Heartbreakers contest.

In the special markets division, awards were given to the following people: Jimmy Smith, Washington, Baltimore, Virginia, for Best Sales and Promotion Man; John Hudson, Detroit, Toledo, for Best Creative Ideas; Stephanie McCoy, North and South Carolina, for Best Overall Promotion in a Secondary Market; Larry Farmer, Ohio, first prize in the 5 on 5 promotion contest; Phil

Capitol, EMI Ink The Shirts

■ LOS ANGELES — The Shirts have signed a longterm recording contract with Capitol Records, Inc. and EMI Records, Ltd., according to Rupert Perry, vice president, a&r, CRI, and Bob Mercer, managing director, EMI, U.K.

Under the terms of the joint contract, Capitol Records will distribute The Shirts in the United States, Canada and Japan. EMI Records will distribute the group throughout the rest of the world.

The six-member rock 'n' roll band recently completed work on their debut album. Produced by Mike Thorne and recorded in England, the lp is scheduled for release in mid-summer.

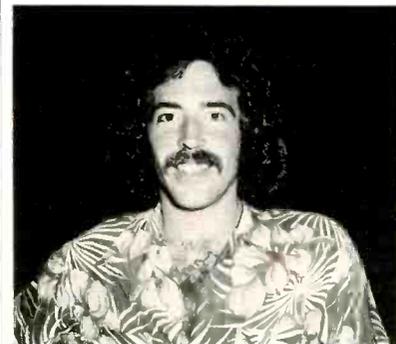
Columbia Ups Remedi

■ NEW YORK—Bob Sherwood, vice president, national promotion, Columbia Records, has announced the appointment of David Remedi to the position of regional promotion marketing manager, midwest, Columbia Records.

Remedi joined Columbia Records in 1972 as the local promotion manager in Chicago. In 1977 he was promoted to regional album promotion manager-midwest, a position he held until the present move.

RSO Names Dundas Album Promo Dir.

■ LOS ANGELES — Michael Dundas has been promoted to national album promotion director for RSO Records, it was announced by Rich Fitzgerald, vice president of promotion.



Michael Dundas

Dundas started in the record industry in 1975 with Warner Brothers Records doing local promotion in San Francisco. He was later transferred to Seattle to handle promotion in the northeast. He then helped to start an independent promotion company, but left that to join RSO Records in 1977.

McCann, regional, based in Atlanta, first prize lp in the 5 on 5 contest; and Earlene Jones, Chicago, Most Likely to Succeed.

PolyGram Tele

REF: M E R C U R Y

WHEN LAST IN BRITAIN
15 MAJOR CONCERTS.

NOW A PROMOTER RUSHE
OFFER FOR A SINGLE B

HOW DO THEY DO IT?

WITH A TEAM EFFORT B
THAT WORKS.

gram No. 026

(A POLYGRAM LABEL)

"RUSH" SOLD OUT

S IN WITH A \$100,000
BRITISH PERFORMANCE.

BETWEEN ARTIST & LABEL

Radio Replay (Continued from page 18)

some of the people who place them might be asking for too much in the way of the ideal employee. Some of the requests by management ask for the impossible in requirements, and the real surprise is what someone is willing to pay for the superstar in radio. I think that it's great that a station wants the best in the business, but sometimes you couldn't have lived long enough to fill all the requirements. Once in awhile and ad pops up like, "Young P.D. needed with minimum 10 years major market experience, strong production background, able to do morning drive, news writing not required (why mention it), first class license a must, some minor transmitter repairs, we're one big happy family, would like the right person to join us. We're the station with the personal touch, no calls please send tapes/resume and five box tops to Eastovershoe, Alaska . . . p.s. dress warm." Well, maybe that ad is a little exaggerated, but I think you understand what I mean by it. The history of where all the good people come from is hard to trace; many of the all time winners were homegrown or gained their excellence while working at your station. One thing to keep in mind when hiring talent is that sometimes you have to give in the area of experience to pick-up fresh thinking and energy that can benefit the rest of the staff and help keep broadcasting headed toward the future.

MORE SUMMER TOUR POSSIBLES . . . An effort to take the best advantage of the names of some of the popular recording artists who if scheduled on a summer tour would get good publicity on the same bill. If you have some good combinations of acts send them in. How about **Cat Stevens, 3 Dog Night, Steppenwolf . . . George Duke, King Crimson, Queen, and Parliament . . . Eddie Rabbitt, Bunny Sigler, and the Original Cast from "Hair" . . . Derringer, Shotgun, Jesse Winchester . . . Kiss, Sweet, Heart . . . Mink DeVille, Fleetwood Mac, and Flash Cadillac . . . ELO, Canned Heat, Pacific Gas & Electric . . . Farrah Fawcett, Ernest Tubb, and Dee Dee Bridgewater.**

ARB Ratings at a glance . . . Boston . . . WRKO increased overall from the Jan./Feb. ARB 6.7 to 8.6; WCOZ moved from 4.4 to 5.5; WBCN lost a full point from 3.3 to 2.2. In Philadelphia the two big gainers were WFIL and WDAS-FM. WFIL increased its share by almost two full points from Jan./Feb. 3.9, to the April/May 5.8. WDAS-FM increased from 4.2 to 6.1. The Chicago ARB showed a slight dip for WLS from 7.4 to 7.2 with a sharp decrease for WMAQ from a 6.0 to 4.7; WVON moved up from a 3.8 to 4.8 and WEFM gained from a 0.5 to 1.5. Los Angeles market ARB gave KABC a strong increase from the last book a 5.7 to 8.6. KHJ moved up from a 3.3 to 3.6. KFI went from a 2.3 to 2.7, KMET moved from a 3.4 to 3.6. Ten-Q went up from 2.2 to 2.4. KMPC was steady with a move up from 3.2 to 3.4. KWST 1.2 to 1.9. Some of the stations that showed decreases were KIIS-FM from a 3.1 to 2.1. KDAY from 2.6 to 2.1. KRTH from a Jan./Feb. 2.9 to 2.5. KBIG from 7.1 to 6.6.

MOVES . . . Mike Harrison, formerly managing editor of Radio & Records, has formed a new company, Good Phone Communications Inc. Joining Mike is Tom Yates of NOVA broadcast services; together they will publish a weekly series of fact sheets about the communications industry. The first printing will be at the end of June. I wish Mike and Tom and their staff growing success with the Good Phone Weekly . . . Mark Olds has been appointed president of WRVR/New York, and continues in the same capacity at WWRL for Riverside broadcasting, a subsidiary of Sonderling . . . Mary Anne McIntyre formerly of WPIX-FM/New York new at A&M promotion department as assistant to Rich Totoian, Ron Farber and Rick Stone . . . Bo Raines new MD at 96X/Miami from WZZP/Cleveland . . . Steve Cannon new MD at WJBO/Baton Rouge . . . WCMF/Rochester looking for a mid-day personality, female preferred with AOR experience, production necessary, tapes/resume to PD Chuck Ingersoll WCMF, 129 Leighton Ave., Rochester, N.Y. 14609 . . . Bruce Anderson new news director at WCAR/Detroit from WWJ . . . Don Benson has been appointed program director for WQXI and 94Q/Atlanta . . . Leigh Taylor to on air at WBBF/Rochester from WFLB/Syracuse . . . WABX/Detroit looking for news director; send tapes/resume to Ted Ferguson 20760 Coolidge Rd., Detroit 48237 . . . Walt (Baby) Love leaves WVON/Chicago as PD . . . Portia at RW west reports . . . Jack Darden new acting PD at KLIF/Dallas and Steve Scott is the new MD . . . Jack Daniels promoted to MD at KTOQ/Rapid City . . . Mark Thompson new MD at WRJZ/Knoxville, from WKMX/Enterprise . . . Bob K. new PD at KOA/Denver from WOWO/Ft. Wayne . . . Dwight Douglas, former PD at DC101/Washington, D.C., joins Burkhart/Abrams . . . Send your moves and changes to either Portia the west coast flash or in the east to Mr. Neil (Convention) McIntyre.

WEA Ups De Gennaro

■ NEW YORK — Bruce Tesman, Warner / Elektra / Atlantic's New York branch manager, has announced the appointment of Paul De Gennaro as the New York marketing coordinator. De Gennaro replaces Bill Cataldo, who moves to a national promotion position with Atlantic Records.

De Gennaro has been employed by WEA in a sales capacity since the company's inception in 1971.

Prior to his coming to WEA, he was sales manager at MGM Records in New York, and previous to that in retail sales.

De Gennaro will be headquartered at WEA's New York branch.

High Court Decision On B'Cast Ownership

(Continued from page 18)

on a case-by-case basis through the FCC licensing channels.

Some major-market communications owners, including owners of the two Washington dailies, had already divested themselves of their local broadcasting categories or have made plans to do so.

NAB president Vincent T. Wasilowski issued a statement following the court's decision, calling the move "gratifying." However, the court's decision evidently does not affect the original FCC ruling requiring 16 smaller market cross-ownerships to divest themselves of their broadcast facilities, and Wasilowski said they were "being treated unfairly," considering the so-called "grandfathering" of the larger market cross-owners.

He added that "it should be the burden of government to prove that any cross-ownership is harmful to the public interest before requiring divestiture," although the FCC ruling, even in light of the Supreme Court decision, still insists that the 16 combines be broken up.

Schwartz Brothers Reports Income Rise

■ WASHINGTON — Schwartz Brothers, Inc. has reported net income for the first quarter ended April 30, 1978 increased to \$39,618 or \$.05 per share on sales of \$6,549,572 compared to \$31,045 or \$.04 per share on sales of \$6,211,483 in the first three months last year.

Retail Sales Increase

James Schwartz, president, noted that in the three months period just ended, the company recorded a significant increase in retail sales which more than offset a decline in wholesale volume. Wholesale operations were affected by the lack of new important records released by its distributed lines. The discontinuance of two rock merchandising accounts also contributed to lower wholesale sales. The company is now providing rock merchandising services only to affiliated accounts.

Important New Product

Schwartz said that in May and June some new, important products have been released through the company's distribution operations. This should have a favorable effect on the second quarter's wholesaling volume. He added that the company plans to open two additional Harmony Hut stores this year, one in the second quarter in Frederick, Maryland, and another unit will be opened in the third quarter in Gaithersburg, Maryland. There are now 17 Harmony Hut stores in operation from Richmond, Virginia to Paramus, New Jersey.

Cash Dividend

During the first quarter, the company declared a special cash dividend of \$.10 per share which was paid May 25 to stockholders of record May 10. This was the first cash dividend paid by the company and reflected management's optimism about prospects for the current year.

Stevie Wonder Honored



Joining Stevie Wonder at the recent Music reception honoring him for his contributions to American music are, from left: Robert Gordy, executive vice president of Jobete Publishing Co., Harvey Bacal, chairman of the board of Music, The Music Friends of the Los Angeles Public Library, Wonder, Iris Gordy, vice president of Motown Records creative division and Rod McGrew, master of ceremonies. The champagne reception was held in the Children's Court of the Central Library. The reception marked the opening of "Songs In The Key Of Life," a library exhibit of Wonder music and memorabilia to run through July 15.

The Coast *(Continued from page 34)*

The impression given by the film that Holly was a strong-willed, independent man, one with very clear ideas of what he wanted to accomplish, is no coincidence. "Buddy was very quiet, but also very businesslike," said Mrs. Holly. "He was determined to do things the way he thought was best, and he was never afraid of new things. To me, Buddy was old for his age (only 22 when he died). His attitude was that of a man who had lived longer than his years."

By her own admission, Maria Holly "stayed away from the whole situation after Buddy died, because I just couldn't handle it. It was a very difficult time. Only very recently, maybe two years ago, could I start to feel at ease again listening to his music." Their time together was short: they were married after a two-week courtship, and when the singer's plane went down in that Iowa storm, she had been Mrs. Buddy Holly for but six months. To be sure, Holly's influence remains pervasive. His spirit thrives in the cover versions of his songs that appear seemingly every week, as it now also thrives so vividly in "The Buddy Holly Story." But when it comes down to it, it is right here, in this woman, that Buddy Holly truly lives.

YOU SAID A MOUTHFUL—Most tasteful local promotion of the week was undoubtedly the t-shirt blitz engineered by ABC's Houston promo rep **Terry Wineriter** on behalf of **Roy Head**. Wineriter celebrated KILT's decision to add Roy's latest single by distributing shirts bearing the legend, "KILT Gives Houston Head" . . . Shameless sentimentalists **Flo & Eddie** kick off their Fourth Annual Return From Retirement Tour this week with two nights at The Roxy, starting Tuesday (20). We're told there'll be the usual array of special surprise guests and wanton foolishness. But how can we miss them when they won't go away? . . . **Alice Cooper** held a press conference last Wednesday (14) to announce his decision to donate one of the O's in his name to replace one of those now sagging in the famed Hollywood sign. Apart from donating \$27,700 to help restore the sign (the equivalent of one letter, computed renovation will cost a quarter million), and inviting other disk biz types to do the same, he'll be calling himself Alice Coper on his summer tour . . . **Sweet** sources are predicting the grumbling principals of First Artists Records will make their dissatisfaction of Polygram audible.

Pattie Brooks Gig



Casablanca recording artist Pattie Brooks set an attendance record when she headlined a recent six-day engagement at Studio One's Backlot in Los Angeles. Shown backstage after a performance are, from left: Marc Simon, vice president of special projects for Casablanca Record and FilmWorks; Casablanca recording artists Pattie Brooks and Donna Summer; Casablanca president Neil Bogart; and Casablanca chairman of the board Peter Guber.

New York, N.Y. *(Continued from page 38)*

ducer **Richard Gotterher**, who is in England. As we understand it, Gotterher, before leaving the country, visited the Private Stock offices with the news that a split, albeit an amicable one, between Gordon and Wray was in the offing. Gordon, we hear, feels that a change in musical direction is needed on his part. Thus, for one reason or another, Wray does not fit into Gordon's plans any longer. Wray, though, is still contracted to Private Stock and will begin recording a solo album upon his return from Europe.

BATTLING: **Flora Purim** has called a press conference at the St. Regis Hotel for this Thursday, June 29 at 11 a.m. to discuss her fight to avoid deportation for a drug conviction for which she served 18 months in prison. One would think the debt had been paid, wouldn't one?



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The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

NEVER LET HER SLIP AWAY—Andrew Gold—Asylum (5)
SHAKER SONG—Spyro Gyra—Amherst (5)
COPACABANA—Barry Manilow—Arista (4)
SONGBIRD—Barbra Streisand—Col (4)

WBZ/BOSTON

IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
LAST DANCE—Donna Summer—Casablanca

WNEW/NEW YORK

MY ANGEL BABY—Toby Beau—RCA
NEVER LET HER SLIP AWAY—Andrew Gold—Asylum
READY OR NOT—Helen Reddy—Capitol
YOU—Rita Coolidge—A&M

WIP/PHILADELPHIA

IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
LOVE WILL FIND A WAY—Pablo Cruise—A&M (pm)
RUNAWAY—Jefferson Starship—Grunt (pm)
SONGBIRD—Barbra Streisand—Col
TWO OUT OF THREE AIN'T BAD—Meatloaf—Epic/Cleveland Intl.

WBAL/BALTIMORE

NEVER LET HER SLIP AWAY—Andrew Gold—Asylum
SHAKER SONG—Spyro Gyra—Amherst

WSM/NASHVILLE

GREASE—Frankie Valli—RSO
MY ANGEL BABY—Toby Beau—RCA
SHAKER SONG—Spyro Gyra—Amherst

WQUD-FM/MEMPHIS

IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
RIVERS OF BABYLON—Boney M—Sire/Hansa
THREE TIMES A LADY—Commodores—Motown
YOU CAN'T DANCE—Dan & Coley—Big Tree

WSB/ATLANTA

COPACABANA—Barry Manilow—Arista
DAYLIGHT KATY—Gordon Lightfoot—WB
NEVER LET HER SLIP AWAY—Andrew Gold—Asylum
TRAPPED IN A STAIRWAY—Paul Jabara—Casablanca
USED TA BE MY GIRL—O'Jays—Phila. Intl.
WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride—RCA
YOU DON'T LOVE ME ANYMORE—Eddie Rabbitt—Elektra
YOU'RE A PART OF ME—Gene Cotton with Kim Carnes—Ariola

WIOD/MIAMI

I NEVER WILL MARRY—Linda Ronstadt—Asylum
(THEMES FROM) JAWS 2—Flyer—MCA
THREE TIMES A LADY—Commodores—Motown
YOU'RE A PART OF ME—Gene Cotton with Kim Carnes—Ariola

WJBO/BATON ROUGE

DAYLIGHT KATY—Gordon Lightfoot—WB
IF THAT'S THE WAY YOU WANT IT—Hot—Big Tree
SONGBIRD—Barbra Streisand—Col

WGAR/CLEVELAND

CAN WE STILL BE FRIENDS—Todd Rundgren—Bearsville
LOVE IS LIKE OXYGEN—Sweet—Capitol
STILL THE SAME—Bob Seger—Capitol

WTMJ/MILWAUKEE

ANOTHER FINE MESS—Glen Campbell—Capitol
CAN WE STILL BE FRIENDS—Todd Rundgren—Bearsville
I DON'T WANNA GO—Joey Travolta—Casablanca
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
SHAKER SONG—Spyro Gyra—Amherst

WCCO/MINNEAPOLIS

ARMS OF MARY—Chilliwack—Mushroom

KMOX-FM/ST. LOUIS

BLACK ORPHEUS—THP Orchestra—Butterfly
I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section—Polydor
MELODIES OF LOVE—Joe Sample—ABC

ONE MORE NIGHT WITH YOU—Sutherland Bros.—Col.

SHAKER SONG—Spyro Gyra—Amherst

TALKING IN YOUR SLEEP—Crystal Gayle—UA

YOU—Rita Coolidge—A&M

KULF/HOUSTON

STILL THE SAME—Bob Seger—Capitol

KOY/PHOENIX

BAKER STREET—Gerry Rafferty—UA

MY ANGEL BABY—Toby Beau—RCA

NIGHT TIME MAGIC—Larry Gatlin—Monument

YOU—Rita Coolidge—A&M

KIIS/LOS ANGELES

TAKE A CHANCE ON ME—Abba—Atlantic

KSFO/SAN FRANCISCO

LOVE WILL FIND A WAY—Pablo Cruise—A&M

RIVERS OF BABYLON—Boney M—Sire/Hansa

SHAKER SONG—Spyro Gyra—Amherst

SONGBIRD—Barbra Streisand—Col

THREE TIMES A LADY—Commodores—Motown

YOU'RE A PART OF ME—Gene Cotton with Kim Carnes—Ariola

KPNW/EUGENE

AIN'T NOTHING GONNA KEEP ME FROM YOU—Teri DeSario—Casablanca

ALL OVER AGAIN—Edwards & Ralph—Ariola

COPACABANA—Barry Manilow—Arista

HE'S SO FINE—Jane Olivor—Col

I WAS ONLY JOKING—Rod Stewart—WB

SONGBIRD—Barbra Streisand—Col

THAT ONCE IN A LIFETIME—Demis Roussos—Mercury

USED TA BE MY GIRL—O'Jays—Phila. Intl.

Also reporting this week: KVI, WSAR, KMBZ, WFTL, WKBC-FM 23 stations reporting

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

Twenty-four New York publishers met recently at a luncheon sponsored by NMPA and afterwards announced the formation of an informal "Young Publishers Forum" under the temporary chairmanship of Arthur Braun of Dick James Music.

According to Braun, the focal points of the Forum will involve the problems and issues in the publishing field in general and each meeting will feature a keynote speaker from the industry. The next meeting will take place at the NMPA conference room in July and invitations will be mailed shortly.

Among those attending the first meeting were Eileen Rothschild (RSO), Bob Esposito (April/Blackwood), Sal Chiantia (MCA), who addressed the group, Marv Goodman (Chrysalis), Lanny Lambert (Interworld), Kelli Ross (RCA), Ed O'Loughlin (Midsong) and Leeds Levy (Jodrell).



HONORED: Carolyn Brown, vice president of Capricorn Record's No Exit and Rear Exit Music, was recently honored in Macon, Ga. by the local chapter of the SCLC. Ms. Brown is shown here accepting her award for "outstanding achievement in the music business" from Charlie Brown of the SCLC. . . . Due to scheduling problems, the concert honoring the birthday of the late Erroll Garner will take place later in the season. However, his birthday will be marked by a concert in his home town of Pittsburgh and

by the dedication of the jazz vespers at St. Peter's Lutheran Church, N.Y. on June 18.

CH-CH-CHANGES: Seals & Crofts' Dawnbreaker Music is "shuttering" its active publishing operation, effective immediately. The company will now concentrate on in-house productions and personal management. Professional managers Bob Wyld and Dude McLean are currently talking to L.A. publishers and future plans will be announced shortly. . . . Al Altman to April/Blackwood, N.Y. . . . Lorraine Rebidas, formerly of The Bottom Line, to MCA, also N.Y.

HAPPY: Barry Manilow has been set to sing the theme song "Ready to Take A Chance Again" for the Paramount film "Foul Play." The song was written by Norman Gimbel and Charles Fox and published by Famous. The soundtrack will also contain Manilow's current hit single "Copacabana" . . . Warner Brothers artist Bill LaBounty currently has songs in five new albums. Frankie Valli and Buddy Causay (Col) did two each; Shaun Cassidy and Peter Pringle (both Warner/Curb) each did one, and Michael Johnson (EMI America) has three. La Bounty is produced by Jay Senter and published by his own Captain Crystal Music via Senter . . . Bruce Roberts, published by E.M.F. Music via The Entertainment Company, has had seven covers over the past few months including records by Joey Travolta, Barbra Streisand, Neil Diamond, Helen Reddy, Paul Anka, Samantha Sang and Debby Boone.

SCHEDULED: The NMPA annual meeting will be held Wed. June 28 at the Terrace Room of the Plaza Hotel, N.Y., beginning at 3 p.m. Guests speakers will be Leonard Feist of NMPA, Albert Berman of Harry Fox Agency, attorney Peter Felcher, Ernest Farmer of NMPA, attorney Alan Shulman and Salvatore Chiantia, president of IFPMP. A cocktail reception will follow.

WORKIN': Bob Crewe and Jerry Corbetta have written four songs for Corbetta's next Warners album being produced by Steve Barri . . . Soundmixers Recording Studio recently coordinated the WNEW-FM simulcast of Melanie's Carnegie Hall Concert . . . "Rhinstone Cowboy" Larry Weiss has been collaborating these past few months with writers Melissa Manchester, Peter Yarrow, Scott English (who already wrote "Bend Me, Shape Me" together), Gilbert Becaud and Freddy Perren for new albums by all the above. His "I Want to Give You My Everything," written eight years ago, will likely be the next Donny & Marie single on Polydor.

SIGNING: Rick Shoemaker (L.A.) and Dianne Petty (Nashville) of ABC/Dunhill stopped in N.Y. recently and mentioned the company has re-signed Daniel Moore and penned new writer Dana Moreno. Another Nashville staffer Blake Mevis has written and produced the next Helen Cornelius single and will work on her next duet record with Jim Ed Brown.

Dialogue

(Continued from page 36)

pated. All too often tours are decided upon quickly, almost as something to do, and they become minimally productive. We're trying to give ourselves as much insight into touring as possible, because in seeking to build new acts and developing our roster, we regard the concert area of the business as vital.

RW: Well, you've indicated that employee morale has not been a problem. But when you took the job did you feel you had to prove something to artists already on the roster?

Diener: Again, when change comes, many people don't welcome it—that's a common characteristic. When I first came on, I talked very honestly and frankly to the artists. I can be no other way. I believe there is a tremendous polarization happening in the record business. Some of the big companies, through a lot of great timing and hard work, are getting very, very big. What I felt ABC represented was a company that certainly had the means, and certainly generated the volume, to be able to sell records head to head with a lot of the bigger companies. But because of our size, what I thought it represented even more was the alternative of being able to concentrate and be special. Right now, we have maybe one third the roster of other major labels, and we cut our roster by half when I took over. What I wanted was to offer these people the opportunity to get into a situation where they meant something, and where we could work on them on a realistic and individual basis. This certainly isn't anything new, but it's almost the same as our getting into independent distribution when a lot of other people are getting out of it. Our industry is getting to be a very big business right now, and what I think that means is that there are a lot of artists who can't get the attention they need because of that sheer volume. Now granted, this happens on even the smallest labels, but I must say that by and large in the past year, 90% of our artists have sold considerably more records under the present situation than they had done before. It gives me a lot of pleasure to think that people like a Rufus, a Jimmy Buffett, and a Steely Dan are selling almost four times what they sold on their first release. That's fantastic. And it's also gratifying to see people like a Stephen Bishop, or a Tom Petty, coming out so positively early on in their careers. This would also apply to the Amazing Rhythm Aces, or the Wha-koo, or Shotgun. Our increased performance with acts like the Dramatics, the Floaters, Lenny Williams, Joe Sample, the Crusaders, John Klemmer, Don Williams, Freddy Fender, the Oak Ridge Boys, B. B. King and Bobby Bland, just to name a few of our roster acts—a lot of these things are reflections of what we're talking about.

Talking about morale, artists usually want one thing. They want success in a tangible form; creative success is a very subjective thing, and some of the great music of the world may never sell or be commercially heard. We show tangible results with our artists' careers. To me, the way you build up the morale of an artist is basically standing by your commitments and telling him the good and the bad—because artists are very sensitive to this, more so than many people realize. Our business is full of complaints, as we know, but in the last couple of months I've seen artists calling up and saying, "I don't know what's going on, but I just can't believe where I'm sitting." Sure the product is there, but I don't believe it all could happen unless we ourselves had the need and desire as a company to produce for our own purpose.

RW: Is it particularly important to you to maintain personal relationships with your artists, and have you had much success doing that?

Diener: Of course it's important that I relate to the artists and I plan to get more thoroughly involved in that. Initially, I saw myself in two roles here: there was a musical part of the company, and the company part of the company. I spent the first seven or eight months here mostly working on a business basis. I think the results of this are starting to show—we've had our first quarter, as I said, and we exceeded our sales by 60%, while the losses, which we projected, were half. This doesn't happen overnight, but I feel we are harnessing and organizing things and have a handle on them. Now I'm going to get involved in the area of the artist roster.

RW: The company is particularly strong in the country and black areas, as you mentioned, but you've also had success breaking new pop acts like Bishop and Petty. Are there more people coming along who you feel will further strengthen the pop aspect?

Diener: Yes. In the last few months, I've noticed that we're getting many people offering us new talent. Some of the new artists we've signed include the Danny Green Band, Arlyn Green, Denim, Arlyn Gale. And now we're going to be signing more acts. I didn't want to

get into a trap of just signing acts. I wanted to make sure we could deliver first. But in the meantime, what's really happening is that very quietly, we've been doing a lot of good by a lot of our artists. I don't think these things are by coincidence.

RW: How about your personal tastes, and the way they're reflected in the roster? Steely Dan is a favorite of yours; with all the reports of their leaving ABC, have you thought about the effect that departure will have on you personally?

Diener: First of all, regarding Steely Dan: We have a lot more product still due us, so it's not like they're leaving tomorrow. And who knows, maybe they'll stay. I'd like to see it. I consider them friends of mine; I knew them before I became president when we just used to listen to a lot of music together. Because they and their producer are truly friends, I want the best for them. If they stay here, I think we're capable of taking them to even greater heights, no question about it.

RW: Are there other artists on the roster who you feel particularly reflect your own tastes?

Diener: This is not a cop-out, but I try not to have my personal tastes in music reflected. It's a very easy thing to do, and I think sometimes it can be negative. Having been a musician myself, I find that very often people are surprised at my knowledge of music—I've often told guys on records what key they were playing in, and they get blown away. But when music comes in, I try to get the response of our company because in the end these people also get involved. For me to walk down a hall and routinely say, "This is a hit"—stifles the creativity. A lot of guys like this—it satisfies their egos but I think it's wrong. I'm only one person, and there are about a hundred company people that handle every piece of product we release daily.

RW: What about the Impulse Dedication series, the issuing of old sides by players like John Coltrane? That must be a project of particular interest for you; does it indicate a greater involvement in jazz for ABC?

Diener: That was my idea. My own taste in music is very heavily into jazz—I grew up on that music. There's no question that the jazz field is getting very heavy now. True, our Impulse release was something that was done from the past. But you look around the U.S., and jazz clubs are opening up, re-employing people who haven't either worked or recorded in 25 years. Other labels are getting rapidly into the jazz field, which is interesting, because five years ago, a musician wouldn't even use the word "jazz." I can remember sitting in on marketing meetings when we thought of every other word to use but jazz, and now it's very hip. I think jazz is going to fuse more and more into pop—Steely Dan has been a major influence in this area. So yes, we're going to be beefing up our jazz situation here. Meanwhile, though, I don't think that artists like John Klemmer, Joe Sample or the Crusaders have reached the heights they can reach yet. We can do an awful lot more for them and shall try.

RW: To change the subject a bit: You were the head of the company's international division before you moved to the ABC presidency. Have you found that you've been able to apply some of your expertise from that area?

Diener: I think so. In fact, someone mentioned to me the other day that lately, for whatever reasons, many of the presidents of major record companies have come out of the international side. I think the international business gives you a tremendous amount of necessary versatility. You deal with everything from artists and their product and their repertoire to the legal and the financial end. You get a great perspective, a broad overview.

Wallace T. Kirkeby Dies

■ NEW YORK — Wallace T. (Ed) Kirkeby, who managed Fats Waller at the height of his career in the late thirties and early forties, died last Monday (12) in Mineola, N.Y. He was 87.

Kirkeby was a manager, record company executive, producer and theatrical agent for more than 50 years. He was a recording director for Victor Records in 1938 when he left to manage Waller. In the 1920's, he organized and directed the California Ramblers,

one of the earliest and most renowned swing bands, which featured such artists as Tommy and Jimmy Dorsey, Red Nichols and Bunny Berigan.

Deep River Boys

In recent years Kirkeby managed the Deep River Boys, whom he had organized in 1946 with their leader, Harry Douglass.

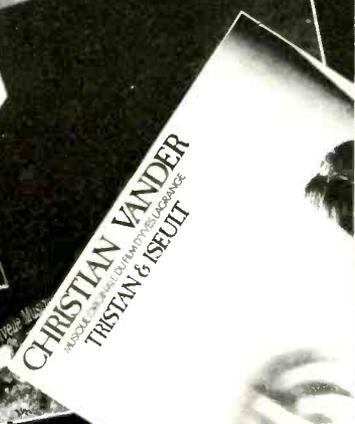
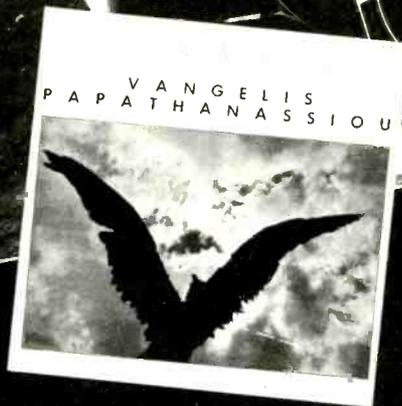
Kirkeby is survived by a niece and two nephews. A memorial service for him is being arranged for a future date.

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RECORD WORLD RETAIL REPORT

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

SALESMAN OF THE WEEK



SOME GIRLS
ROLLING STONES
Rolling Stones

SOME GIRLS—Rolling Stones
—Rolling Stones
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen
—Col
SHADOW DANCING—Andy Gibb
—RSO

CAMELOT/NATIONAL

BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
FM—MCA (soundtrack)
GREASE—RSO (soundtrack)
NATURAL HIGH—Commodores—Motown
SHADOW DANCING—Andy Gibb—RSO
SHOWDOWN—Isley Brothers—T-Neck
SO FULL OF LOVE—O'Jays—Phila. Intl.
STRANGER IN TOWN—Bob Seger & the Silver Bullet Band—Capitol
THANK GOD IT'S FRIDAY—Various Artists—Casablanca (soundtrack)

DISC/NATIONAL

DAVID GILMOUR—Col
IT'S A HEARTACHE—Bonnie Tyler—RCA
LOVE ME AGAIN—Rita Coolidge—A&M
MISFITS—Kinks—Arista
POWERAGE—AC/DC—Atlantic
SLEEPER CATCHER—Little River Band—Harvest
SOUNDS—Quincy Jones—A&M
3—Poussette-Dart Band—Capitol
TOGETHERNESS—LTD—A&M
WHAT IF—Dixie Dregs—Capricorn

HANDLEMAN/NATIONAL

BEST OF THE OAK RIDGE BOYS—Col
CITY TO CITY—Gerry Rafferty—UA
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
EASTER—Patti Smith Group—Arista
GREASE—RSO (soundtrack)
IT'S A HEARTACHE—Bonnie Tyler—RCA
NATURAL HIGH—Commodores—Motown
SHADOW DANCING—Andy Gibb—RSO
SONGBIRD—Barbra Streisand—Col
STRANGER IN TOWN—Bob Seger & the Silver Bullet Band—Capitol

KORVETTES/NATIONAL

BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton
LOVE ME AGAIN—Rita Coolidge—A&M
MAGAZINE—Heart—Mushroom
MISFITS—Kinks—Arista
SHADOW DANCING—Andy Gibb—RSO
SOUNDS—Quincy Jones—A&M
THANK GOD IT'S FRIDAY—Various Artists—Casablanca (soundtrack)
THE ALBUM—ABBA—Atlantic
WORLDS AWAY—Pablo Cruise—A&M

RECORD BAR/NATIONAL

COME GET IT—Rick James—Gordy
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col

GREASE—RSO (soundtrack)
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
MARIPOSA DE ORO—Dave Mason—Col
SLEEPER CATCHER—Little River Band—Harvest
SOME GIRLS—Rolling Stones—Rolling Stones
THANK GOD IT'S FRIDAY—Various Artists—Casablanca (soundtrack)
THE DIRTY BAND—UA
YOU'RE GONNA GET IT—Tom Petty & the Heartbreakers—ABC/Shelter

SOUND UNLIMITED/NATIONAL

BAND TOGETHER—Rare Earth—Prodigal
BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
EARTH—Jefferson Starship—Grunt
FM—MCA (soundtrack)
IT'S A HEARTACHE—Bonnie Tyler—RCA
NATURAL HIGH—Commodores—Motown
ROCKET FUEL—Alvin Lee—RSO
SHADOW DANCING—Andy Gibb—RSO
STARLIGHT DANCER—Kayak—Janus
YOU CAN TUNE A PIANO—REO Speedwagon—Epic

KING KAROL/NEW YORK

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
LONDON TOWN—Wings—Capitol
SHADOW DANCING—Andy Gibb—RSO
SO FULL OF LOVE—O'Jays—Phila. Intl.
SOME GIRLS—Rolling Stones—Rolling Stones
SONGBIRD—Barbra Streisand—Col
SOUNDS—Quincy Jones—A&M
TASTE OF HONEY—Capitol

RECORD WORLD-TSS STORES/NEW YORK

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
LIVING ROOM SUITE—Harry Chapin—Elektra
LOVE ME AGAIN—Rita Coolidge—A&M
MARIPOSA DE ORO—Dave Mason—Col
MISFITS—Kinks—Arista
RINGS AROUND THE MOON—Carrillo—Atlantic
SOME GIRLS—Rolling Stones—Rolling Stones
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
WELCOME HOME—Carole King—Capitol
YOU'RE GONNA GET IT—Tom Petty & the Heartbreakers—ABC/Shelter

TWO GUYS/EAST COAST

BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DOUBLE PLATINUM—Kiss—Casablanca
EVEN NOW—Barry Manilow—Arista
FEELS SO GOOD—Chuck Mangione—A&M
GREASE—RSO (soundtrack)
IT'S A HEARTACHE—Bonnie Tyler—RCA
STONE BLUE—Foghat—Bearsville
THE STRANGER—Billy Joel—Col
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

STRAWBERRIES/BOSTON

CARS—Elektra
CONFESSIONS—D.C. LaRue—Casablanca
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
MARIPOSA DE ORO—Dave Mason—Col
MISFITS—Kinks—Arista
SOME GIRLS—Rolling Stones—Rolling Stones
SPYRO GYRA—Amherst

THE ALBUM—ABBA—Atlantic
3—Poussette-Dart Band—Capitol
YOU'RE GONNA GET IT—Tom Petty & the Heartbreakers—ABC/Shelter

FOR THE RECORD/BALTIMORE

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
LOVESHINE—Con Funk Shun—Mercury
SHADOW DANCING—Andy Gibb—RSO
SMOOTH TALK—Evelyn Champagne King—RCA
SOME GIRLS—Rolling Stones—Rolling Stones
SOUNDS—Quincy Jones—A&M
TASTE OF HONEY—Capitol
TASTY—Patti Labelle—Epic
TOGETHERNESS—LTD—A&M

KEMP MILL/WASH., D.C.

COME GET IT—Rick James—Gordy
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
MARIPOSA DE ORO—Dave Mason—Col
SHADOW DANCING—Andy Gibb—RSO
SMOOTH TALK—Evelyn Champagne King—RCA
SOME GIRLS—Rolling Stones—Rolling Stones
SOUNDS—Quincy Jones—A&M
TASTE OF HONEY—Capitol
TOGETHERNESS—LTD—A&M
WORLDS AWAY—Pablo Cruise—A&M

WAXIE MAXIE/WASH., D.C.

BAND II—Memphis Horns—RCA
BETTY WRIGHT LIVE—Alston
COME GET IT—Rick James—Gordy
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
SHADOW DANCING—Andy Gibb—RSO
SOME GIRLS—Rolling Stones—Rolling Stones
SOUNDS—Quincy Jones—A&M
TASTE OF HONEY—Capitol
THE ALBUM—ABBA—Atlantic
TOGETHERNESS—LTD—A&M

NATL. RECORD MART/MIDWEST

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
LIVETIME—Daryl Hall & John Oates—RCA
MARIPOSA DE ORO—Dave Mason—Col
NATURAL HIGH—Commodores—Motown
SOME GIRLS—Rolling Stones—Rolling Stones
SONGBIRD—Barbra Streisand—Col
STRANGER IN TOWN—Bob Seger & the Silver Bullet Band—Capitol
TASTE OF HONEY—Capitol
WORLDS AWAY—Pablo Cruise—A&M

PLATTERS/PHILADELPHIA

CARS—Elektra
DAVID GILMOUR—Col
DEAD BOYS—Sire
MARIPOSA DE ORO—Dave Mason—Col
1970-1975—Roy Harper—Chrysalis
ON THE 20TH CENTURY—Col (soundtrack)
SOME GIRLS—Rolling Stones—Rolling Stones
STAY THE NIGHT—Jane Oliver—Col
SUITE LADY—Gap Mangione—A&M
TOGETHERNESS—LTD—A&M

RECORD REVOLUTION/CLEVELAND

BOYS IN THE TREES—Carly Simon—Elektra
CABIN FEVER—Michael Stanley Band—Arista
DARKNESS ON THE EDGE OF

TOWN—Bruce Springsteen—Col
DAVID GILMOUR—Col
MARIPOSA DE ORO—Dave Mason—Col
POWER IN THE DARKNESS—TRB—Capitol
SOME GIRLS—Rolling Stones—Rolling Stones
STRANGER IN TOWN—Bob Seger & the Silver Bullet Band—Capitol
THE PARKERILLA—Graham Parker & the Rumour—Mercury
YOU'RE GONNA GET IT—Tom Petty & the Heartbreakers—ABC/Shelter

ROSE RECORDS/CHICAGO

CITY TO CITY—Gerry Rafferty—UA
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
IT'S A HEARTACHE—Bonnie Tyler—Col
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.

LIVETIME—Daryl Hall & John Oates—RCA
SHADOW DANCING—Andy Gibb—RSO
SOME GIRLS—Rolling Stones—Rolling Stones
SONGBIRD—Barbra Streisand—Col
STRANGER IN TOWN—Bob Seger & the Silver Bullet Band—Capitol
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

DISCOUNT RECORDS/ST. LOUIS

BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
LOVE ME AGAIN—Rita Coolidge—A&M
MARIPOSA DE ORO—Dave Mason—Col
ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA
SOME GIRLS—Rolling Stones—Rolling Stones
SOUNDS—Quincy Jones—A&M
TOGETHERNESS—LTD—A&M
WORLDS AWAY—Pablo Cruise—A&M
YOU'RE GONNA GET IT—Tom Petty & the Heartbreakers—ABC/Shelter

POPLAR TUNES/MEMPHIS

BANDIT IN A BATHING SUIT—David Bromberg—Fantasy
BETTY WRIGHT LIVE—Alston
BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
NATURAL HIGH—Commodores—Motown
OCTAVE—Moody Blues—London
SOME GIRLS—Rolling Stones—Rolling Stones
SOUNDS—Quincy Jones—A&M
TOGETHERNESS—LTD—A&M
WORLDS AWAY—Pablo Cruise—A&M

NEW ATTITUDES/NEW ORLEANS

ARABESQUE—John Klemmer—ABC
COME GET IT—Rick James—Gordy
LIVING ROOM SUITE—Harry Chapin—Elektra
LOUISIANA'S LE ROUX—Capitol
LOVING IS LIVING—McCrays—Portrait
MY RADIO SURE SOUNDS GOOD TO ME—Graham Central Station—WB
SOME GIRLS—Rolling Stones—Rolling Stones
SOUNDS—Quincy Jones—A&M
TOGETHERNESS—LTD—A&M
X FACTOR—Michael White—Elektra

DAVEY'S LOCKER/SOUTH

ALL 'N ALL—Earth, Wind & Fire—Col
AND THEN THERE WERE THREE—Genesis—Atlantic
BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col

ROCKY HORROR SHOW—Ode (soundtrack)
RUBICON—20th Century
SHADOW DANCING—Andy Gibb—RSO
SLEEPER CATCHER—Little River Band—Harvest
SONGBIRD—Barbra Streisand—Col
THREE'S A CROWD—Torney/Spencer Band—A&M

SOUND TOWN/DALLAS

BRITISH LIONS—RSO
CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
HANGING ON A STAR—Lane Caudel—MCA
MARIPOSA DE ORO—Dave Mason—Col
ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA
SPYRO GYRA—Amherst
THE DIRTY BAND—UA
TOBY BEAL—RCA
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
TOGETHERNESS—LTD—A&M

CIRCLES/ARIZONA

BETTY WRIGHT LIVE—Alston
DANCE ACROSS THE FLOOR—Jimmy Bo Horne—Sunshine Sound
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
ROSETTA STONE—Private Stock
SHADOW DANCING—Andy Gibb—RSO
SNAIL—Cream
SOME GIRLS—Rolling Stones—Rolling Stones
SPYRO GYRA—Amherst
TOGETHERNESS—LTD—A&M
WELCOME HOME—Carole King—Ode

WORLD RECORD & TAPES/ARIZONA

BERKSHIRE—Wha-Koo—ABC
CITY TO CITY—Gerry Rafferty—UA
CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
MARIPOSA DE ORO—Dave Mason—Col
SHADOW DANCING—Andy Gibb—RSO
SOME GIRLS—Rolling Stones—Rolling Stones
SONGBIRD—Barbra Streisand—Col
THANK GOD IT'S FRIDAY—Various Artists—Casablanca (soundtrack)
WORLDS AWAY—Pablo Cruise—A&M

LICORICE PIZZA/LOS ANGELES

BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
HEAVEN TONIGHT—Cheap Trick—Epic
MARIPOSA DE ORO—Dave Mason—Col
SHADOW DANCING—Andy Gibb—RSO
SO FULL OF LOVE—O'Jays—Phila. Intl.
SOME GIRLS—Rolling Stones—Rolling Stones
TOBY BEAU—RCA
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
YOU'RE GONNA GET IT—Tom Petty & the Heartbreakers—ABC/Shelter

EUCALYPTUS RECORDS/WEST & NORTHWEST

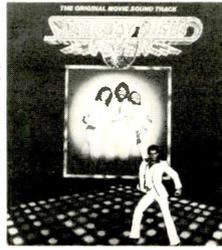
GREASE—RSO (soundtrack)
IF I WEREN'T SO ROMANTIC—Derringer—Blue Sky
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
LIVE GRAPE—Moby Grape—Escape
LIVETIME—Daryl Hall & John Oates—RCA
LOVE ME AGAIN—Rita Coolidge—A&M
POWERAGE—AC/DC—Atlantic
SOME GIRLS—Rolling Stones—Rolling Stones
THE PARKERILLA—Graham Parker & the Rumour—Mercury
TOGETHERNESS—LTD—A&M

RECORD WORLD ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)
JUNE 24 JUNE 17

1 1 SATURDAY NIGHT FEVER
BEE GEES AND VARIOUS ARTISTS
RSO RS 2 4001
(23rd Week)



WKS. ON CHART
27 J

2	3	NATURAL HIGH	COMMODORES/Motown M7 902R1	5	G
3	2	FEELS SO GOOD	CHUCK MANGIONE/A&M SP 4658	34	G
4	5	STRANGER IN TOWN	BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	5	G
5	4	SO FULL OF LOVE	O'JAYS/Phila. Intl. JZ 35355 (CBS)	10	G
6	11	CITY TO CITY	GERRY RAFFERTY/United Artists UA LA 840	7	G
7	7	FM (ORIGINAL SOUNDTRACK)	MCA 2 12000	8	X
8	6	THE STRANGER	BILLY JOEL/Columbia JC 34987	38	G
9	48	SHADOW DANCING	ANDY GIBB/RSO RS 1 3034	2	G
10	26	DARKNESS ON THE EDGE OF TOWN	BRUCE SPRINGSTEEN/Columbia JC 35318	2	G
11	8	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113	26	G
12	22	BUT SERIOUSLY, FOLKS . . .	JOE WALSH/Asylum 6E 141	4	G
13	10	SHOWDOWN	ISLEY BROS./T-Neck JZ 34930 (CBS)	10	G
14	15	BOYS IN THE TREES	CARLY SIMON/Elektra 6E 128	9	F
15	9	LONDON TOWN	WINGS/Capitol SW 11777	11	G
16	12	CENTRAL HEATING	HEATWAVE/Epic JE 35260	10	G
17	20	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)	Casablanca NBLP 7099	8	X
18	14	SLOWHAND	ERIC CLAPTON/RSO RS 1 3030	31	G
19	19	EARTH	JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	15	G
20	18	MAGAZINE	HEART/Mushroom MRS 5008	10	G
21	23	GREASE (ORIGINAL SOUNDTRACK)	RSO RS 2 4002	7	J
22	16	YOU LIGHT UP MY LIFE	JOHNNY MATHIS/Columbia JC 35259	13	G
23	13	EVEN NOW	BARRY MANILOW/Arista AB 4164	18	G
24	17	POINT OF KNOW RETURN	KANSAS/Kirshner JZ 34929 (CBS)	36	G
25	21	WEEKEND IN L.A.	GEORGE BENSON/Warner Bros. 2WB 3139	21	J

CHARTMAKER OF THE WEEK

26 — **SOME GIRLS**
ROLLING STONES
Rolling Stones COC 39108 (Atlantic) 1 G

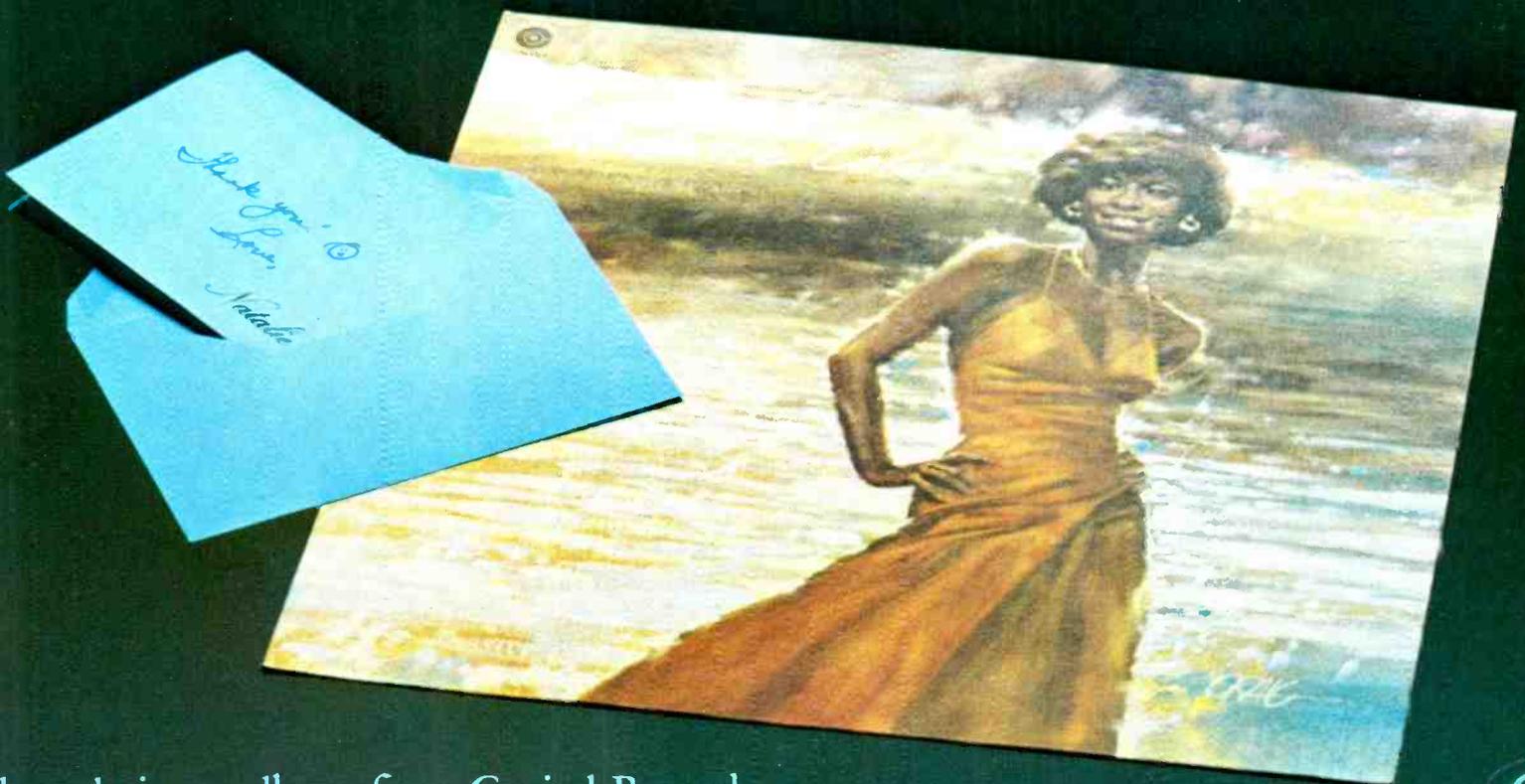


27	25	AJA	STEELY DAN/ABC AA 1006	38	G
28	29	STONE BLUE	FOGHAT/Bearsville BRK 6977 (WB)	6	G
29	27	DOUBLE PLATINUM	KISS/Casablanca NBLP 7100 2	5	J
30	31	TOGETHER FOREVER	THE MARSHALL TUCKER BAND/Capricorn CPN 0205	6	G
31	28	BAT OUT OF HELL	MEATLOAF/Epic/Cleveland Intl. PE 34974	28	G
32	44	IT'S A HEARTACHE	BONNIE TYLER/RCA AFL1 2821	4	G
33	52	SONGBIRD	BARBRA STREISAND/Columbia JC 35375	3	G
34	24	CHAMPAGNE JAM	ATLANTA RHYTHM SECTION/Polydor PD 1 6134	12	G
35	35	EDDIE MONEY	/Columbia PC 34909	17	F
36	37	EASTER	THE PATTI SMITH GROUP/Arista AB 4171	11	G
37	36	THE LAST WALTZ	THE BAND/Warner Bros. 3WB 3146	9	X
38	30	SON OF A SON OF A SAILOR	JIMMY BUFFETT/ABC AA 1046	12	G
39	42	DON'T LET GO	GEORGE DUKE/Epic JE 35366	5	G
40	33	RUMOURS	FLEETWOOD MAC/Warner Bros. BSK 3010	70	G
41	32	EXCITABLE BOY	WARREN ZEVON/Asylum 6E 118	18	G
42	34	. . . AND THEN THERE WERE THREE	GENESIS/Atlantic SD 19173	11	G
43	39	SHAUN CASSIDY	/Warner/Curb BS 3067 (WB)	52	F
44	47	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH	REO SPEEDWAGON/Epic JE 35082	8	G

45	40	ALL 'N ALL EARTH	WIND & FIRE/Columbia JC 34905	30	G
46	53	THE ALBUM	ABBA/Atlantic SD 19164	19	G
47	43	DOUBLE FUN	ROBERT PALMER/Island ILPS 9476	15	G
48	41	FOOT LOOSE & FANCY FREE	ROD STEWART/Warner Bros. BSK 3092	32	G
49	54	MISFITS	KINKS/Arista AB 4167	4	G
50	38	HEAVY HORSES	JETHRO TULL/Chrysalis CHR 1175	10	G
51	51	VAN HALEN	/Warner Bros. BSK 3075	16	G
52	56	STARDUST	WILLIE NELSON/Columbia JC 35332	5	G
53	49	FRENCH KISS	BOB WELCH/Capitol ST 11663	38	G
54	45	THIS YEARS MODEL	ELVIS COSTELLO/Columbia JC 35331	12	G
55	46	INFINITY	JOURNEY/Columbia JC 34912	21	G
56	50	BORN LATE	SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	31	G
57	71	WORLDS AWAY	PABLO CRUISE/A&M SP 4697	2	G
58	94	LIFE IS A SONG WORTH SINGING	TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)	2	G
59	55	STREET PLAYER	RUFUS/CHAKA KHAN/ABC AA 1049	20	G
60	57	BLUE LIGHTS IN THE BASEMENT	ROBERTA FLACK/Atlantic SD 19149	24	G
61	61	CASINO	AL DiMEOLA/Columbia JC 35277	8	G
62	65	HERMIT OF MINK HOLLOW	TODD RUNDGREN/Bearsville BRK 6091 (WB)	6	G
63	59	MODERN MAN	STANLEY CLARKE/Nemperor JZ 35303 (CBS)	10	G
64	85	SOUNDS . . . AND STUFF LIKE THAT!!	QUINCY JONES/A&M SP 4685	2	G
65	68	LIVETIME	DARYL HALL & JOHN OATES/RCA AFL1 2802	5	G
66	66	PEABO	PEABO BRYSON/Capitol ST 11729	17	G
67	74	HEAVEN TONIGHT	CHEAP TRICK/Epic JE 35312	4	G
68	70	ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)	Ode OSY 21653 (Jem)	7	X
69	93	TOGETHERNESS	LTD/A&M SP 4705	2	G
70	72	ROCKET FUEL	ALVIN LEE/RSO RS 1 3033	5	G
71	58	THE GRAND ILLUSION	STYX/A&M SP 4637	48	G
72	73	ALMIGHTY FIRE	ARETHA FRANKLIN/Atlantic SD 19161	5	G
73	81	YOU'RE GONNA GET IT	TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)	3	G
74	77	FANTASY LOVE AFFAIR	PETER BROWN/Drive 104 (TK)	24	G
75	76	U.K.	/Polydor PD 6146	5	G
76	69	KAYA	BOB MARLEY & THE WAILERS/Island ILPS 9517	9	G
77	78	FLOWING RIVERS	ANDY GIBB/RSO RS 1 3019	16	G
78	80	DO WHAT YOU WANNA DO	DRAMATICS/ABC AA 1072	4	G
79	—	MARIPOSA DE ORO	DAVE MASON/Columbia JC 35285	1	G
80	82	THIS IS YOUR LIFE	NORMAN CONNORS/Arista AB 4177	4	G
81	60	NEWS OF THE WORLD	QUEEN/Elektra 6E 112	31	G
82	64	10 YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H	20	G
83	63	HERE AT LAST—BEE GEES LIVE	/RSO RS 2 3901	56	I
84	97	A TASTE OF HONEY	/Capitol ST 11754	2	G
85	104	LOVE ME AGAIN	RITA COOLIDGE/A&M SP 4699	1	G
86	83	LET'S GET SMALL	STEVE MARTIN/Warner Bros. BSK 3090	39	G
87	62	BOOTSYP? PLAYER OF THE YEAR	BOOTSYP'S RUBBER BAND/Warner Bros. BSK 3093	18	G
88	98	IF MY FRIENDS COULD SEE ME NOW	LINDA CLIFFORD/Curtom 5021 (WB)	2	G
89	89	BRITISH LIONS	/RSO RS 1 3032	4	G
90	92	HEADLIGHTS	WHISPERS/BXL1 2774 (RCA)	3	G
91	88	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)	/20th Century T 550	27	G
92	103	SPYRO GYRA	/Amherst AM1 1014	11	G
93	95	MACHO MAN	VILLAGE PEOPLE/Casablanca NBLP 7096	3	G
94	67	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	21	G
95	110	COME GET IT	RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	1	G
96	99	MY RADIO SURE SOUNDS GOOD TO ME	LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175	2	G
97	116	SLEEPER CATCHER	LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	1	G
98	75	FUNKENTELECHY VS. THE PLACEBO SYNDROME	PARLIAMENT/Casablanca NBLP 7034	28	G
99	86	RAINBOW SEEKER	JOE SAMPLE/ABC AA 1050	10	G
100	87	ONE-EYED JACK	GARLAND JEFFREYS/A&M SP 4681	7	G

*A million albums
mean a single word*

Thankful



Another platinum album from Capitol Records



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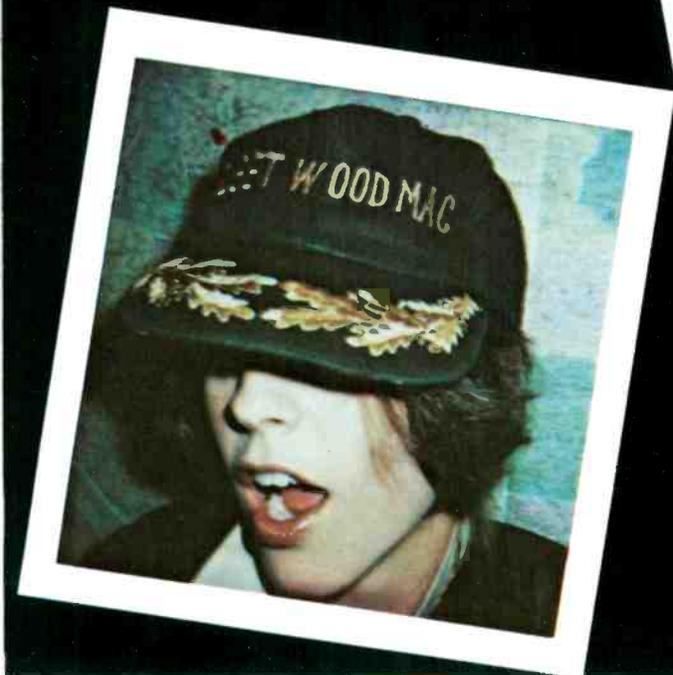
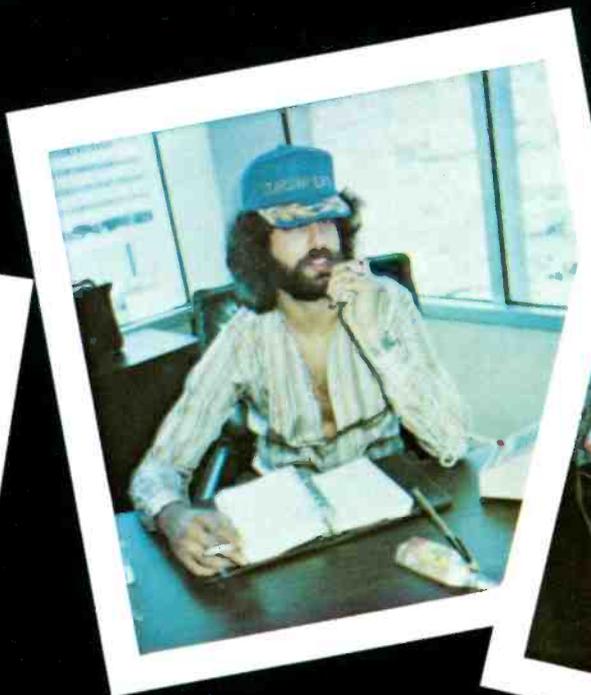
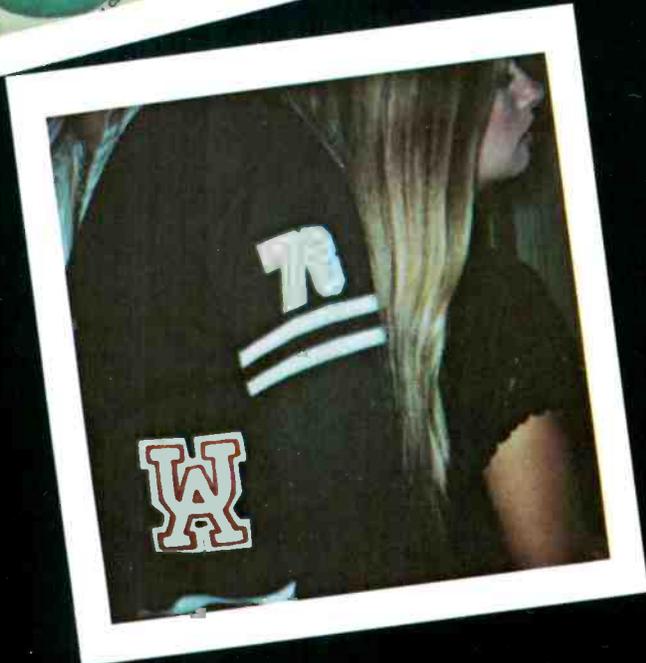
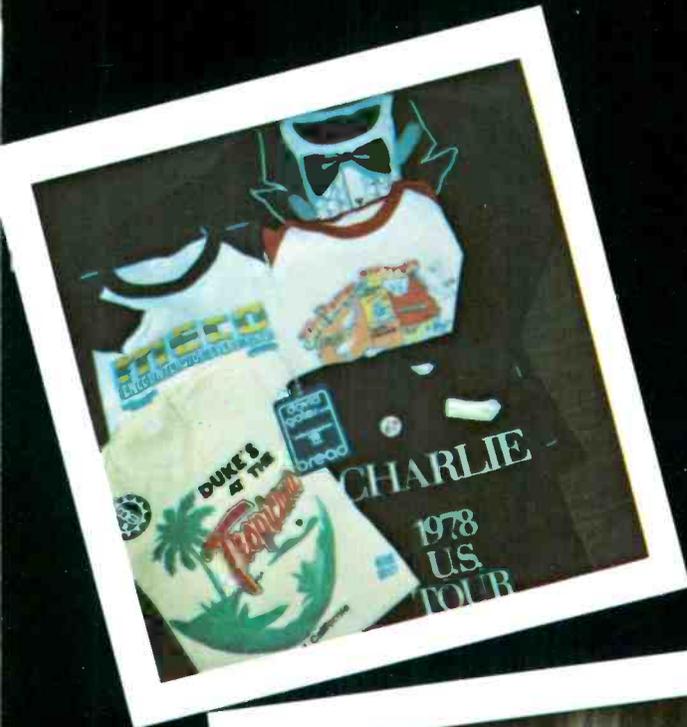
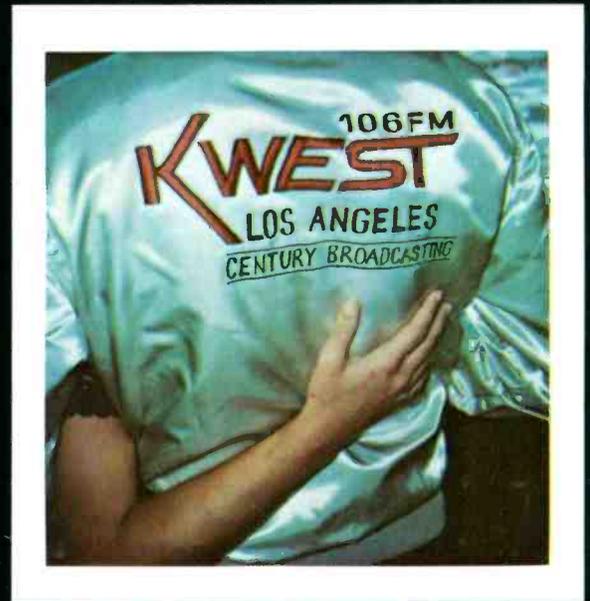


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151-200 ALBUM CHART

- 151 **FREESTYLE** BOBBI HUMPHREY/Epic JE 35338
- 152 **BALTIMORE** NINA SIMONE/CTI 7084
- 153 **BOOGIE TO THE TOP** IDRIS MUHAMMAD/Kudu 38 (CTI)
- 154 **RETURN TO MAGENTA** MINK DeVILLE/Capitol 11780
- 155 **VOYAGE**/Marlin 2213 (TK)
- 156 **LOVE ISLAND** DEODATO/Warner Bros. BSK 3132
- 157 **LOVE BREEZE** SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
- 158 **BANDIT IN A BATHING SUIT** DAVID BROMBERG BAND/Fantasy F 9555
- 159 **NOT SHY** WALTER EGAN/Columbia JC 35077
- 160 **PURE POP FOR NOW** PEOPLE NICK LOWE/Columbia JC 35329
- 161 **SHINE ON** CLIMAX BLUES BAND/Sire SRK 6056 (WB)
- 162 **DANCE ACROSS THE FLOOR** JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)
- 163 **MIDNIGHT BELIEVER** B.B. KING/ABC AA 1061
- 164 **DAVID JOHANSEN**/Blue Sky JZ 34926 (CBS)
- 165 **EVERYDAY, EVERYNIGHT** FLORA PURIM/Warner Bros. BSK 3168
- 166 **THE BEST OF THE STALLER BROS.**/Mercury SRM 1 1037
- 167 **MAGIC IN YOUR EYES** EARL KLUGH/United Artists UA LA 877 H
- 168 **HERE YOU COME** GAIN DOLLY PARTON/RCA APL1 2544
- 169 **ZARAGON** JOHN MILES/Arista AB 4176
- 170 **THE CAPTAIN'S JOURNEY** LEE RITENOUR/Elektra 6E 136
- 171 **LOUISIANA'S LE ROUX**/Capitol SW 11734
- 172 **POWERAGE** AC/DC/Atlantic SD 19180
- 173 **SNAIL**/Cream CR 1009
- 174 **POUSETTE-DART BAND III**/Capitol SW 11781
- 175 **ABBA'S GREATEST HITS**/Atlantic SD 19114
- 176 **LOVE WILL FIND A WAY** PHAROAH SANDERS/Arista AB 4161
- 177 **ONCE UPON A TIME** DONNA SUMMER/Casablanca NBLP 7078
- 178 **SWEET BOTTOM**/Sweet Bottom SB 10177
- 179 **THE CARS**/Elektra 6E 135
- 180 **BLACK AND WHITE** STRANGLERS/A&M SP 4706
- 181 **IF I WEREN'T SO ROMANTIC, I'D SHOOT YOU** DERRINGER/Blue Sky JZ 35075 (CBS)
- 182 **TOBY BEAU**/RCA AFL1 2771
- 183 **NANTUCKET**/Epic JE 35253
- 184 **A WHITER SHADE OF PALE** MUNICH MACHINE/Casablanca NBLP 7090
- 185 **I WASN'T BORN YESTERDAY** ALAN CLARKE/Atlantic SD 19175
- 186 **ONLY ONE LOVE IN MY LIFE** RONNIE MILSA/RCA AFL1 2780
- 187 **BEST OF CONWAY TWITTY**/MCA 3043
- 188 **WELCOME HOME** CAROLE KING/Capitol SW 11785
- 189 **CABIN FEVER** MICHAEL STANLEY BAND/Arista AB 4182
- 190 **VINTAGE '78** EDDIE KENDRICKS/Arista AB 4170
- 191 **THE MAN MACHINE** KRAFTWERK/Capitol SW 11723
- 192 **DEMIS ROUSSOS**/Mercury SRM 1 3724
- 193 **THE X FACTOR** MICHAEL WHITE/Elektra 6E 138
- 194 **LAKE II**/Columbia JC 35289
- 195 **BURNING THE BALLROOM DOWN** AMAZING RHYTHM ACES/ABC AA 1063
- 196 **PROKOFIEV'S PETER AND THE WOLF** DAVID BOWIE/EUGENE ORMANDY & THE PHILADELPHIA ORCHESTRA/Red Seal ARL1 2743 (RCA)
- 197 **COOPER BROTHERS**/Capricorn CPN 0206
- 198 **ARRIVAL** ABBA/Atlantic SD 19115
- 199 **DOUBLE TROUBLE** FRANKIE MILLER/Chrysalis CHR 1174
- 200 **TV EYE** IGGY POP/RCA AFL1 2771

101 THE ALBUM CHART 150

JUNE 24, 1978

- | JUNE 24 | JUNE 17 | |
|---------|---------|--|
| 101 | 101 | LOVELAND LONNIE LISTON SMITH/Columbia JC 35332 |
| 102 | 79 | WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy F 9548 |
| 103 | 100 | KISS ALIVE II/Casablanca NBLP 7076 |
| 104 | 96 | THANKFUL NATALIE COLE/Capitol SW 11708 |
| 105 | 108 | GET TO THE FEELING PLEASURE/Fantasy F 9550 |
| 106 | 90 | WARMER COMMUNICATIONS AVERAGE WHITE BAND/Atlantic SD 19162 |
| 107 | 109 | LEVEL HEADED SWEET/Capitol SKAO 11744 |
| 108 | 102 | SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104 |
| 109 | 105 | GHOST TOWN PARADE LES DUDEK/Columbia JC 35088 |
| 110 | 107 | BARRY MANILOW LIVE/Arista AL 8500 |
| 111 | 91 | HEAD EAST/A&M SP 4680 |
| 112 | 114 | TUXEDO JUNCTION/Butterfly Fly 007 |
| 113 | 113 | SKY BLUE PASSPORT/Atlantic SD 19177 |
| 114 | 111 | STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541 |
| 115 | 125 | LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725 |
| 116 | 106 | LINES CHARLIE/Janus JXS 7036 |
| 117 | 84 | NEW DAY AIRWAVES/A&M SP 4689 |
| 118 | 112 | SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022 |
| 119 | 118 | RAYDIO/Arista AB 4163 |
| 120 | 127 | THE PARKERILLA GRAHAM PARKER & THE RUMOUR/Mercury SRM 2 100 |
| 121 | 122 | TASTY PATTI LaBELLE/Epic JE 35335 |
| 122 | 121 | FUTURE BOUND TAVARES/Capitol SW 11719 |
| 123 | 117 | LONG LIVE ROCK AND ROLL RAINBOW/Polydor PD 1 6143 |
| 124 | 129 | SUNBURN SUN/Capitol ST 11723 |
| 125 | — | DAVID GILMOUR/Columbia JC 35388 |
| 126 | 119 | EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists UA LA 684 H |
| 127 | 115 | CHIC/Atlantic SD 19153 |
| 128 | 128 | PLEASE DON'T TOUCH STEVE HACKETT/Chrysalis CHR 1176 |
| 129 | 123 | THE PATH RALPH MacDONALD/Marlin 2210 (TK) |
| 130 | 120 | WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca) |
| 131 | 130 | SPINOZZA DAVID SPINOZZA/A&M SP 4677 |
| 132 | 132 | HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772 |
| 133 | — | LIVING ROOM SUITE HARRY CHAPIN/Elektra 6E 142 |
| 134 | 137 | ELECTRIC GUITARIST JOHN McLAUGHLIN/Columbia JC 35326 |
| 135 | 150 | SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 2466 |
| 136 | — | CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041 |
| 137 | 140 | JAMERICAN MAN DAVID OLIVER/Mercury SRM 1 1183 |
| 138 | 143 | BRUISED ORANGE JOHN PRINE/Asylum 6E 139 |
| 139 | 139 | TAKIN' IT EASY SEALS & CROFTS/Warner Bros. BSK 3163 |
| 140 | 141 | BAND TOGETHER RARE EARTH/Prodigal P7 10025R1 (Motown) |
| 141 | '15 | BETTY WRIGHT LIVE/Alston 4408 (TK) |
| 142 | 124 | WAITING FOR COLUMBUS LITTLE FEAT/Warner Bros. 2BS 3140 |
| 143 | 134 | YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB) |
| 144 | 126 | OUT OF THE BLUE ELO/Jet KZ 2 35467 (CBS) |
| 145 | 146 | YOU'RE NOT ALONE ROY BUCHANAN/Atlantic SD 19170 |
| 146 | 144 | BARRY WHITE SINGS FOR SOMEONE YOU LOVE/20th Century T 543 |
| 147 | 131 | STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029 |
| 148 | — | ARABESQUE JOHN KLEMMER/ABC AA 1068 |
| 149 | 149 | BOSTON/Epic JE 34188 |
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SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Never Make A Move Too Soon" — B.B. King (ABC). King has picked up "Lucille" and placed a heavy downbeat on a cut which is quite danceable. The Crusaders have enhanced the production. Another smash for this veteran.

DEDE'S DITTIES TO WATCH: "We Just Can't Get It Together" — Fat Larry's Band (Fantasy/W MOT); "Rock 'N' Roll Jelly" — Stanley Clarke (Nemperor); "Touch My Love" — Webster Lewis (Epic).

After a brief tenure at WVON-AM (Chicago), Walt "Baby" Love exited his position as Program Director. The reasons for his leaving are as yet unknown.

Charles (Charlie) Brown has exited the City Of Brotherly Love for parts unknown. In addition to Brown, Maxwell has departed 'HAT for greener pastures. Good luck fellas on whatever you decide to do.

Larry Hales has left WENN, Birmingham, Ala. and moved to WUSS as station manager.

The first Harlem Jazz Festival is scheduled for the last two weeks of August. The Festival is being produced to showcase many of the famous musical traditions of Harlem from the thirties, forties and fifties. For further information contact Bruce Hopewell at (212) 787-2609.

HE WHO HAS THE GOLD HAS CONTROL

Congratulations go out to Ashford & Simpson for their first gold album. It's been long overdue for this dynamic duo, which has given so much gold to other artists.

We would like to congratulate Enchantment on their second gold album in as many tries.

BREAKOUTS

Westend Records has come up with an interesting innovation on their latest single release, "Hot Shot," by Karen Young. One side of the single is in a stereo long version for FM play and the flip is a mono short version for AM play. This record, which reportedly moved 30,000 12 inch copies in the first four days, has already smashed on the disco scene.



Epic recording artist Webster Lewis recently visited Record World following his engagement at the Bottom Line with Marlena Shaw and Gap Mangione. Pictured here from left are Lewis, and RW's Dede Dabney and Basil Nias.

WBLS Strength Analyzed

(Continued from page 19)

black experience in sound, we're talking about music that has an appeal to the black community. We're not talking about music which is black-produced, and black this-and-that, we're talking about a certain appeal. If it flows musically, it fits."

No listener backlash ever materialized. According to David Lampel, WBLS news director, WLIB program director and, at 25, a 10-year veteran of both stations, WBLS's audience understood the moves.

"I think that the black community out there knows we're a black station," Lampel says. "Even though we'll play crossovers or white records, the black community knows we're a black station, they know that we contribute a lot of money and a lot of public service time, and they know that they're getting up here, in the aggregate, what they can't get anywhere else in the city, and what nobody else wants to give them."

Over the years, much of the jazz and progressive music that once dotted the WBLS format has vanished, replaced by a more homogeneous flow of relatively mainstream music. But the station's musical eclecticism—now manifested in pop and Latin records—hasn't really changed.

"I'm looking for new things, different things, and I'm also looking for standard people who come up with good things," Jackson says. "If I think it's going to be a good thing for our listeners, to wake them up—'What's that 'BLS is doing?'—I'll go with that rather than with a standard star who's maybe sold a million records."

The station's management style stands out from those of its competitors as much as the music does. Only recently has the station run its first substantial advertising campaign — "The World's Best-Looking Sound" is now proclaimed at bus and subway stops around the city. In what may be the nation's most promotion-happy market, WBLS has never run a contest or giveaway, according to Jackson. And WBLS regularly rejects commercials with sounds that don't blend

in with the format, a battle progressive rock stations fought and lost over five years ago.

Yet problems persist. WBLS is still preparing a lawsuit against Arbitron, the leading radio rating company, maintaining that Arbitron fails to survey adequately New York's black and Spanish-speaking population. The latest rating results apparently haven't affected the station's feelings.

"We have a pending possible suit against ARB even with those numbers," Jackson says, "because we feel that with the numbers as big as they are, we should be bigger, probably one-third bigger." WBLS is also pressing for a New York City rating breakout from Arbitron, which includes 19 counties in its metro survey area.

Closely linked with the WBLS conflict with Arbitron is the station's continuing battle with the New York advertising agencies that place national and local radio spot business. As Jackson puts it, "We're black-owned and black-operated, but we take the position that we appeal to all people. There had been some difficulty at some of the agencies, the word had spread, 'Oh, they have big numbers, but they're all black, or some other ethnic group.' We wanted a competitive share of the market, and while they have 'black' budgets and so-called 'general' budgets, we knew that we deserved to be in the general category."

Marvin Sella, sales manager for WBLS and WLIB, also added, "What there is a failure to do on the part of some agencies is look at the station in its own right. We're not the same station as WWRL; we don't reach the same people, anymore than 'ABC reaches the same people as 'PLJ or 'RFM. There's diversity in the marketplace, black and white, and people don't take that into consideration."

Despite these obstacles, WBLS's success seems likely to continue. Last October the station received a long-awaited FCC go-ahead to increase its power to 50,000 watts, giving it out-of-town coverage it had lacked and under Lampel's direction, WLIB has modified its Caribbean format and increased listeners.

R&B PICKS OF THE WEEK

SINGLE



COMMODORES, "THREE TIMES A LADY" (Jobete Music / Commodores Ent. Publishing Corp., ASCAP). Smooth and softly laced with sweetness best describes this lyrical ballad. A tender and unique cut, it should see immediate chart action, both pop and r&b. A solid single. Motown M1443-F.

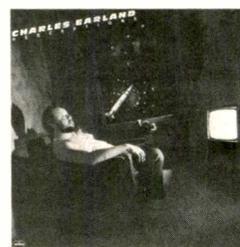
SLEEPER



PATRICK JUVET, "GOT A FEELING" (Can't Stop Music, BMI). The newest entry from Casablanca's stable looks like a sure winner. In this the year of the horse, Juvet has taken the lead in the race for the gold. This record has already seen favorable reaction in the disco market and is a cinch to crossover to r&b and pop. Casablanca NB 924.

ALBUM

CHARLES EARLAND, "PERCEPTIONS." The collaboration of Charles Earland and Randy (Brass Construction) Muller has proven to be a success story in itself. The sound here is a mixture of disco and jazz with a heavy funk base. Of particular interest are "Let The Music Play," "Over And Over" and "Dance America." Mercury SFM-1-3720.



RECORD WORLD R&B SINGLES CHART

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

JUNE 24
JUNE 17

WKS. ON CHART

1	1	USE TA BE MY GIRL THE O'JAYS Phila. Intl. 8 3642 (CBS) (6th Week)	12
2	2	THE GROOVE LINE HEATWAVE/Epic 8 50524	12
3	4	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0133 (WB)	8
4	6	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	11
5	5	DUKEY STICK (PART ONE) GEORGE DUKE/Epic 8 50531	11
6	3	TAKE ME TO THE NEXT PHASE (PT. 1) ISLEY BROS./ T-Neck 2272 (CBS)	13
7	10	STUFF LIKE THAT QUINCY JONES/A&M 2043	6
8	11	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	4
9	9	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)	14
10	14	ANNIE MAE NATALIE COLE/Capitol 4572	7
11	7	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693	17
12	13	(LET'S GO) ALL THE WAY WHISPERS/Solar 11246 (RCA)	10
13	12	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Motown)	14
14	24	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	5
15	18	SHADOW DANCING ANDY GIBB/RSO 893	7
16	25	BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	7
17	8	ON BROADWAY GEORGE BENSON/Warner Bros. 8542	16
18	21	FEEL THE FIRE PEABO BRYSON/Capitol 4573	7
19	26	LAST DANCE DONNA SUMMER/Casablanca 926	6
20	16	MS DAVID OLIVOR/Mercury 73973	15
21	22	I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103	8
22	20	AIN'T NO SMOKE WITHOUT FIRE EDDIE KENDRICKS/ Arista 0325	9
23	17	OH WHAT A NIGHT FOR DANCING BARRY WHITE/ 20th Century 2365	14
24	27	IS THIS A LOVE THING RAYDIO/Arista 0328	6
25	23	GIRL CALLIN' CHOCOLATE MILK/RCA 11222	14
26	15	STAY RUFUS /CHAKA KHAN/ABC 12349	13
27	19	EVERYBODY DANCE CHIC/Atlantic 3469	11
28	28	ALMIGHTY FIRE (WOMAN OF THE FUTURE) ARETHA FRANKLIN/Atlantic 3468	9
29	29	THE CLOSER I GET TO YOU ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3463	20
30	32	HOLLYWOOD SQUARES BOOTSY'S RUBBER BAND/ Warner Bros. 8575	5
31	30	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	20
32	31	ATTITUDES BAR KAYS/Mercury 8 54283	12
33	37	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/ TK 1028	6
34	34	SUPERNATURAL FEELING BLACKBYRDS/Fantasy 819	13
35	35	WEEKEND LOVER ODYSSEY/RCA 11245	8
36	41	I GOT WHAT YOU NEED BUNNY SIGLER/Gold Mind 4010 (Salsoul)	5
37	44	LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360	5
38	43	I JUST WANT TO BE WITH YOU FLOATERS/ABC 12364	5



39	42	HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529	6
40	49	BY WAY OF LOVE'S EXPRESS ASHFORD & SIMPSON/ Warner Bros. 8571	4
41	47	YOUR LOVE IS A MIRACLE AWB/Atlantic 3481	4
42	39	TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY JAISUN/Jett Sett 1001	15
43	45	WHO'S GONNA LOVE YOU IMPERIALS/Omni 5501	6
44	46	GOLDEN TIME OF DAY/TRAVELIN' MAN MAZE FEATURING FRANKIE BEVERLY/Capitol 4580	5
45	51	GET TO ME LUTHER INGRAM/Koko 731	4
46	52	GOOD, BAD AND FUNKY SHOTGUN/ABC 12363	4

CHARTMAKER OF THE WEEK

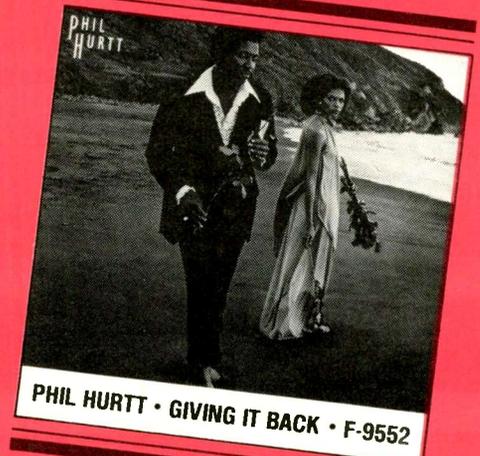
47	—	THREE TIMES A LADY COMMODORES Motown 1443	1
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48	—	IF YOU'RE READY (HERE IT COMES) ENCHANTMENT/ Roadshow 1212 (UA)	1
49	55	AUTOMATIC LOVER SYLVIA/Vibration 576 (All Platinum)	3
50	57	CAN'T GIVE UP A GOOD THING SOUL CHILDREN/ Stax 3206 (Fantasy)	3
51	59	BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy- WMOT 826	2
52	63	I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor)	2
53	56	SHAKER SONG SPYRO GYRA/Amherst 730	6
54	65	YOU KNOW YOU WANNA BE LOVED KEITH BARROW/ Columbia 3 10722	4
55	61	ONE LIFE TO LIVE LOU RAWLS/Phila. Intl. 8 3643 (CBS)	2
56	66	THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925	4
57	70	STOP YOUR WEEPING DRAMATICS/ABC 12372	3
58	48	MY FAVORITE FANTASY VAN McCOY/MCA 40885	9
59	67	FUNKENTELECHY PARLIAMENT/Casablanca 921	2
60	53	YOU GOT IT DIANA ROSS/Motown 1442	6
61	—	VICTIM CANDI STATON/Warner Bros. 8582	1
62	68	DON'T PITY ME FAITH, HOPE & CHARITY/20th Century-Fox 22370	2
63	69	ONE ON ONE PRINCE PHILIP MITCHELL/Atlantic 3480	2
64	—	WHO TURNED YOU ON WILSON PICKETT/Big Tree 16121 (Atl)	1
65	—	NEVER MAKE A MOVE TOO SOON B. B. KING/ABC 12380	1
66	72	IF EVER I SEE YOU AGAIN ROBERTA FLACK/Atlantic 3483	2
67	—	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602	2
68	74	TWO DOORS DOWN JOE THOMAS/LRC 904 (TK)	2
69	—	LAW AND ORDER LOVE COMMITTEE/Gold Mind 4011 (Salsoul)	1
70	—	DO IT WITH FEELING MICHAEL ZAGER & THE MOON BAND FEATURING PEABO BRYSON/Bang 737	1
71	—	COME ON DANCE, DANCE SATURDAY NIGHT BAND/ Prelude 7110	1
72	64	LET THE MUSIC PLAY/1, 2, 3 DOROTHY MOORE/Malaco 1048 (TK)	10
73	54	MAKE A DREAM COME TRUE MASS PRODUCTION/ Cotillion 44233 (Atl)	6
74	—	THE SPANK JAMES BROWN/Polydor 14487	1
75	—	TEACH ME TONIGHT PATTI LaBELLE/Epic 8 50550	1

PHIL HURTT'S FIRST ALBUM IS HIS BEST YET.

After years of writing, conducting, singing backgrounds and producing for artists like the O'Jays, the Spinners and the Village People, Phil Hurtt is stepping out on his own. He's saved a couple of hits for himself and, in fact, his first album is his best yet.



Produced by Phil Hurtt · Arranged and conducted by Richie Rome

JUNE 24, 1978

1. **NATURAL HIGH**
COMMODORES/Motown M7 902R1
2. **SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
3. **SHOWDOWN**
ISLEY BROS./T-Neck JZ 34930 (CBS)
4. **CENTRAL HEATING**
HEATWAVE/Epic JE 35260
5. **LIFE IS A SONG WORTH SINGING**
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
6. **THANK GOD IT'S FRIDAY**
(ORIGINAL SOUNDTRACK)
Casablanca NBLP 7099
7. **IF MY FRIENDS COULD SEE ME NOW**
LINDA CLIFFORD/Curtom 5021 (WB)
8. **SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS 4001
9. **COME GET IT**
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
10. **DON'T LET GO**
GEORGE DUKE/Epic JE 35366
11. **SOUNDS . . . AND STUFF LIKE THAT!**
QUINCY JONES/A&M SP 4685
12. **TOGETHERNESS**
LTD/A&M SP 4705
13. **DO WHAT YOU WANNA DO**
DRAMATICS/ABC AA 1972
14. **SUNBURN**
SUN/Capitol ST 11723
15. **MY RADIO SURE SOUNDS GOOD TO ME**
LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
16. **YOU LIGHT UP MY LIFE**
JOHNNY MATHIS/Columbia JC 35259
17. **SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
18. **LOVESHINE**
CON FUNK SHUN/Mercury SRM 1 3725
19. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2 WB 3139
20. **STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
21. **A TASTE OF HONEY**
Capitol ST 11754
22. **HEADLIGHTS**
THE WHISPERS/Solar BXL 1 2774 (RCA)
23. **MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
24. **BOOTS? PLAYER OF THE YEAR**
BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093
25. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
26. **PEABO**
PEABO BRYSON/Capitol ST 11729
27. **THANKFUL**
NATALIE COLE/Capitol SW 11708
28. **DANCE ACROSS THE FLOOR**
JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)
29. **ALMIGHTY FIRE**
ARETHA FRANKLIN/Atlantic SD 19161
30. **JAMERICAN MAN**
DAVID OLIVER/Mercury SRM 1 1183
31. **THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
32. **SWEET THUNDER**
SWEET THUNDER/Fantasy/WMOT 9547
33. **BETTY WRIGHT LIVE**
ALSTON/4408 (TK)
34. **SHADOW DANCING**
ANDY GIBB/RSO RS 1 3034
35. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7034
36. **COME FLY WITH ME**
BOBBY BLAND/ABC AA 1075
37. **COME ON DANCE, DANCE**
SATURDAY NIGHT BAND/Prelude PRL 12155
38. **TASTY**
PATTI LABELLE/Epic JE 35335
39. **RAYDIO**
Arista AB 4163
40. **JAM**
JAMES BROWN/Polydor PD 1 6140

Disco File (Continued from page 40)

device, the set is also likely to be the year's most important disco collector's item.

RECOMMENDED DISCO DISCS: Three bright new female vocalists this week, starting with **Norma Jean**, the lead singer in the **Chic** team, whose debut on her own, "Saturday" (Bearsville/WB), was written and produced by other members of the group. So the sound here is highly professional, right-on-target disco pop but something of a departure from the zippy "Dance, Dance, Dance"/"Everybody Dance" style. Instead "Saturday" picks up the mood of "Boogie Oogie Oogie" (including a similar bass pattern) but quickens the tempo some, running the song through a down, anticipatory phase before hitting the upswing euphoria that captures the joy of Saturday-night partying. The message, a natural after "TGIF": "I just can't wait 'til Saturday." Norma Jean has a husky, soulful, already familiar voice and the production is flawless (loose but surprisingly compact, clocking at just over six minutes), so this one seems destined to be a major hit on the radio as well as in the clubs. A packaging plus: "Saturday" is pressed on clear red vinyl and slipped in a special "Norma Jean" sleeve . . . **Samona Cooke's** new version of "One Night Affair" (Mercury, 6:02), already a favorite in **Jerry Butler** and **Esther Phillips** versions, is so spicy and appealing it could revive this song all over again. Cooke's voice, underlined and counterpointed by a terrific female chorus, is emphatic and enticing, crying, "Kiss me! Thrill me!" but insisting on nothing more involving. Stinging guitar and knife-edged strings keep the track sharp and perky—really fine . . . **Carolyn Bernier**, on "Hold Me, Touch Me" (Private Stock), sounds like a French **Charo**—very cute, bubbly and kind of campy, at least on the vocal side here which begins with a sexy phone call and turns into something more intimate. The inviting lyrics alternate between French and English and the production (by Canada's **Tony Green**) is appropriately sunny and sweet—irresistibly bouncy. Flip is an instrumental version, running, as does the vocal, about 5:30.

NOTES: Our apologies to DJ Paul Dougan whose name was omitted from last week's Top 10 listing from Trocadero Transfer in San Francisco, which he supplied . . . J.G. Knapp, who reports from Tampa this week, alerted us to the fact that **Barry Manilow's** "Copacabana," which eased onto the new Top 20 with this issue, is available in a Spanish version from Arista. A limited edition disco disc, "En El Copa," is being sold commercially only in selected markets at this point (New York, Miami and Los Angeles are the key areas), but may be more widely available depending on the demand . . . The **Rolling Stones'** "Miss You" is being imported from England on pink vinyl disco discs.

Glaser Warning On Garner Bootlegs

■ **NEW YORK** — In reaction to the plethora of bootleg recordings of Erroll Garner which have been circulating since his death, Martha Glaser co-executor of the estate of the late pianist/composer, has issued the following statement: "Bootleg and illegal suppliers of Erroll Garner recordings, which have been flooding the market, will be held liable for their activities under the laws of the states in which they are sold."

The statement is reportedly aimed at the series of discs appearing on the Connoisseur label, shipping from Milan, Italy and some originating in France and the United States.

Heatwave Platinum

■ **NEW YORK** — Epic recording group Heatwave has had their latest album, "Central Heat," certified platinum by the RIAA.

Singles Analysis

(Continued from page 10)

for #52 bullet; Love & Kisses (Casablanca), #56 bullet r&b, #53 bullet here; England Dan & John Ford Coley (Big Tree) #54 bullet; Atlanta Rhythm Section (Polydor), especially strong in the south and southwest, #56 bullet; and Bob Welch (Capitol) #60 bullet.

Also picking up good adds and station movement were: Barbra Streisand (Col) #62 bullet; Todd Rundgren (Bearsville) #64 bullet; Bruce Springsteen (Col), last week's Chartmaker doing well on the secondaries and majors, #65 bullet; Kenny Rogers (UA) #20 bullet country, #6 bullet here; Quincy Jones (A&M), #7 bullet r&b, #67 bullet here; Evelyn "Champagne" King (RCA), #4 bullet r&b and getting great pop station adds, #68 bullet; A Taste of Honey (Capitol), #16 bullet r&b, #69 bullet here; Joey Travolta (Millennium) #71 bullet; Teddy Pendergrass (Phila. Intl.), #8 bullet r&b, #79 bullet here; Tuxedo Junction (Butterfly) #87 bullet, and Eddie Rabbitt (Elektra) at #88 bullet.

Also new on the chart this week are: Wings (Capitol), #70 bullet; ELO (Jet) #73 bullet; Nick Gilder (Chrysalis) #80 bullet; Gene Cotton with Kim Carnes (Ariola) #82 bullet; Village People (Casablanca), already a disco staple, #85 bullet; Marshall Tucker Band (Capricorn) #89 bullet; Natalie Cole (Capitol) on here at #98; Rick James' Stone City Band (Gordy) #99, and Peabo Bryson (Capitol) debuting at #100.

R&B REGIONAL BREAKOUTS

Singles

East:

Commodores (Motown)
Sylvia (Vibration)
Fatback Band (Spring)
Love & Kisses (Casablanca)
Roberta Flack (Atlantic)

South:

Commodores (Motown)
B.B. King (ABC)

Midwest:

Commodores (Motown)
Enchantment (Roadshow)
Love & Kisses (Casablanca)
B.B. King (ABC)

West:

Roberta Flack (Atlantic)

Albums

East:

Betty Wright (Alston)
Andy Gibb (RSO)
Saturday Night Band (Prelude)

South:

Betty Wright (Alston)
Saturday Night Band (Prelude)

Midwest:

Betty Wright (Alston)
Andy Gibb (RSO)

West:

Teddy Pendergrass (Phila. Intl.)

FAITH HOPE & CHARITY

T-560



INCLUDES THE HIT SINGLE "DON'T PITY ME!"

TC-2370

Produced for Roy Radin Productions, Ltd.

By McCoy-Kipps Productions.

Produced and Arranged by Van McCoy.

Album art from an original painting by Ernie Barnes.
Courtesy of Company of Art, Los Angeles, California ©1978 Ernie Barnes.

Available on 20th Century-Fox Records & Tapes.



JUNE 24, 1978

1. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
2. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
3. **MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
4. **DON'T LET GO**
GEORGE DUKE/Epic JE 35366
5. **ARABESQUE**
JOHN KLEMMER/ABC AA 1068
6. **CASINO**
AL DIMEOLA/Columbia JC 35277
7. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
8. **SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
9. **ELECTRIC GUITARIST**
JOHN McLAUGHLIN/Columbia JC 35326
10. **LOVELAND**
LONNIE LISTON SMITH/Columbia JC 35332
11. **SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
12. **MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
13. **BOOGIE TO THE TOP**
IDRIS MUHAMMAD/Kudu 38 (CTI)
14. **FREESTYLE**
BOBBI HUMPHREY/Epic JE 35338
15. **SKY BLUE**
PASSPORT/Atlantic SD 19177
16. **LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
17. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
18. **HEART TO HEART**
DAVID SANBORN/Warner Bros. BSK 3189
19. **SPYRO GYRA**
Amherst AMH 1014
20. **BALTIMORE**
NINE SIMONE/CTI 7084
21. **SPINOZZA**
DAVID SPINOZZA/A&M SP 4677
22. **THE CAPTAIN'S JOURNEY**
LEE RITENOUR/Elektra 6E 136
23. **HERB ALPERT-HUGH MASEKELA**
Horizon 728 (A&M)
24. **LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista AB 4161
25. **THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
26. **WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
27. **THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
28. **DON'T ASK MY NEIGHBORS**
RAUL de SOUZA/Capitol SW 11774
29. **SUITE LADY**
GAP MANGIONE/A&M SP 4694
30. **BRAZIL-ONCE AGAIN**
HERBIE MANN/Atlantic SD 19169
31. **EVERYDAY, EVERYNIGHT**
FLORA PURIM/Warner Bros. BSK 3168
32. **INNER CONFLICTS**
BILLY COBHAM/Atlantic SD 19174
33. **LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
34. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
35. **HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
36. **PERCEPTIONS**
CHARLES EARLAND/Mercury SRM 1 3720
37. **THE MAD HATTER**
CHICK COREA/Polydor PD 1 6130
38. **PEG LEG**
RON CARTER/Milestone M 9082 (Fantasy)
39. **THE X FACTOR**
MICHAEL WHITE/Elektra 6E 138
40. **ATLANTIC FAMILY LIVE AT MONTREUX**
VARIOUS ARTISTS/Atlantic SD 2 3000

By ROBERT PALMER

■ In May and June of 1965, John Coltrane practically moved into Rudy Van Gelder's recording studio in New Jersey. His classic quartet—McCoy Tyner, Jimmy Garrison and Elvin Jones—was about to break up, and perhaps Coltrane sensed this. In any event, he did a lot of recording, but even though he liked the results, when it came time for his next album releases he passed over most of the May-June material in favor of more recent projects. Now it is out, on a new Impulse double album called "Feelin' Good," produced by Michael Cuscuna. This is an unexpected and soul-satisfying treasure of prime Coltrane, with the added bonus of Coltrane's original performances of "Joy" and "Living Space," minus the strings that Alice Coltrane overdubbed on them in 1972. The "Feelin' Good" album is volume one in a new series, "The Mastery of John Coltrane." The second volume, "To The Beat of a Different Drum," has also been released. It collects the performances of the Coltrane quartet with Roy Haynes substituting for Elvin Jones. Three of the tracks are previously unissued.

"A Tribute To Bird and Monk" on the Tomato label features a smoking all-star sextet—Thad Jones, George Adams, George Lewis, Stanley Cowell, Reggie Workman and Lenny White—playing challenging, radical recompositions, by Heiner Stadler, of Thelonious Monk and Charlie Parker originals. Also new from Tomato: "The Cream" by bluesman and boogie king John Lee Hooker . . . The Black Saint label of Milan, now distributed in this country by Rounder Records of Cambridge, Massachusetts, continues to lead the field in making sympathetic recordings of new jazz. The five latest releases, all killers, are "Shadowgraph" by trombonist George Lewis, with Roscoe Mitchell and Leroy Jenkins among the supporting players; "1-OQA+19" by Muhal Richard Abrams, assisted by Anthony Braxton, bassist Leonard Jones, and Air's Steve McCall and Henry Threadgill; "Raw Materials and Residuals," the best album yet from alto saxophonist Julius Hemphill, with cellist Abdul Wadud and drummer Don Moye; "Resolution" by baritone saxophonist Hamiet Bluiett, with Moye, Billy Hart, Fred Hopkins and Don Pullen; and the wonderfully titled "Interboogieology" by tenor saxophonist David Murray. Murray also has an excellent new American release on the India Navigation label, "Live at the Lower Manhattan Ocean Club, Volume One," which includes some splendid trumpet playing by Lester Bowie.

Sun Ra and his Arkestra are in peak form on "Live at Montreaux," a new two-record set from the Inner City label . . . The latest Pablo release includes "Satch and Josh . . . Again" by Oscar Peterson and Count Basie, their second dual-piano encounter for the label; "Soul Fusion" by Milt Jackson, with the Monty Alexander trio; "If I'm Lucky" by Zoot Sims and Jimmy Rowles; "Virtuoso #3" by Joe Pass; and "Sunshine Rock" by Louie Bellson and the Explosion Orchestra, featuring some accomplished players, such as Cat Anderson, Conte Candoli, Pete Christlieb, Nat Pierce and Ross Thompkins.

Things have been humming around Columbia Records lately on the jazz front. Freddie Hubbard's new album of straight ahead jazz blowing—no disco arrangements this time out—is due shortly. In the past two weeks, the Heath Brothers band with saxophonist Jimmy, bassist Percy, drummer Albert, and pianist Stanley Cowell has been in the CBS studios. So, on the west coast, has vibraphonist Bobby Hutcherson, with none other than pianist Cedar Walton producing. So, in New York, has alto saxophonist Arthur Blythe, said to be splitting his upcoming Columbia debut between sextet selections (would you believe alto, tuba, flute, guitar, bass, and drums?) and some big band r&b arranged by Horace Ott.

Interplay Records (P.O. Box 7000-115, Redondo Beach, California 90277) has released an absolutely stunning solo piano album by Sal Mosca, "Sal Mosca Music." Mosca was caught in concert here not too long ago, and his restructuring of standard tunes had to be heard to be believed . . . Alto saxophonist Bob Mover has a new album, "On The Move," on the Choice label, distributed by Inner City. Good supporting cast: Tom Harrell, Mike Nock, George Mraz and vocalist Jay Clayton, among others . . . Catalyst has released "The Baroque Jazz Ensemble," featuring Ira Schulman on flute, clarinet, and tenor sax, and "Straz" by the Frank Strazzeri quartet . . . The Studio 7 label has a new album available by vocalist Jackie Cain and Roy Kral, "Concerts by the Sea" . . . Paul Winter's latest A&M album, "Common Ground," features whales and wolves and some interesting musicians too, among them mbira (African thumb piano) virtuoso Paul Berlinger and Oregon oboist Paul McCandless.

Versatile Launches

Grant Green Campaign

■ NEW YORK — "Grant Green Easy," latest release for Versatile Records, received promotional kick-off recently via a live "world premiere" performance by Grant and the 20 musicians backing him on his debut album for the label. The band was conducted by album arranger Mario Sprouse.

More than 250 guests, comprised of radio, retail, press, trade and recording personalities as well as industry notables, packed the East-side Comic Strip. The album was programmed through the evening by guest host/emcee WRVR radio personality, G. Keith Alexander.

With the announcement of the albums release, it was also noted that 8 track and cassettes on "Grant Green Easy" were shipping simultaneously with the lp.

Vic Chirumbolo, who conceived and produced both the album and the evening's presentation, also announced an extensive advertising budget has been allocated for this package.

Jazz on Pop Charts

(Continued from page 3)

(Arista), Quincy Jones (A&M) and Joe Sample (ABC) still finished in the top 100 positions. With label release activity still showing a number of new titles just shipping or due in the next few months, and the heightened touring profile of most acts during the summer, the slow but steady gains demonstrated by jazz and fusion artists could sustain the widest range of chart activity since the '60s.

Prior to this spring, the strongest showing for jazz and fusion artist on RW's album charts was in June and July of 1977, when as many as eight titles appeared among the top 100. Most of that activity was restricted to the bottom half of the chart, however, with only two items nearing the upper reaches of the chart, while the majority spent most of their active chart life in the bottom quarter.

Mangione, Benson

This quarter has likewise seen only two artists, Chuck Mangione and George Benson, moving to high posts on the RW chart, but overall positions indicate a healthier showing for fusion titles through a wider spread of chart range. Both Benson and Mangione entered the top 10, the latter reaching the two position and this week dropping to number three. Overall, fusion titles have averaged better than nine titles among the top 100 every week for the past two months.

GET ON
Brunswick's newest
Chi-lite recording

“THE
FIRST
TIME”

BR 55546

BRUNSWICK

DAKAR

Record World en Puerto Rico

By SERGIO COLLADO

■ Microfón acaba de abrir sus facilidades de promoción y distribución en Cerra 622, Parada 15, Santurce, Puerto Rico. **Manuel Viera** estará a cargo de movimiento administrativo y **Rafael Viera** a cargo de promoción. Los números que le están sonando fuerte a Microfón en la Isla son: "El Ganador" por **Manolo Galván**, firmado por Microfón para el mundo, "Como Dios manda" de **Antonio Martell**, "Muchas veces por tí lloro" de **Carlos Torres Vila** y **Aldo Monges**, que de su long playing "Canciones de Amor," están gustando los temas "Mendigo Rey" y "El Peso del Pecado."

El sello Artomax vuelve a la carga esta vez con discos de **Chucho Avellanet** acompañado de **La Rondalla Venezolana** y una nueva grabación de **Gilberto Monroig** muy buena y que se perfila como posible no. 1.

La Distribuidora G.M.G. obtuvo los servicios de **Toti Julia** para mejorar y aumentar sus sistema de ventas al por mayor. Ellos distribuyen las líneas Guayanís, Flor Mex, Latin International, Jaguar y "MAS" Records. Éxito!

T.H. Records viene decidido a ocupar un lugar predominante en este mercado. Sus discos de **Oscar De León**, **José Luis Rodríguez**, **Rudy Marques**, **Dimensión Latina** y la insuperable **Tania** están vendiendo muy bien.

Fania sigue reajustándose con cambios de personal y producción para seguir manteniéndose en este mercado siempre compitiendo entre los primeros.

Coco Records esta muy de capa caída a pesar de sus buenos productos. Ha tenido un desajuste promocional por alrededor de 6 a 8 meses que lo ha dejado fuera de las listas de éxito. Pero hay que esperar que pronto pueda volver a la carga porque tienen una muy buena producción.

Caytronics padece de un mal viejo llamado mucha producción y poca promoción en comparación al volumen de producción. Pero a pesar de ello **Sergio Balles-teros** y su tribu siguen trabajando fuerte.

Latin International representada por **Cristobal García** y distribuida por Dist. G.M.G. está vendiendo algo del último LP de **Charityn Goyco**. Muy activo **Cristobal** aunque algo lenta la línea.

Orfeón abrió sus oficinas en la Pda. 15. **Bobby Marin** esta a su cargo y **Charlie Muñi** en la pro-

moció. Suerte!

Velvet sigue trabajando de firme con **Sophy** y **Tony Croato** además de la producción bajo el sello Atlas del catálogo Polydor. **Marcelo Rey** coordinando todo bajo la tutela de **Roberto Pagés**.

Rico Records sigue distribuyendo los discos de **José M. Class**, **Johnny Ventura** y la **Orquesta La Grande**. Su promotor lo es **Chamaco Rivera**.

Gema Records sigue vendiendo los discos de **Alvarez Guedes** y **Kiko Fuentes**.

Alhambra ha estado muy ocupada atendiendo las visitas de **Sarita Montiel** y **Lola Flores** a P.R. Próximamente traen a **José Velez**. Están vendiendo muy bien los discos de la **Orquesta Borincuba**, **Perla** y **Paolo Salvatores**; todos ellos distribuidos en P.R. por Alhambra.

Empresas "MAS" sigue en pie de lucha con nuevas grabaciones del **Grupo Génesis**, **Katraska**, **La Gran Orquesta**, **Chamaco Rivera** y su **Orq.**, **Alejandro D'Leus**, **Orquesta Boricua** y **The Fragile Co.**

RW en Mexico

By VILO ARIAS SILVA

■ MEXICO — El sello CBS modifica su política externa, y comienza a surtir efecto la reestructuración que anunció **Armando de Llano** al asumir el cargo de Vice Presidente y Director General de CBS Columbia Internacional. Como primera medida, tenemos que en las importantes y vitales áreas como son promoción y publicidad, se siente que están tratando de corregir los errores, que a mi juicio, los llevó en las últimas temporadas a perder la primacía y el lugar preferencial que ostentó por muchos años su numeroso elenco artístico. Las estrechas relaciones con los medios de difusión y el periodismo especializado que disminuyeron peligrosamente, están siendo nuevamente cultivadas con toda energía, con la intención de lograr un acercamiento. **Raúl Bejarano Teja**, quien tiene la responsabilidad de la Dirección General de la División Discos, ha iniciado con la experiencia que le han dado los años en la industria, ésta difícil pero necesaria labor, que esperamos se vea cristalizada para beneficio de los artistas que integran el elenco CBS.

Coincidiendo con estas nuevas *(Continued on page 73)*

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El impacto de "Copacabana" por **Barry Manilow** ha sido impresionante. No existe "discoteque" en estos momentos en Estados Unidos en la cual no esté presente este número con gran fuerza entre los bailadores. El fenómeno radial se manifiesta de igual manera e impulsa a este intérprete hacia ventas impresionantes. Al analizar la estructura musical del número, su arreglo musical y la sección rítmica, nos damos cuenta exacta que es un número característicamente latino, lleno

de nuestras raíces y ritmo. **Barry Manilow** le dió en el suelo a todo el mundo, grabando este número también en Español, por lo cual le felicitamos ampliamente. Si bien es cierto que su acento está presente en todo momento, su actuación en Español de este número no deja nada que desear entre los latinos, que sabemos asimilar como un toque de encanto especial, el acento de los intérpretes al cantar en nuestro idioma, lo cual contrasta violentamente con la posición diferente entre los programadores y sellos anglos, que rechazan totalmente lo que les suene a "accent." Bueno, eso es problema de complejos no superados de estos "nenes." Entre otras interpretaciones, resalta notablemente la de **Lissette**, realizada para **Coco Records**, que hubiera dado fuerte si a **Barry** no se le hubiera ocurrido el tomar en consideración una versión en Español. La gente de la radio está manteniendo ambos números en sus programaciones latinas, aun cuando el original debe ser respetado por fuerzas morales, creativas y dignas.



Tania

Fania acaba de lanzar al mercado "Tiempos Pasados" y "El Cantante" (**José Ramón Ortíz**) por **Hector Lavoe**, en producción de **Willie Colón**. ¡Muy bueno! . . . Va recibiendo fuerte promoción en Miami, la popular **Tania** de Venezuela con "Mírame, Mírame." . . . **Sophy** de Puerto Rico se presentará el 2 de Julio en el Miami Jai Alai, en una Gran Verbena organizada por el Canal 23. Su nuevo larga duración conteniendo dos discos de su actuación en vivo en el Teatro Tapia de Nueva York está obteniendo muy buenas cifras de venta en la costa este . . . Dejaron **Los Golfos** de España una estela de simpatía y agradabilidad entre el público y programadores de radio, en su reciente visita a la Florida.



Los Golfos

Como resultado, los talentosos españoles están de éxito con "Pepa" . . . Ha sido lamentable que nadie haya, hasta el momento, lanzado la grabación de **Demis Roussos** de "Morir al Lado de mi Amor." Como siempre, la campaña en Estados Unidos es impresionante en Ingles a favor de este intérprete griego, pero sin embargo, todo el mundo se ha olvidado del mercado latino, pero mucha de la radio estadounidense latina ha conseguido muestras de esta grabación, para lanzarla en sus ondas. Tal es el caso de **WCMQ** de Miami, que fué la primera. ¡Muy lamentable! Y es que ya los intereses dejaron de ser bastar-



Mercy Lopez

dos, porque siempre fueron "mastardos." **Mercy Lopez**, previamente con **Caytronics Corp.** de Nueva York y recientemente a cargo del Depto. Internacional de **RCA**, Brasil, se encuentra fungiendo como Asistente del Vicepresidente de **Record World**, este columnista, con base en las oficinas de Miami, Florida. ¡Bienvenida la agresiva ejecutiva! . . . **Coco Records** lanzará la semana entrante su nueva grabación de la **Orquesta Broadway**, producida por **Ira Hersher**. **Coco** también anuncia el inicio de la grabación de la **Orquesta Ideal**, firmada con el sello y también en la clasificación de "charangas" . . . **Javier de la Cerda** acaba de ser

(Continued on page 71)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Phoenix

By KIFN (GILBERTO ROMO)

1. LIMONADAS VERDES
LOS ASES DE DURANGO/Cronos
2. AUNQUE TE ENAMORES
JUAN GABRIEL/Pronto
3. AMAME ME GUSTA AMANECER
EN TI
BARBARA Y DICK/RCA
4. QUE LINDA ERES
LOS HUMILDES/Fama
5. JURO QUE NUNCA
LUCHA VILLA/Musart
6. CELOS DE MAR
LOS BRILLANTES DE MONTEREY/Fama
7. OYE MORENA
LOS FILARMONICOS/Fama
8. DEJA DE PENSAR
RIVIERA 76/Fama
9. EL HIJO DEL PALENQUE
LOS CADETES/Ramex
10. RITMO TROPICAL
SANTA PAULA/Microfon

Chicago (Salsa)

By WOJO (JUAN MONTENEGRO)

1. PORQUE TU SUFRES
LIBRE/Salsoul/Salsa
2. A VER QUE SALE
JUAN FORMEL Y LOS VAN VAN/Areito
3. ARRANCAME LA VIDA
WILFRIDO VARGAS/Karen
4. CELEBRATION SUITE
AIRTO MOREIRA/Warner Bros.
5. AMOR EN SERIO
TITO PUENTE/Tico
6. MOSAICO A MEXICO
CHEO FELICIANO/Vaya
7. CONTENTO
TITO ALLEN/Alegre
8. VIDA
BAUTISTA/ABC
9. JAYUYA, JAYUYA
FRAN FERRER/Guanin
10. CAMPANERO
JOSE MANGUAL, JR./True Ventures

Central America

By RICARDO ASCANIO

1. DE ENGANOS
ELIZABETH/Dila
2. DONDE ESTARA ESE AMOR?
DANIEL MAGAL/CBS
3. VOLCAN
JOSE JOSE/Ariola
4. SIEMPRE EN MI MENTE
JUAN GABRIEL/RCA
5. MEJOR ME VOY
CHELO/Dila
6. POLVORA MOJADA
PABLO ABRAIRA/Dideca
7. FIEBRE NOCTURNA
BEE GEES/Dideca
8. FLOR SIN RETONO
GRADUADOS/Musart
9. QUERIDA AMIGA
MIGUEL GALLARDO/EMI
10. ENAMORADO
ALVARO TORRES/Dila

Mexico (Salsa)

By VILO ARIAS SILVA

1. EL NEGRO JOSE
LOS VIRTUOSOS/Gas
2. ELLA FUE
JAVIER BATIZ/Orfeon
3. CATALINA LA O
PETE "CONDE" RODRIGUEZ/Fania
4. LA PELOTTICA DE PING PONG
LOS GATOS NEGROS/Melody
5. DIVINA NINA
DIMENSION LATINA/Musart
6. MENTIRA
HECTOR LAVOE/Fania
7. FALSARIA
PEPE AREVALO/Gas
8. LLORARAS
DIMENSION LATINA/Musart
9. MATA SIGUARAYA
PANCHITO CATANEO/Orfeon
10. LA SALSA DE HOY
EL GRAN COMBO/Combo

Ventas (Sales)

Chicago

1. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
2. MEJOR ME VOY
CHELO/Musart
3. INGRATA
LOS HUMILDES/Fama
4. ERES MI MUNDO
YNDIO/Atlas
5. CARA DE GITANA
DANIEL MAGAL/CBS
6. AUNQUE TE ENAMORES
JUAN GABRIEL/Pronto
7. CARAMBA DONA LEONOR
GENERACION 2000/Atlas
8. DERRUMBES
SALVADOR/Arriba
9. VIDA MIA
IRENE RIVAS/Cara
10. SON TUS PERJUMENES MUJER
LOS HURACANES DEL NORTE/Luna

Mexico (Salsa)

By VILO ARIAS SILVA

1. EL NEGRO JOSE
LOS VIRTUOSOS/Gas
2. LLORARAS
DIMENSION LATINA/Musart
3. LA PELOTTICA DE PING PONG
LOS GATOS NEGROS/Melody
4. MATA SIGUARAYA
PANCHITO CATANEO/Orfeon
5. MENTIRA
HECTOR LAVOE/Fania
6. CATALINA LA O
PETE "CONDE" RODRIGUEZ/Fania
7. LA CORONELA
EL GRAN COMBO/Combo
8. SALOME
JOHNNY LABORIEL/Orfeon
9. ELLA FUE
JAVIER BATIZ/Orfeon
10. FALSARIA
PEPE AREVALOE/Gas

Houston

1. DENME UN RIDE
JUAN GABRIEL/Arcano
2. EL HIJO DEL PALENQUE
LOS CADETES DE LINARES/Ramex
3. AUNQUE TE ENAMORES
JUAN GABRIEL/Arcano
4. TE VAS, TE VAS
LOS SONADORES/Yuriko
5. MEJOR ME VOY
CHELO/Musart
6. PORQUE YA NO ME QUIERES
GRUPO MIRAMAR/Safari
7. SERENATA SIN LUNA
ANGELES NEGROS/International
8. JURO QUE NUNCA VOLVERE
LUCHA VILLA/Musart
9. VOLCAN
JOSE JOSE/Pronto
10. LA ENGANADORA
RIGO TOVAR/Novavox

Los Angeles

1. DERRUMBES
SALVADOR/Arriba
2. AUNQUE TE ENAMORES
LUCHA VILLA/Musart
3. TE JURO QUE NUNCA VOLVERE
LUPITA D'ALELIO/Orfeon
4. SI TE VAS
CHELO/Musart
5. SANGRE DE VINO
REYNALDO OBREGON/Orfeon
6. LA PRIETA LINDA
LOS TIGRES DEL NORTE/Fama
7. CARA DE GITANA
DANIEL MAGAL/Caytronics
8. EL MACHO PANZON
JESSE ARMENTO/Cara
9. JUSTICIA DE AMOR
LOS DIABLOS/Latin Int.
10. LLORALE
TROPICAL CARIBE/DLV

Nuestro Rincon (Continued from page 70)

nombrado Director Musical de Radio Kuka, 501 W. Quincy, San Antonio, Texas 78212, que irá en el mes de Julio e 24 horas de programación en Español. ¡Saludos y felicitación Javier! . . . La influencia de la música latina está recibiendo considerable reconocimiento dentro del jazz norteamericano, en el Newport Jazz Festival, este año, que habrá de celebrarse en Nueva York de Junio 23 a Julio 2. Además del "Saludo de Schlitz al Jazz Latino" que será presentado por Felipe Luciano el 24 de Junio en el Avery Fisher Hall, presentando a Tito Puente y Mongo Santamaria, se presentarán gratuitamente los conciertos "Salsa en la Calle." Uno de los más interesantes resultará el del 27 de Junio, en el cual se presentará Pete "El Conde" Rodríguez en la Avenida D y la Calle 10, en el Szold Park Plaza. Este es el segundo año consecutivo en que la cervecería Schlitz Bros. ha hecho posible este tipo de evento gratuito . . . CBS lanzó en México un larga duración de Hector Hernández titulado "Salsa en Marimba." ¡Muy interesante grabación! . . . Tony Moreno, de TH Records, se sometió a intervención quirúrgica este fin de semana . . . Pepe Garcí de Latin International de recorrido por la costa este de Estados Unidos en estos días . . . Eliseo Valdés y Lazaro Fernández de Musical Records, (Musart) de visita en su distribuidora de Nueva York . . . Me comunica Javier García de Discos Fuentes, Colombia, que dicha etiqueta colombiana ha firmado contrato con Fania, para la distribución de éste catalogo en Colombia . . . ¡Y eso es todo por ahora!

The impact of Barry Manilow's "Copacabana" has been tremendous. There is not one discotheque that is not playing it, and the same thing is happening in radio. If we analyze the music, arrangement and the rhythm section, we clearly see that this is a song with Latin roots. Barry Manilow surprised everyone with his Spanish version, and even though his accent is evident, Latins usually accept it and even find it charming. This is contrary to the belief of many American labels which refuse to record any type of foreign accent. Another good version in Spanish is Lissete's, recorded for Coco Records, which could have probably made it a hit if Barry Manilow hadn't recorded it. Anyway, both recordings are playing in Latin

stations although the original version should be respected first for moral and creative reasons.

Fania just released "Tiempos Pasados" and "El Cantante" (José Ramón Ortíz) by Hector Lavoe, in a production by Willie Colón. Terrific! . . . Tania from Venezuela is enjoying heavy promotion in Miami with the song "Mírame, Mírame" . . . Sophy from Puerto Rico will be appearing at the Miami Jai Alai this coming July 2nd at a show sponsored by Channel 23. Her latest lp, "Live at the Teatro Tapia," is showing good sales on the east coast . . . Los Golfos from Spain left behind a very pleasant atmosphere during their recent Miami visit. As a result, they are smashing with "Pepa" . . . It is very unfortunate that until now, no one has released "Morir al Lado de mi Amor" by Demis Roussos. As always, the American promotion campaign is heavy, but the Latin market has been forgotten. Several Latin radio stations are playing the Spanish version, as in the case of WCMQ in Miami. As I said before, it is very unfortunate! . . . Mercy Lopez, previously with Caytronics Corp. of New York and recently in charge of the international dept. of RCA Brazil, is now assistant to the vice president of Record World based in Miami, Florida. We welcome the young, aggressive executive to our staff! . . . Coco Records is releasing next week a new Orquesta Broadway lp produced by Ira Hersher. Coco also announced that Orquesta Ideal is going into the studio to record their first lp for the label . . . Javier de la Cerda was just named musical director of Radio KUKA, 501 W. Quincy, San Antonio, Texas. In July, Radio KUKA will go into 24 hour programming. Congratulations Javier! . . . The importance of the Latin influence on American jazz is receiving considerable recognition in this year's Newport Jazz Festival, scheduled in New York for June 23-July 2. In addition to the "Schlitz Salute to Jazz Latino," to be hosted by Felipe Luciano, Saturday, June 24 at Avery Fisher Hall, featuring Tito Puente and Mongo Santamaria, this year's festival will also include performances of "Salsa en la Calle," performed by Pete "El Conde" Rodríguez on June 27th from 7-9 p.m. on Avenue D at 10th Street in Szold Park Plaza.



MACHO MUMBA

SAOCO—Salsoul SAL 4117

Con arreglos de William Millan y con Henry Fiol en las partes vocales, Saco se acerca aún más a las raíces de la salsa en esta producción. Bella mezcla de Gretchen Zoeckler. Excelente portada de Henry Fiol. "Macho Mumba" (H. Fiol), "Paso fino" (H. Fiol), "Viejo Canuto" (R. Alcantara) y "Clavo saca clavo" (H. Fiol).

■ With arrangements by William Millan and Henry Fiol handling the vocals, Saco is close to the original salsa roots with this superb production of Fiol, W. Millan and Joe Cain. Superb sound and mixing by G. Zoeckler. "No me llores miseria" (H. Fiol), "El Platanero" (H. Fiol), "Viejo Canuto" (R. Alcantara), "Ada" (Alcantara) and "Macho Mumba."



IVA ZANICCHI

Alhambra CPS 9344

La gran interprete italiana Iva Zanicchi se luce en Español en esta grabación original Ri Fi de Italia. Bellas orquestaciones! "Chao, Cara estás?" (Daiano, Dinero, Janne-Malgioglio), "Valor o miedo" (Castellari-Castellari), "Será mañana" (Kusick-Theodorakis-González) y "Aunque fuera así" (Mogol-Testa-Renis).

■ Superb Italian singer Iva Zanicchi offers an outstanding package of Italian tunes sung in Spanish that could mean good sales. Terrific! "Aunque fuera así," "Chao, cara, como estás?," "La Orilla Blanca, la orilla Negra" (Testa-Sciorilli-Carmo-Figueroa), others.



LIBERARTE

VALEN—Compas LPC 534

Con arreglos de R. Beltran Moner y J. J. Almela, en producción de F. Mitjavila, el talentoso español Valen interpreta temas de muy comercial corte y excelente orquestación, "Liberarte" (Mitjavila-Valenzuela), "Yo me enamoré de tí" (Valenzuela), "Una Historia de Hoy" (Mitjavilla-Valenzuela) y "Otra mujer" (Valenzuela-Beltran Moner).

■ With arrangements by Beltran Moner and Almela and produced by Mitjavila, talented Spanish singer Valen is at his best in this new package of ballads. Excellent orchestrations. "Liberarte," "Al verte" (Valenzuela), "Otra Mujer" (Valenzuela-Beltran Moner) and "Una historia de hoy" (Mitjavilla-Valenzuela).

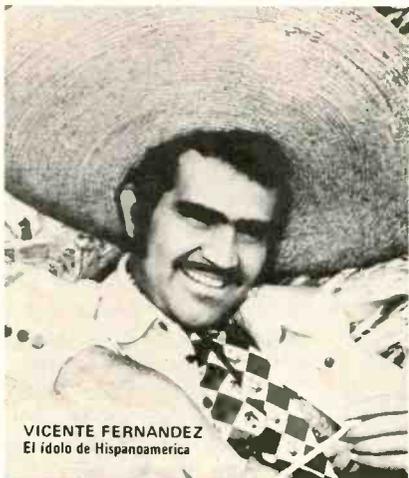


SANGRE NUEVA

LATIN TEMPO—International JMINT 918

Con arreglos de Louis García y en producción de Roberto Roena, Latin Tempo de un gran toque salsolo puertorriqueño en el mercado. Salsa y sabor a granel. "Te traigo mi son cubano" (D.R.), "Cantando viviré" (I. García), "El viejo engome" (I. Lopez) y "Nave sin rumbo" (S. Rexach).

■ With arrangements by Louie Garcia and produced by Roberto Roena, Latin Tempo from Puerto Rico gives a very personal touch to this salsa production. Should sell big if heavily promoted. "Raro y Sabroso" (L. Garcia), "Sonaremos el Tambó" (H. de la Lastra) and "Quien sabe, sabe" (D.R.).



VICENTE FERNANDEZ
El ídolo de Hispanoamerica



EL UNIVERSO DE ESTRELLAS EN MEXICO



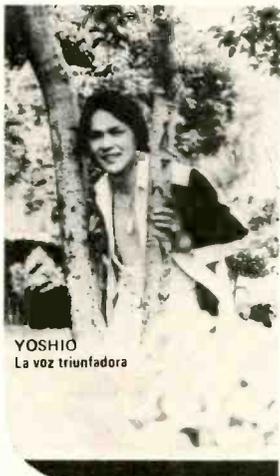
MANOELLA TORRES
Nació para cantar



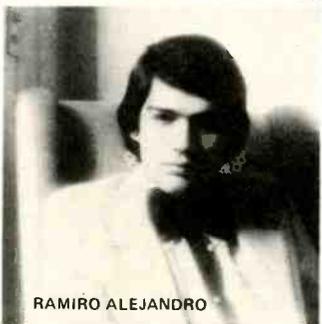
LEO DAN
El trovador de America



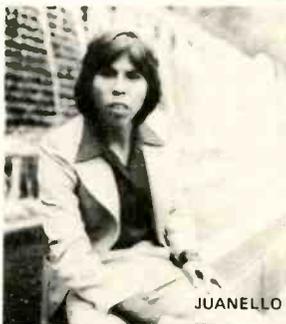
RAQUEL OLMEDO
Mitad mujer mitad gaviota



YOSHIO
La voz triunfadora



RAMIRO ALEJANDRO



JUANELLO



MARIANA ROSALES



SONIA RIVAS
La revelación



TAXI BANDA

CBS/COLUMBIA INTERNACIONAL, S. A.



The Tom Robinson Band (Harvest) made its North American debut June 7-8 with two sets at Hollywood's Starwood club. Pictured after the Starwood North American debut are (standing, from left): Leslie Hill, director of group music, EMI Records U.K. (TRB's label outside North America); Steve O'Rourke, TRB's co-manager; Danny Kustow, TRB's guitarist; Tom Robinson, TRB's bassist; "Dolphin" Taylor, TRB's drummer, Rupert Perry, vice president, a&r, Capitol Records; Nick Plytas, TRB's keyboardist; Wally Meyrowitz, executive vice president of ATI, TRB's booking agency and Don Zimmermann, president & chief operating officer, Capitol Records. In the foreground are Ray Tusken (left), national AOR promotion manager; and Bruce E. Garfield (right), director, press & artist relations.

En Mexico (Continued from page 70)

disposiciones, se dá el caso que **Jaime Ortíz Pino** quien ocupaba la Gerencia del Departamento Artístico presentó su renuncia. Por ser de interés estos cambios operativos que está realizando CBS, estaremos pendientes para informar al mundo los resultados que en cualquier aspecto se vayan sucediendo . . . Grata noticia me llega desde Nueva York, al enterarme que la siempre querida y talentosa profesional **Provi García**, máximo ejecutivo del staí latino de la Peer Southern Music Publishing Co., se reincorporó a su habitual cargo. Los motivos de salud que la obligaron a alejarse momentaneamente, han sido superados por ese espíritu profundamente alegre que caracteriza a Provi. Desde aquí, mi sincero saludo y que haya

Provi por muchos años más . . . Fuerte impulso para **María del Carmen** en RCA, quien se coloca con el tema "Lleva siempre mi amor."

Otro hit de **Los Joao** (Musart). Su reciente lanzamiento "Pequeño torbellino de amor" vino a cubrir con toda solvencia, su anterior éxito "Credo" . . . La modificada versión de "Moliendo café" en la voz de **Lyda Zamora**, es otro de los antiguos temas que gana simpatizantes en toda la República. El sello Peerless por su parte, espera que sus esfuerzos se vean recompensados en ventas, ya que este número es un cañonazo en difusión . . . Cisne RAFF puso a consideración de los programadores radiales la nueva producción de **Napoleón**, y estos se inclinaron por "La vida."

A&M Convention Plans (Continued from page 3)

planner and assistant to label chairman Jerry Moss, Andy Meyer, convention speakers will include former FCC chairman Nicholas Johnson and Chuck Smith, Pickwick chief, with A&M's president Gil Friesen slated to open the convention with a keynote address. National and field staff will bring attendance to several hundred.

This year's schedule will be "heavily artist and personnel oriented," according to Meyer. Convention planners, buoyed by label projections that the current quarter will be A&M's best thus far this year, are tying in both current hit product and forthcoming June releases to the agenda; among initial June shipments, four label acts have reportedly shipped gold (including Rita Coolidge, Pablo Cruise, Quincy Jones and LTD), with new lps from the Brothers Johnson and Captain and Tennille, along with the conceptual "White Mansions"

package and a Stealers Wheel album featuring Gerry Rafferty due later this month, prior to the convention.

Keyed to that activity and already released product will be the Universal Amphitheatre appearance by Rita Coolidge and Kris Kristofferson, and the Hollywood Bowl concert by Chuck Mangione, whose "Feels So Good" album is currently number three on RW's album chart in its sixth week among the top ten. In addition to those shows, convention attendees will be invited to two special showcase bills at the Roxy. The first will focus on label's Horizon jazz line, now being geared up for increased activity by Tommy Lipuma, recently tapped to head the division; the final bill for that date is still being set. A second Roxy evening will focus on artists newly-signed to the label, including Tim Curry of "The Rocky Horror Show" and U.K. Squeeze.

CBS Senior Mgmt. Team

(Continued from page 3)

ary, 1977 he was named senior vice president and general manager, marketing, CBS Records, the position he has held until his current promotion.

Smith will have responsibility for implementing marketing support for records on all labels released and distributed by CBS Records, utilizing all elements of the CBS Records marketing force. Reporting to him will be the vice presidents of marketing branch distribution, CBS Records merchandising, marketing planning, black music marketing, Nashville marketing, and the director of marketing finance and administration.

Smith joined CBS Records in 1958 and has held various executive positions within the company, moving up to branch manager, New York in 1970. In 1972 he was promoted to northeast regional sales director, and in 1974 was appointed vice president, sales and distribution, Columbia Records. In 1975 he was named vice president, sales and branch distribution, CBS Records, and a year later was appointed vice president, marketing, branch distribution, CBS Records, the position he has held until his current promotion.

Snail Campaign Set

■ LOS ANGELES — Cream Records will mount its largest advertising and merchandising campaign to date with major emphasis on the new Snail lp as well as product by Ian Tamblin and Hi artists Ann Peebles and O.V. Wright, announced Al Bennett, president of Cream Records. The campaign will include major radio time buys, posters and mobiles for in-store displays as well as ad buys in trade and consumer publications.

Cream has also retained the services of Macey Lipman Marketing for the Snail campaign. For the Snail campaign Lipman has designed a snail shell with illuminating hot rod flames which resembles work by the famous painter Von Dutch. The displays can be mounted in windows or used as wall displays.

Cream has also retained the services of David Gest and Associates for public relations.

CBS Intl. Names

Spital Accounting Mgr.

■ NEW YORK — Roger Romano, assistant controller of CBS Records International, has announced the appointment of Saul Spital to the post of manager of accounting, CBS Records International.

Retail Sales Surge

(Continued from page 6)

then the weather got tremendously terrific and business started to drop. Now that people are used to the good weather they're coming back into the stores — primarily because of Springsteen and the Stones. Business has picked up substantially from what it was a couple of weeks ago. If you want to rate it on a 10 scale, we dipped to five and now we're back up to eight or nine. With records like these we get the customer back a little faster than we would have otherwise."

The multiple purchase, which had all but disappeared in recent weeks, appears to be on the rise again, particularly as it concerns an artist's catalogue. At Lieberman, for example, Bob Seger's "Stranger In Town" is a strong number three on the racks' top 500; Seger's previous release, "Night Moves," came out of nowhere last week to wind up at number 40. And although Alan Parson's new "Pyramid" album has just hit the stores, it generated enough excitement to boost "I Robot" up to 95 on the Lieberman chart.

"That's what we're seeing a lot of," Lehman pointed out. "Not so much one group's new release effecting overall sales, but one group's new release effecting catalogue sales on its whole inventory. But just because people are coming in and buying the new releases, sales on regular stock product are picking up too."

Lehman is representative of those retailers polled who felt that the current sales surge is indicative of a universal trend in retailing: the end of the traditional summer slump. "Tradition doesn't exist anymore," he claimed. "Two years ago you'd get to June, or whenever school was out, and business would be very slow and would remain slow through July. Then it would pick up and eventually, by September or October, would get very crazy."

"But for the last two years there really hasn't been that slow period," he continued. "We had four weeks where business slumped off, but now it's coming right back up again; I expect to see this whole summer remain very, very strong in the retail market. Tradition is something we can't count on too much anymore. Retailing is a steady, non-stop business now."

Jackson to Ariola

■ LOS ANGELES — Bill Bartlett, national director of AOR promotion, Ariola Records announced the appointment of Wynn Jackson to the position of director of southern AOR promotion. He will be based out of Georgia.

GERMANY

By JIM SAMPSON

■ MUNICH — Temperatures rise, sales explode, disco dominates Deutschland. That's the biggest trend here right now.

BONEY'S BABYLON BOOM: Monti Lueftner and Friedel Schmidt of Ariola joined Peter, Trudy and Tommy Meisel and Hansa boss Hans Blume in a platinum party honoring Boney M. and producer Frank Farian. The volume of this group's recent sales is unparalleled. Hansa label manager Dietmar Kawohl figures that every 0.4 seconds, somebody bought a "Rivers Of Babylon" single (total West German sales now around 1.5 million). Advance orders for the "Nightflight To Venus" lp (due this week) exceed 700,000, making it the first and only lp ever to go platinum here on the first shipment. Release of the set was delayed as Farian reworked the mix for three months. He finished the job just hours before the group's appearance at Munich's East Side disco for the platinum presentation. Monti Lueftner noted that East Side was chosen for the event because Boney M. first broke in the German discos.

DISCO HIT PARADE: Raimund of Sergio Cosmai's East Side in Munich has one sleeper album that's crowding his dance floor: Country Joe McDonald's "Rock 'n Roll Music From The Planet Earth" on Fantasy, especially the cuts "Bring Back The 60s Man" and "Coyote." Bill Withers, Linda Clifford and "TGIF" all getting good reaction, as is the Don Ray French import "The Garden Of Love," mixed by Cerrone at MusicLand in Munich ("Got To Have Loving" is the best cut). A
(Continued on page 80)

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—YES, BUT WHO'S RUNNING THE STATION? CHUM's domination of the Toronto market must be perpetuated in part by their non-radio activities. The CHUM Charitable Foundation is raising funds for a variety of children's charities by opening the CNE Midway early this year. All those who attend and spend money on rides and entertainment will see their dollars go toward these good ends. Meanwhile, school kids are attending screenings in their schools of the CHUM produced History Of Rock film, the CHUM financed New Music magazine will debut in August amidst a heavy marketing push, CHUM has a bid in to purchase the local UHF station CITY-TV which received notoriety for airing soft-core porn flicks a few years back and now . . . CHUM is getting into fashion! Somewhat dull but usually reliable sources report that September will see CHUM introduce a new line of blue jeans which will be merchandised through all local tog outlets. A five month promotion campaign is now being planned to coincide with the line's debut. Said one local funny guy, "So that's
(Continued on page 80)

Kris in Sweden



CBS Records International's Kris Kristofferson and A&M co-star Rita Coolidge wound up their recent six week European tour with a freezing outdoor concert in Stockholm, Sweden. Despite the bitter cold they kept the audience spellbound for more than two hours with their show which also featured Billy Swan and Barbara Carroll. Visiting backstage during the intermission, the following people lined up for the photographer: (from left) Stenaf Klinteberg, managing director, CBS Sweden; Maggie Beverloo, press and promotion manager, CBS A&M repertoire manager, CBS Sweden (A&M Records is distributed in Europe by CBS).

Elkie Sells Out in London



Elkie Brooks recently completed her debut sold-out week of shows at the London Palladium. Among those backstage afterwards to offer congratulations were (from left): Trevor Jordon, Elkie's husband; Gil Friesen, president of A&M Records; Elkie Brooks; Derek Green, managing director, A&M Records, England; Mike Ledgerwood, east coast publicity director, A&M Records, New York; and Alan Seifert, Elkie's manager.

ENGLAND

By PHILIP PALMER

■ LONDON—Southampton University scientists are understood to be on the verge of perfecting a viable record spoiler signal to hinder home taping and hopes to be able to present its findings to the British Phonographic Industry (BPI) later this year.

P.D. Wheeler of the Wolfson Unit for Noise and Vibration Control at the university has said that research in the past has been hampered by the tendency of such signals to affect the finer frequencies of the record itself and also the possibility that such technology may itself be cancelled out eventually by the expertise of the home tapers themselves.

Wheeler feels that the spoiler signal might be introduced at a small cost to the record manufacturer. It is understood that a number of record manufacturers have discussed the possibility of introducing some form of spoiler to affect home taping, but as yet nobody has launched such a device.

FUROR: The MCPS contract was given the thumbs down by members of the Music Publishers Association at an open forum held in London recently. In attendance were 102 MPA members and the vote to turn down the MCPS document was 90 for, none against, and 12 abstentions. There was also a resolution expressing no confidence in the MCPS board carried with 26 votes in favor, 18 against, and 58 abstentions.

The main bone of contention in the contract is the one pound cut-off clause whereby any amount below this figure in commercial record royalties would not be distributed but put back in the MCPS funds in order to reduce the commissions charged for MCPS services from 15 to eight percent. This measure applies to commercial record royalties only. Radio and other royalty distribution will be paid in full.

The details of the contract first came to light via **Bob Newby** of Marleybone Music, who resigned from the MCPS board as a result. It is understood that there will soon be an extraordinary general meeting of the MPA to solve the strained relationship between the MPA and the MCPS. The MPA took over the MCPS in June of 1976.

SEYMOUR STEIN RIDES AGAIN: Seymour Stein's Sire label has been secured by WEA and the first product under the terms of the deal will be "Top Of The Pops" by the **Rezillos** plus an as yet untitled **Talking Heads** single. First album produced will be by the Rezillos, "Can't Stand The Rezillos," produced by **Tony Bongiovi**, and "More Songs About Buildings And Food" by The Talking Heads produced by **Brian Eno**. Future product will include **DMZ**, **Tuff Darts**, **Paley**
(Continued on page 80)

Singles, Album Sales Booming In U.K.

By PHILIP PALMER

■ LONDON — The continuing upsurge in singles and album sales in the U.K. in what is traditionally a slack period is showing no signs of letting up and the coming weeks will see the release of product from some of the world's major acts.

Most record manufacturers tend to delay the release of important new product until their annual sales conferences, usually held in September, ready for the Christmas time sales period, but all the indications are that U.K. dealers will have album product which will soon shift from the shelves and give manufacturers a possible stock problem.

This tremendous sales boost in the U.K. was introduced by the Bee Gees with what will become the best selling album of all time, "Saturday Night Fever," and continued via fast moving singles like "Rivers of Babylon," "Boy From New York City" and "Because The Night."

Heralding the important new releases is the long-awaited album from Bob Dylan, entitled "Street Legal," from which a single will be taken. Scheduled for a simultaneous worldwide release by CBS, the company also has a number of other important chart contenders: the first Bruce Spring-

steen album in three years, "Darkness On The Edge of Town," a Carole King compilation album, and the already unveiled "War Of The Worlds" double album set which is also to receive maximum promotion by CBS.

Decca recently presented the Moody Blues' first album in five years, "Octave," at a special party attended by company chairman Sir Edward Lewis. The Moody Blues, Decca's leading band, will take the road in October on a lengthy American tour followed by U.K. and European dates.

Not to be outdone, EMI has released its first album by the Rolling Stones, "Some Girls," and the new single, "Miss You."

EMI is also confident of heavy and lasting sales on its latest TV-advertised Hollies compilation album. There will also be some new product from the Bee Gees in the autumn. They are currently in Miami laying down tracks for what will be a most important follow-up album. RSO Records, currently riding a crest of a wave, will soon release Andy Gibb's second album, "Shadow Dancing," the "Grease" soundtrack album and a new studio album by Eric Clapton.

Pye Names Honey Managing Director

■ LONDON — After months of speculation, it has now been confirmed that Derek Honey, a joint managing director of Pye Records with Walter Woyda, has been made managing director of the company, reporting to company chairman Louis Benjamin.

In turn, Woyda becomes responsible for all international activities with special responsibilities for the video market.

He will also represent Pye Records on all music industry committees.

Honey will relinquish his title as financial controller of the company and a new man for this post will be announced shortly.

Additionally, operations director Terry Stanley has been named planning director.

In an effort to capture a greater share of the market, Pye Records is planning a major overhaul of its Mitcham factory.

Derek Honey moved over to Pye Records from the ATV Group, and although basically a financial expert, he has a strong knowledge of the workings of the music industry.

Woyda's appointment to oversee the growing video cassette market is seen by industry observers as an indication of Pye's interest in this important field.

Atlantic Names Two In Intl. Department

■ NEW YORK—In a realignment of Atlantic Records' international department based in New York City, vice president/international manager Bob Kornheiser has announced the following appointments:

Fran Lichtman, assistant to international production coordinator Cheryl Mitchell, has been named international merchandising liaison. In this capacity, she will be responsible for coordinating and expediting the flow of merchandising / marketing tools and information pertaining to Atlantic artists and product to the various Atlantic/WEA affiliates around the world. In addition, Lichtman will be responsible for coordinating singles production with these overseas companies; she will continue to report directly to Mitchell.

Maiello's Duties

Janis Maiello, in addition to being secretary to Bob Kornheiser, has been appointed international artist relations liaison. In her new position, Maiello will work primarily to provide the various Atlantic/WEA international branches with detailed artist information, with particular focus on those artists on tour in international markets.

ENGLAND'S TOP 25

Singles

- 1 RIVERS OF BABYLON BONEY M/Atlantic/Hanta
- 2 YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
- 3 THE BOY FROM NEW YORK CITY DARTS/Magnet
- 4 NIGHT FEVER BEE GEES/RSO
- 5 IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO
- 6 ANNIE'S SONG JAMES GALWAY/RCA
- 7 LOVE IS IN THE AIR JOHN PAUL YOUNG/Ariola
- 8 WHAT A WASTE IAN DURY/Stiff
- 9 MISS YOU ROLLING STONES/Rolling Stones
- 10 OLE OLA ROD STEWART/Riva
- 11 CA PLANE POUR MOI PLASTIC BERTRAND/Sire
- 12 DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND/Bronze
- 13 OH CAROL SMOKIE/Rak
- 14 MORE THAN A WOMAN TAVARES/Capitol
- 15 BECAUSE THE NIGHT PATTI SMITH/Arista
- 16 HI-TENSION HI-TENSION/Island
- 17 MAKING UP AGAIN GOLDIE/Bronze
- 18 THE SMURF SONG FATHER ABRAHAM/Decca
- 19 COME TO ME RUBY WINTERS/Creole
- 20 IT SURE BRINGS OUT THE LOVE DAVID SOUL/Private Stock
- 21 NEVER SAY DIE BLACK SABBATH/Vertigo
- 22 DANCING IN THE CITY MARSHALL HAIN/Harvest
- 23 DO IT AGAIN RAFFAELLA CARRA/Epic
- 24 THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI
- 25 ANGELS WITH DIRTY FACES SHAM 69/Polydor

(Courtesy: Record Business)

CBS Records S.S.K. in Iran.

announces immediate executive staff opportunities

- General Management
- Finance & Accounting
- Artists, Repertoire & Promotion
- Marketing, Distribution & Warehousing
- Musicassette Duplication Operations

To qualify for these Tehran-based openings, you must be an Iranian national with previously successful experience in a similar position, preferably in the recorded music industry.

Good knowledge of English, fluency in Farsi, and thorough familiarity with relevant working conditions in Iran are essential.

Compensation package will fully match your experience and qualifications. Your resume should have a US telephone number and include detailed work background, salary history and requirements. Interviews will be held during July in New York and Los Angeles. Send resume, in strict confidence, to: Director of Recruitment, CBS Inc., 51 West 52nd Street, New York, N.Y. 10019.

CBS



CLASSICAL

Quintessential Gershwin

By SPEIGHT JENKINS

■ NEW YORK — There's a strange kind of dreaminess with more than a suggestion of elegance which characterizes much of the work of George Gershwin. This is present only when a performer—usually a pianist or a conductor — understands the amalgam of influences that made up Gershwin's unique talent. He was an American artist, certainly one of our very greatest, but French impressionism and the Vienna School, particularly Alban Berg, made a great impression on him.

A few years ago William Bolcom made a marvelous record of Gershwin piano pieces for Nonesuch, and Earl Wild has done the same with different material for Quintessence. "Wild About Gershwin" has been available for a few months now and has found its way to the charts, but the press of other recordings has kept me from listening to the record. On it one hears the old Earl Wild in its commanding virtuosity, and the new artist—who has been

heard several times recently in New York—in its poetic lyricism. Wild used to play much more percussively than he does now, and the new Gershwin recording is a rich and important step forward for the talented American.

The record contains a Grand Fantasy on *Airs from Porgy and Bess* with most of the important material, played with variety and a real sense of song. Just sample the wicked insinuation of "It Ain't Necessarily So;" only Avon Long catches the same in Columbia's old, treasured recording of the opera. On side two there can be found seven etudes on Gershwin's popular songs. Such wonderful songs as "Oh Lady Be Cool," "Somebody Loves Me," "Fascinatin' Rhythm," "Embraceable You" and "I Got Rhythm" receive performances that with each has a different flavor. The pianism is of the first order, interesting to hear and a real addition to Americana.

(Continued on page 77)



CLASSICAL RETAIL REPORT

JUNE 24, 1978

CLASSIC OF THE WEEK



WAGNER
ORCHESTRAL EXCERPTS
SOLTI
London

BEST SELLERS OF THE WEEK

- WAGNER: ORCHESTRAL EXCERPTS**—Solti—London
- BIZET: THE PEARL FISHERS**—Cotrubas, Vanzo, Pretre—Angel
- LEHAR: THE MERRY WIDOW**—Sills, Titus, Rudel—Angel
- LEONTYNE PRICE: PRIMA DONNA VOL. IV**—RCA
- RACHMANINOFF: PIANO CONCERTO NO. 3**—Horowitz, Ormandy—RCA
- RAVEL: BOLERO**—Bernstein—Columbia

SAM GOODY/EAST COAST

- BIZET: THE PEARL FISHERS**—Angel
- FISCHER CHOIR: MASS OF PEACE**—DG
- THE GREATEST HITS OF 1720**—Columbia
- LEHAR: THE MERRY WIDOW**—Angel
- LISZT: SONATA IN B MINOR**—De Larrocha—London
- LEONTYNE PRICE**—RCA
- RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA
- RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP**—Columbia
- RAVEL: BOLERO**—Columbia
- WAGNER: ORCHESTRAL EXCERPTS**—London

KORVETTES/EAST COAST

- BEETHOVEN: SONATAS**—Horowitz—Columbia
- BIZET: THE PEARL FISHERS**—Angel
- CHOPIN: PIANO MUSIC, VOL. III**—Ashkenazy—London
- IMPRESSIONS FOR FLUTE**—Wilson—Angel
- VLADIMIR HOROWITZ ON TV**—Columbia
- LEHAR: THE MERRY WIDOW**—Angel
- ELENA OBRAZTSOVA SINGS FRENCH AND ITALIAN OPERA ARIAS**—Angel
- LEONTYNE PRICE**—RCA
- VERDI: IL TROVATORE**—Price, Obraztsova, Karajan—Angel
- WAGNER: ORCHESTRAL EXCERPTS**—London

KING KAROL/NEW YORK

- BACH: CANTATAS, VOL. XIX**—Harnoncourt—Telefunken

IMPRESSIONS ON FLUTE

- Wilson—Angel
- OTHER SONGS BY LEIBER AND STOLLER**—Morris, Bolcom—Nonesuch
- MOZART: BETULIA LIBERATA**—Negri—Philips
- ELENA OBRAZTSOVA SINGS FRENCH AND ITALIAN OPERA ARIAS**—Angel
- LEONTYNE PRICE**—RCA
- RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA
- RAMPAL AND WILSON ON FLUTE DUOS**—RCA
- RAVEL: BOLERO**—Columbia
- WAGNER: ORCHESTRAL EXCERPTS**—London

ROSE DISCOUNT/CHICAGO

- BEETHOVEN: MISSA SOLEMNIS**—Solti—London
- DVORAK: SYMPHONY NO. 9**—Giulini—DG
- LEHAR: MERRY WIDOW**—Angel
- RAVEL: BOLERO**—Columbia
- VERDI: LA TRAVIATA**—Cotrubas, Domingo, Milnes, Kleiber—DG
- VERDI: IL TROVATORE**—Price, Obraztsova, Karajan—Angel
- WAGNER: ORCHESTRAL EXCERPTS**—London
- WAGNER: OVERTURES**—Varviso—Philips Festivo

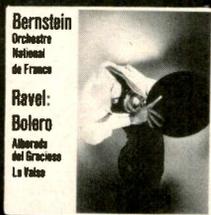
VOGUE RECORDS/LOS ANGELES

- BIZET: THE PEARL FISHERS**—Angel
- NYIREGYHAZI PLAYS LISZT**—Desmar
- NIELSEN: MASKARADE**—Brandsen—HNH
- PROKOFIEV: ROMEO AND JULIET**—Leinsdorf—Sheffield Direct Sound
- RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA
- SCHMIDT: SYMPHONIES NOS. 2, 3**—Meldes—Classical Excellence
- STRAUSS: FOUR LAST SONGS, OTHERS**—Caballe, Lombard—Erato (import)
- WAGNER: ARIAS**—Caballe, Lombard—Erato (import)
- WAGNER: ORCHESTRAL EXCERPTS**—London

TOWER RECORDS/SAN FRANCISCO

- BEETHOVEN: SYMPHONY NO. 9**—Fricsay—DG
- BIZET: THE PEARL FISHERS**—Angel
- BOCCHERINI: QUINTETS**—Quintetto Boccherini—HNH
- BRITTEN: PHAEDRE, OTHERS**—Baker, Pears—London
- RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA
- RAVEL: BOLERO**—Columbia
- SCHUBERT: DIE SCHOENE MUELLERIN**—Souzay—Philips
- SCHUMANN: SYMPHONIES NOS. 1, 4**—Barenboim—DG
- SYZMANOWSKY: SYMPHONIE CONCERTANTE**—HNH
- WAGNER: ORCHESTRAL EXCERPTS**—London

Bravo Bernstein Seven New Releases from Columbia Masterworks



XM 35103

Record of the Month

BERNSTEIN, CONDUCTOR BRAHMS
VARIATIONS
ON A THEME BY HAYDN
ACADEMIC FESTIVAL
AND TRAGIC OVERTURES
NEW YORK
PHILHARMONIC



M 34572

Saint-Saëns:
Symphony No. 3 ("Organ")
Leonard Bernstein
New York Philharmonic
Leonard Slatkin, Organist



M 34573

BERNSTEIN
PLANS AND CONDUCTS
MOZART
PIANO CONCERTO NO. 25 IN C MAJOR
ISRAEL PHILHARMONIC
FINE MEINE NACHTMUSIK
NEW YORK PHILHARMONIC



M 34574

LEONARD BERNSTEIN
NEW YORK PHILHARMONIC
BILLYA KALLIBREW, MELODIST
WESTMINSTER CHOIR, JOSEPH FUSON, DIRECTOR
HAYDN: LORD NELSON MASS
NO. 1 IN D MAJOR



M 35100

FIRST RECORDING
WILLIAM SCHUMAN
Concerto on
Old English Rounds
for Viola, Women's Chorus and Orchestra
DONALD MUNNEN, Viola
BERNSTEIN
NEW YORK PHILHARMONIC



M 35101

MARILYN HORNE • BERNSTEIN
FALLA: EL AMOR BRUJO
FANFARE (FIRST RECORDING)
NEW YORK PHILHARMONIC
RAVEL: SHEHERAZADE
ORCHESTRE NATIONAL DE FRANCE



M 35102



Epic Names Brennan Singles Sales Manager

■ NEW YORK — Ron Douglas, director, sales/artist development, Epic/Portrait/Associated Labels, has announced the appointment of Louise Brennan to the position of singles sales manager, Epic/Portrait/Associated Labels.

Prior to accepting this position, Brennan had marketing responsibilities with the EPA marketing department in New York.

Blue Rock Studios Expands Facilities

■ NEW YORK — Blue Rock Recording Studio has announced the formal opening of its expanded and updated studio and control room. Designed by architect John Storyk and acoustical engineer Robert Hansen, Blue Rock's facilities now house a 24-track Neve Console model 8058 and Studer A80 recorders in addition to Dolby Noise Reduction, Eventide Digital Delays and Phaser and an Allison Kepex and Gain Brain. All control room monitoring is done through Altec Lansing 604E's and JBL 4311's in custom-designed housing. The 22' x 45' studio, fully baffled, offers a 14' ceiling and enough acoustical range to accept any type of musical situation. The split level control room is 16' x 22', affording producer and

Ariola Taps Sills

■ LOS ANGELES — Scott Shannon, senior vice president of Ariola Records, has announced the appointment of Randy Sills to the newly created position of national disco coordinator. This post will consist of coordinating advertising, merchandising, special mailings, artist appearances and he will also help produce the disco product for Ariola.

CBS International Taps Carol Lipkin

■ NEW YORK — Roger Romano, assistant controller of CBS Records International, has announced the appointment of Carol Lipkin to the post of director of accounting, CBS Records International.

In her new position, Lipkin will be responsible for the preparation of all divisional financial statements and management reports, for the guidance of subsidiary and divisional management with accounting and financial problems and for assistance in the formulation of divisional financial policy.

Lipkin is a certified public accountant.

MCA Names Three To Promo Posts

■ LOS ANGELES — Stan Bly, vice president / promotion for MCA Records, has announced the appointment of Chris Kane, Mike Diamond, Chuck McCommas and Tom Mazetta to promotion managers of Denver, Detroit, Houston and Los Angeles, respectively.

Prior to joining MCA, Kane was music director of KAZY in Denver, as well as music director of KSL-FM and KMOR in Salt Lake; Diamond was previously promotion manager for Warner Brothers Records; McCommas, previously promotion manager at MCA's Denver office, will now be based in Houston, and Mazetta was formerly regional promotion manager at London and Mercury Records.

Quintessential Gershwin *(Continued from page 76)*

This record might well have more life in it, particularly if treated by retailers as a crossover product. Certainly Peter Munves of Quintessence would like nothing better. Munves, the chief of RCA Red Seal a while back, still bubbles with the irrepressible energy that characterized him then. The other day on the phone he was off to the races on the subject of Quintessence. The line, which still holds its basic price at

Parsons 'Pyramid' Premeire



Arista recently hosted a playback premiere of the new Alan Parsons Project album, "Pyramid," in New York and Los Angeles which utilized a specially designed laser and holograph show. Pictured at the L.A. one are, from left: Rick Dobbis, VP/artist development; Richard Palmese, VP/national promotion; Dennis Fine, VP/publicity and press services; Alan Parsons; Leonard Scheer, VP/sales and distribution; and Eric Woolfson, the Alan Parsons Project.

\$3.98, has issued mostly interesting and important reissues since it began early this year, but the "Wild About Gershwin" album is not only a new pressing but the first release of the material. Munves pointed out that Quintessence would have 60 releases by the end of year; 44 are now available, and everything is on cassettes and disc.

Notable Foreign Recordings

Certain interesting foreign rec-

ord companies have contributed performances of more than usual interest to their catalogues. Dietrich Fischer-Dieskau, the most recorded and most well-loved of all Lieder singers, went through a period a few years ago of conducting. A Schubert "Unfinished" Symphony on Angel was one result, and then it was made known that the German baritone had decided to give up conducting. Apparently he made some other recordings when he was in a conducting frame of mind, and Quintessence will issue from Suoraphon originals, both Berlioz' *Harold in Italy* and Brahms' Symphony No. 4. Both should be interesting, given the super-romantic sound of Fischer-Dieskau's Schubert. Other items set to appear are Ivan Moravec playing Mozart concertos, a recording of the Collegium Aureum (always on instruments of the period of the work's composition) playing Schubert's "Firt auf dem Felsen" with Elly Ameling as soloist, the German pianist Wilhelm Kempff playing Schubert and two interesting Beethoven recordings: Claudio Arrau's performance in a different "Emperor" Concerto than the more familiar one on Philips and Eugen Jochum leading the Fifth Symphony.

Teaser Tape?

Munves has had the idea of making a tape for retailers of segments of many of the latest Quintessence selections which will be available as a teaser for dealers. The idea has been done before, but Munves, with characteristic energy, plans to put more samples on his disc than anyone has before.

With the success of the Wild recording of Gershwin and several other Quintessence hits, Munves looks forward to a second 100 records in 1979.

Classical Retail Tips

■ Columbia Records June allotment, which should ship next week, may not contain any across-the-board hits, but several albums should appeal to important groups of special buyers. Guitar lovers should be particularly happy with the issue of another in the series for Columbia by John Williams. The album this time is called "John Williams and Friends" and contains the work of Carlos Bonell on guitar, Keith Marjoram on bass, Brian Gascoigne and Morris Pert on marimbas and vibraphone. Selections come from baroque and classical periods with generous helpings of Bach and Mozart favorites ("Jesu, Joy of Man's Desiring" and the Turkish Rondo, K. 331).

An unusual record that might make some sales, particularly to jazz aficionados interested in the early life of the saxophone, would be the Quartet for Saxophones and Concerto for Saxophones and Orchestra by the Russian composer Alexander Glazunov. The participants are all from the Soviet Union and, in the case of the concerto, are con-

ducted by Alexander Komeyev.

Also coming up is more from the Budapest String Quartet, one of the most successful of any groups on re-issue. In this instance it is the Six Quintets for String Quartet and Viola of Mozart. Joseph Roisman, Alexander Schneider, Boris Kroyt and Mischa Schneider are joined by Walter Trampler on Viola. This is a three-record set, and if Mozart chamber music by the Budapest is anywhere near as popular as Beethoven chamber music was, this should ring more than a few cash registers.

Looking to the future, the recording of Puccini's *Madama Butterfly* for Columbia Records, which will be taped this summer, will star Renata Scotto in the title role and have Inguar Wixell as the Consul Sharpless. The Pinkerton will be Placido Domingo, originally announced but supposedly withdrawn. Lorin Maazel will conduct, and the recording, scheduled for release next fall, will forge another link in the maestro's complete set of Puccini operas for Columbia.

RECORD WORLD GOSPEL

House Top Releasing 'Christian Disco' LP

■ NORFOLK, VA. — James Barden, head of House Top Records and director for the music division of the Christian Broadcasting Network, has announced the release of his own Christian disco album on the House Top label. "Theme From Judas/Thirty Pieces of Silver" is an innovative departure for House Top and is Barden's first album on the House Top label.

Barden has spent most of his career in the secular music industry as a music publisher, record producer, and arranger, songwriter, recording artist, and motion picture and television actor. In January of '77 he was named head of CBN's music division, House Top Records and has produced all their product to date.

Barden has worked in association with such artists as Rod Stewart, Glen Campbell, Connie Stevens, Barry White, Love Unlimited, Randy Newman, and Sammy Johns.

Barden feels in order to reach the people they are aiming for

in the secular markets House Top needs to "hit them where they live" (RW, 4/29). Barden stated: "Our music is different, the people we are trying to reach are different. I'm not afraid to cut a disco Christian album. I feel you've got to get them where they live, if they're into disco give them disco to wake them up."

GlorySound Releases 'Hallelu' Choral Book

■ DELAWARE WATER GAP, PA. — "Fresh new sounds of children praising God" is how Lew Kirby, director of GlorySound, describes the firm's just-released recording and choral book project, "Hallelu." The fifteen songs, equally divided between old favorites and originals, were arranged and written by Loonis McGlohon.

"Hallelu" has been released on both disc and cassette with an accompaniment tape available as well as a choral book.

CONTEMPORARY & INSPIRATIONAL

GOSPEL

JUNE 24	JUNE 10	
1	2	HAVE YOU KISSED ANY FROGS TODAY? JOE REED/Housetop 706
2	1	MIRROR EVIE TORNUQUIST/Word WBS 8735
3	4	MUSIC MACHINE CANDLE/Birdwing BDWG 2004
4	5	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow 1015
5	3	HOME WHERE I BELONG B.J. THOMAS/Word WST 6571
6	6	THIS IS NOT A DREAM PAM MARK/Aslan 1003
7	9	EMERGING PHIL KAEGGY BAND/New Song NS 004
8	10	TELL 'EM AGAIN DALLAS HOLM & PRAISE/Greentree R 3480
9	7	GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714
10	11	ALLELUIA THE BILL GAITHER TRIO/Impact R 3408
11	12	THE LADY IS A CHILD REBA/Greentree R 3486
12	15	A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNUQUIST/Word 8735
13	13	WINDOW OF A CHILD SEAWIND/CTI 5007
14	14	PILGRIMS PROGRESS THE BILL GAITHER TRIO/Impact 3495
15	21	MANSION BUILDER 2ND CHAPTER OF ACTS/Sparrow 1020
16	8	THIS IS ANOTHER DAY ANDREA CROUCH/Light 5683 (Word)
17	17	WE'LL TALK IT OVER JIMMY SWAGGART/Jim 127 (Benson Company)
18	20	SONG IN THE AIR PHIL KAEGGY/Star Song 005
19	23	LAUGHTER IN YOUR SOUL JAMIE OWEN/Light 5631 (Word)
20	25	FORGIVEN DON FRANCISCO/New Pax NP 33042

21	26	OUT IN THE OPEN DOGWOOD/Lamb & Lion 1035 (Word)
22	18	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFLI 2772
23	19	DALLAS HOLM & PRAISE LIVE Greentree R 3441
24	22	REAL TO REEL NOEL PAUL STOOKEY/Newworld 090477
25	16	LIVE FROM NASHVILLE JIMMY SWAGGART/Jim 126 (Word)
26	33	BREAD UPON THE WATER KEN COPELAND/Ken Copeland Productions KCP 1005
27	—	FRESH SURRENDER THE ARCHERS/Light LSB 5707 (Word)
28	37	WENDELL WENDELL BURTON/Lamb & Lion 1036 (Word)
29	27	SAIL ON THE IMPERIALS/DaySpring DST 4006 (Word)
30	30	IN CONCERT THE FLORIDA BOYS/Canaan 9814 (Word)
31	34	GLYNNA SESSIONS Chrism 7806
32	28	PRAISE II THE MARANATHA SINGERS/Maranatha HS 026
33	24	FIREWORKS Myrrh MSB 6587 (Word)
34	35	SINGING A NEW SONG ANITA BRYANT/Word 8785
35	31	GENTLY FLOWING FEELING ALBRECHT, ROLEY & MOORE/White Horse 1002
36	32	A FORK IN THE ROAD KEN MEDIMA/Word 8567
37	36	LOVE SONG REUNION LOVE SONG/Good News 8105 (Word)
38	—	STEPHANIE BOOSHADA Housetop 705
39	29	JESTER IN THE KINGS COURT MIKE WARNKE/Myrrh 6569 (Word)
40	—	RAINBOW EXPRESS JOHN & PHYLLIS MILLER/Joy Song 33046

GOSPELTIME

By VICKI BRANSON

■ Housetop Records has announced the signing of **Daphne Swilling** to an exclusive recording contract. Daphne, formerly a member of Alpenglow, has been a songwriter for House Top for the past 1½ years.

WWDJ Radio, in Hackensack, N.J., recently celebrated its fourth anniversary with an Anniversary Contest which encouraged WWDJ listeners to write in for a chance to win an all expense paid nine day trip to the Holy Lands. Mr. and Mrs. Henry W. Scott were the contest winners . . . **Joe Moscheo**, president of New Direction Artists' Guild, recently signed the **Cruse Family** to a management and booking agreement. Moscheo will be involved in a number of gospel music television programs in the near future and will continue to seek new talent.

Rick Painter, who has served as program director for KQLH-FM in San Bernardino, has been appointed to manager of the station. **Mike Milan** has been promoted to operations manager of sister station KWRM . . . **Little Richie Johnson** will produce a new gospel album for **Marion Brumfield**. The Johnson agency will handle record and tape negotiations, which will be produced in Nashville.

GOSPEL ALBUM PICKS

DESTINED TO BE YOURS

McGUIRE—Greentree R 3487

On this album McGuire offers a variety of sounds from contemporary Christian to solid rock, without sacrificing quality. Given a chance, much of the material would appeal to a totally secular market. As most Christian acts are moving in a direction that would appeal to other music markets, this should be a winner.



TAKE ANOTHER LOOK

ANDREW CULVERWELL—DaySpring DST 4005

Writer of "Born Again" and "Come On Ring Those Bells" (both made popular by Evie), Culverwell proves he is just as accomplished as a performer with this album. With a relaxed easy pace his vocal talents shine on such tunes as "Love Is What You Have," "You Taught Me How To Fly" and "Take Another Look."



LIVE IN SWEDEN WITH THE CHORALERNIA

DANNIEBELLE—Sparrow 1019

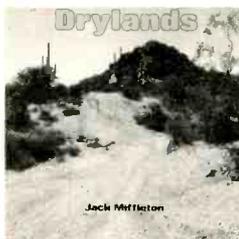
The Choralernia provides excellent background to Danniebelle's powerful vocals on this special "live" album. Combined with the crowd's vocals as they sing along on some cuts, the effect is astounding. Ms. Hall outdoes herself on cuts such as "I Go To The Rock" and "Day By Day," making this an excellent piece of work.



DRYLANDS

JACK MIFFLETON—World Library Publications 7711

This album, one of the first recorded projects from the World Library, is a collection of Psalms and Hymns. Producer Mike Figlio has kept the pace mellow with much emphasis given to vocals and lyric content. Programmers will enjoy the softness of the music. "We Are The People" is a standout.



Wendell Burton LP Set



Doug Corbin, vice president of Lamb & Lion Records, has announced the recent debut of actor/songwriter Wendell Burton's first album, "Wendell." Burton, who starred opposite Liza Minnelli in "The Sterile Cuckoo," wrote the words and music for the album. Pictured at a celebration of the release, held at Pat Boone's office, are, from left: Dan Collins, producer of the album; Doug Corbin; Wendell Burton; Steve Bach, sales representative for Word Inc., which distributes Lamb & Lion; Cy Jackson, regional sales representative for Word; and Pat Boone.

SOUL & SPIRITUAL GOSPEL

JUNE 24	JUNE 10	
1	2	WHEN JESUS COMES SARAH JORDAN POWELL/Savoy 1445 (Arista)
2	1	LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy 7014
3	3	LOVE ALIVE WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word)
4	6	TONIGHT'S THE NIGHT THE GOSPEL KEYNOTES/Nashboro 7187
5	8	JOY! REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
6	5	NOW! THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
7	4	MAMA PRAYED FOR ME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
8	14	SPECIAL APPEARANCE REV. ISSAC DOUGLAS/Creed 308 (Nashboro)
9	19	IS THERE ANY HOPE FOR TOMORROW REV. JAMES CLEVELAND & CHARLES FOLD SINGERS VOL. 3/Savoy 7070 (Arista)
10	7	FIRST LADY SHIRLEY CAESAR/Road Show RS 744 (United Artists)
11	9	THIS IS ANOTHER DAY ANDREA CROUCH/Light 5863 (Word)
12	10	THE COMFORTER EDWIN HAWKINS/Birtheright BRS 4020 (Ranwood)
13	11	WHERE HE LEADS REV. WILLINGHAM/Roadshow 7193
14	18	SINCE I LAID MY BURDENS DOWN THE SWAN SILVERTONES/Savoy 14468 (Arista)
15	12	TAKE HIM AT HIS WORD BIBLEWAY RADIO CHOIR/Savoy 14459 (Arista)
16	15	PEACE BE ETILL REV. JAMES CLEVELAND/Savoy 14076 (Arista)
17	16	MARGARET, JOSEPHINE, BERNICE THE ANGELIC GOSPEL SINGERS/Nashboro 7196
18	13	NOW AND FOREVER THE PILGRIM JUBILEE SINGERS/Nashboro 7181
19	23	PRAY FOR ME DR. MORGAN BABB/Nashboro 7194
20	25	THE DONALDS VAILS CHORALEERS Savoy 7019 (Arista)
21	17	AN EVENING WITH SLIM AND THE SUPREME ANGELS/Nashboro 7195
22	26	JESUS IS COMING THE SENSATIONAL NIGHTENGALES/ABC/Peacock 29232
23	27	SINGING IN THE STREETS THE PILGRIM JUBILEE SINGERS/Nashboro 7198
24	29	THE GOSPEL SOUL OF HOUSTON PERSON/Savoy 14471 (Arista)
25	28	LIVE FROM EUROPE CLEOPHUS ROBINSON/Nashboro 7197
26	20	PHASE I J. C. WHITE/Savoy 14467 (Arista)
27	22	DON'T MAKE WAR HARRISON JOHNSON/Nashboro 3080
28	31	LIVE AND DIRECT THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038
29	21	I WANT TO BE READY MORRIS TURNER/HSE 1506
30	24	THESE ARE THE DAYS DOROTHY LOVE COATES/Savoy 14466 (Arista)
31	35	COME ON IN, THE SINGING IS FINE THE BRIGHT STARS/Nashboro 7192
32	36	HOW FAR IS HEAVEN REV. JULIEUS CHEEKS/Savoy 14486 (Arista)
33	32	SILVER ANNIVERSARY SPECIAL REV. CLAY EVANS/Jewel 0123
34	31	JUDGEMENT DAY THE FABULOUS LUCKETT BROTHERS/HSE 1496
35	38	WONDERFUL EDWIN HAWKINS & EDWIN HAWKINS SINGERS/Birtheright BRS 4005 (Ranwood)
36	39	IN THE BEGINNING JAMES CLEVELAND/Kenwood 509 (Nashboro)
37	40	IT'S ALRIGHT NOW JESSY DIXON/Light 5719 (Word)
38	—	LIVE IN DETROIT GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy 7106 (Arista)
39	37	STORMS OF TROUBLED TIMES THE O'NEAL TWINS/Creed 3083 (Nashboro)
40	30	HAPPY IN JESUS REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista)

Savoy LPs Set

■ NEW YORK — Savoy Records has announced its June, '78 release schedule, which will include four debut albums by new Savoy artists.

Heading the list of new acquisitions will be the B.C. & M. Choir with "He'll Make Everything Alright." Bill Spivery, the writer of "Operator" (made popular by Manhattan Transfer), debuts with "Trouble With The Operator;" Ruth Busbee (formerly of the Howard Lemon Singers) debuts with "He Loves Me;" George Mays and the Voices of Praise of Chicago will also have their first album release, and the Dynamic Soul Superiors will release "Drop Your Net and Follow Me."

Savoy will also issue the new Myrna Summers album, "I'll Keep On Holding On" (Ms. Summers is again assisted by the Refreshing Springs Church of God In Christ Choir); a new memorial album, "The Best Of Alex Bradford;" a special release of "Golden Gospel Jubilee;" The Gospelaire's album "Jesus of Nazareth;" The Brooklyn Skyways' "A Long Dusty Road" and Rev. Isaac Whittmon and the Greater Metropolitan Church Choir with "I Thank God For Every Blessing."

Columbia Masterworks Taps Laurie MacNeill

■ NEW YORK—Michael Kellman, director, product management, Columbia Masterworks, has announced the appointment of Laurie MacNeill to product manager, Columbia Masterworks.

South Central Conf.

Plans Third Workshop

■ LONGVIEW, TEX.—The South Central Gospel Music Conference, Inc. has scheduled its 3rd Annual Workshop to be held in Longview July 27-30, headquartered at Holiday Inn. The host church is the Bethel Baptist Church.

Classes include: piano, organ, vocal production, diction, choir decorum, choral conducting, music drama, choir leadership, sight seeing, ear training, songwriting, music publishing, recording and the Bible.

Coombs Taps Waisanen As Executive Vice Pres.

■ ROLLING HILLS ESTATES, CAL.—Don Waisanen has been named executive vice president of the Wayne Coombs Agency.

Waisanen comes to Coombs from Orlando, Florida, where he owned Don Waisanen Agency, specializing in lounge shows and conventions.

Weiss Pacts Domino

■ SAN FRANCISCO—Max Weiss announced the signing of Domino Records as an affiliated company to his Magnum and Onyx labels.

Weiss will assume the role of chairman of the board, of the group. Domino Records personnel are: Tim Williams, president; Stephen Caruso, executive VP; Richard Goldman, purchasing agent and financial affairs; Bobby Robinson, promotion and sales.

Con Funk Shun Gets Gold



While in their home base recently for a concert at Memphis' Mid-South Coliseum, Con Funk Shun was presented with gold records for their recently certified "Secrets" album. Seen backstage following the performance are, from left: (kneeling) Bill Haywood, vice president/black product for Phonogram, Inc./Mercury Records; and Michael Cooper and Felton C. Pilate of Con Funk Shun; (back row) Don Dorch, booking agent for the act; Karl Fuller of Con Funk Shun; Clarence Jones, manager; Cedric Martin and Louis McCall of Con Funk Shun; Jud Phillips, a&r/south for Phonogram/Mercury; and Paul Harrell and Danny Thomas of Con Funk Shun.

Germany (Continued from page 74)

Hamburg group called **Queen Samantha** has an appealing version of "The Letter" on Metronome. From Munich, the **Pretty Maid Company** cooks up a moveable feast with **Glen Miller's** "In The Mood" on Ariola.

STUDIO 54 IN HAMBURG? That's what they're calling a refurbished disco in the hanseatic city. Studio 54/Hamburg will open early next month, though the gala official inaugural boogie comes in mid July as a private party for Polydor: platinum presentation for "Saturday Night Fever" or actually double platinum with sales now over one million units. DGG/Polydor's **Ray Schmidt-Walk** says **Mike Hutson** will be on hand to reap the gold and platinum harvest for RSO and the **Bee Gees**. Incidentally, this new super-disco is run by a U.S. group, Sommerfeld Ombh, using U.S. equipment. **Steve Rubell** is reportedly involved in the project. More details in one month.

TEUTONIC TELEX: The European Ariola Records companies have completed their 7th marketing conference in Zurich, during which marketing coordinator **Hartmut Schuetze** presented new recordings by the New York rockers **Riot**, which Ariola is releasing Europe-wide . . . **Bonnie Tyler**, recipient of a Golden Europa award as "discovery of the year," picked up gold from RCA Germany for her greatest hits package . . . Popular Italian duo **Oliver Onions** switches from RCA to DGG/Polydor.

'Sex & Violins' in L.A.



ABC Records recently held a party for **Martin Mull** at the West Pico Bowl 'n Billiard Parlor (and Snooker Too) to celebrate the release of his new album, "Sex & Violins." **Frederick's of Hollywood** put on a fashion show during the event. Pictured with the models are, from left: **Steve Diener**, president, ABC Records; **Frederick Mellinger**, Frederick's of Hollywood; **Gary Davis**, vice president of marketing, ABC; **Mark Meyerson**, vice president of a&r, ABC; **Martin Mull**; and **Jay Morgenstern**, head of ABC's publishing and international divisions.

Canada (Continued from page 74)

why the David Dundas record was put into heavy rotation.

YOU'RE THE ONE THAT I WANT TO MOVE ALONG: At press time a rather unique promotion has been assembled for the premiere of the film "Grease" here. A parade of thirty vintage '50s era autos filled with DA'd crazies will start at the foot of Yonge Street (the main drag), stop at the main A&A Records outlet to pick up contestants in the **John Travolta** and **Olivia Newton-John** Lookalike Contest and then wind its way up to the theatre. Only one minor problem: as yet, no one has informed the police. Stay tuned for the results.

PRINTED WORD VS. PRINTED WORD: Local rock mag **Roxy**, once subsidized by Concert Productions International when it was known as **StageLife**, is the subject of some confusion. No longer connected with CPI, the publication is now independent, yet a recent report in another trade publication reported that CPI was **Roxy's** bankroll. Deploing such sloppy reportage, we must set the record straight. Nuff said.

MORE CHANGES: As predicted in the Rumors section of this column some weeks ago, CBS Canada has undergone further personnel changes. **Graham Thorpe** has been upped to senior product manager for CBS, with former United Artists staffer **Dave Deely** moving over to assume Thorpe's Ontario promotion position.

RUMORS REGARDLESS OF ACCURACY DEPT.: Is it true that most people no longer recognize GRT's **Perry Goldberg** after a radical weight loss program proved successful? Is it true that **Gerald Levitch** quit his Toronto Sun job after a heated argument with editors over integrity? Is it true that Concert In The Sky's original plan to produce a four day marathon of the planet's top acts on top the CN Tower to be televised by a major U.S. network has become a one day affair featuring local acts to be televised by TVO, the educational network in Ontario? In light of the changes, is it true that Concert In The Sky will try again next year? Is it true that a new radio tipsheet to be published in the U.S. will be financed by the Canadian Moffat radio chain?

UK at RW



Bill Levy, Polydor's director of creative services, recently presented a special UK promotional banner to Record World sr. vice president & managing editor **Mike Sigman** as part of the renovation and expansion of that magazine's New York offices. The banner is being used as an in-store piece in support of UK's debut album on Polydor.

England (Continued from page 74)

Brothers and the Dead Boys.

Sire is currently represented in the U.K. charts with "Ca Plane Pour Moi" by **Plastic Bertrand**, although this particular disc will remain with Sire's previous licensee, Phonogram. Sire also plans to set up its own U.K. offices as a base to sign new U.K. talent for the U.K. and American markets.

MAGNETIZED: **Neil Waterman**, manager of the EMI Music U.K. pop division left the company on Friday after nine months to join the indie Magnet label. He will be general manager of Magnet Music and will assist **Brian Reza** in the a&r department of Magnet Records.

SIGNINGS AND ACQUISITIONS: **Chris East**, singer-songwriter responsible for penning **Cliff Richard's** "My Kinda Life," has been contracted to GTO Records. An album, "Hotel In The Country," and a single, "Where Will I Be Now," are to be issued this month . . . EMI director of group music **Leslie Hill** has negotiated a new long-term agreement with **Olivia Newton-John** for all world territories excluding America, Canada, Australasia and Scandinavia. The British born singer is currently in the U.K. charts with "You're The One That I Want," the hit from "Grease," which she sings with **John Travolta** . . . **Carole Bayer Sager** has been signed by Chappell on a worldwide basis . . . **Heath Levy Music** has signed a worldwide deal to represent **Terry Bradshaw's** Bradford Music Company. Bradford is a member of U.K. chart group **Co-Co** which represented the U.K. in the Eurovision Song Contest. He co-writes all the group's material with **Nat Kipner**, who is also signed to Heath Levy on a worldwide basis. Heath Levy has also contracted a deal for the U.K. representation of **Bill Withers'** Golden Withers Music.

COMINGS & GOINGS: **John Dixon** has been named Capitol's resident director/Europe in place of **Brian Shepherd**. He was previously manager of international a&r in Los Angeles. In addition, **Bruce Portman** will become manager of international promotion, based in L.A. The new appointments were announced by Capitol's L.A. international director **Joe Petrone** at last week's international conference held in London.

Roberts on the Run



American singer/songwriter **Bruce Roberts**, co-writer with **Carole Bayer Sager** of "You're Moving Out Today," was in London recently to promote his debut album on Elektra, "Bruce Roberts." Roberts (center) is pictured at Berkeley Square nitery **Mortons**, with, from left: Capital Radio's director of programs, **Aidan Day**; WEA artist development manager **Jonathan Clyde**; **Elton John**; WEA director of sales **Mike Hitches**; Elektra/Asylum general manager **Stuart Hornall**, Roberts' manager **John Reid** and WEA director of promotion **Bill Fowler**.

Johnny Bond Dies

■ LOS ANGELES—Cyrus Whitfield Bond, known to country music fans as singer-songwriter Johnny Bond, died June 12 in St. Joseph Hospital at Burbank. He was 63 and had been ill intermittently for the past six months. Cause of death was heart arrest. Services were held June 15 at Forrest Lawn Memorial Park in Hollywood Hills. In accordance with a family request, his remains will be scattered at sea.

A native of Enville, Oklahoma, Bond's multifaceted career began with a local high school string band. He appeared in numerous cowboy-type movies as an actor and singer, including "Duel In The Sun." One of his songs, "Cimarron," is a standard in country-western genre. Other Bond compositions include "Ten Little Bottles," "I Wonder Where You Are Tonight," "Your Old Love Letters," "I'll Step Aside" and "Tomorrow Never Comes."

Although a resident of the west coast for most of his adult life, Bond frequently visited Nashville where he was active in the Country Music Association and served as an officer of that association at one time.

He is survived by his wife, Dorothy L. Bond, three married daughters, two sisters, two brothers and four grandchildren.

Rodriguez Pacts with Shahan and Lentz

■ NASHVILLE—Johnny Rodriguez (Mercury) has reunited with former mentor Happy Shahan and Nashville music attorney John Lentz for total career direction. The pact between the trio brings together three of the original principals who were responsible for Rodriguez' initial success and development as an artist.

As part of the agreement, Rodriguez' bookings and personal appearances will be coordinated by Celebrity Management, Inc.

Country Walkway Inducts New Members

■ NASHVILLE—The Country Music Hall of Fame inducted eleven new members into the Walkway of Stars on June 7, the first such ceremony since the walkway was moved under the roof of the expanded Hall of Fame and museum.

The inductees are Narvel Felts (ABC), Jerry Lee Lewis (Mercury), Willie Nelson (Columbia), Ronnie Prophet (RCA), Joe Stampley (Epic), Red Steagall (ABC), Gene Watson (Capitol), yodeler Kenny Roberts, Ramblin' Lou and Joanie, Paul Howard, and the late Jimmy Heap.

The ceremony was presided over by Frank Jones of Capitol Records who is the CMF board of trustees chairman. The monies raised by the \$1,000 donation for each star in the walkway go toward the support of the CMF Library and Media Center.

MCA Country Marketing Campaign Tailored To Individual Artists' Needs

By WALTER CAMPBELL

■ NASHVILLE—MCA Records has embarked on a major country marketing campaign designed to tailor each artist included with specific efforts unique to his or her appeal.

Entitled "Super Summer 78," the campaign is one of the first efforts by the MCA country division to be molded around individual situations instead of including the individuals in an over-all standard plan, according to national marketing director of country product John Brown. "Each thing is individualized, carefully selected, carefully marketed and carefully put out. We're going with the idea that some racks would do with one item and some would go with others. In other words, we're not saying we're having a country program and

then just putting out seven or eight albums. It's an individualized thing."

The campaign includes product by Loretta Lynn, Joe Ely, Mel Tillis, Bill & James Monroe, Bill Anderson, Tanya Tucker, Jerry Jeff Walker and Buddy Holly.

"In Loretta Lynn's case, we're following through with her TV, which is constant, be it the To-

(Continued on page 84)

Scorpion Announces Indie Distrib. Plans

■ NASHVILLE—Slim Williamson, president of Scorpion Records, has announced the label will go into independent distribution effective June 30.

Scorpion product has been manufactured and distributed by GRT Records.

"We're in the process right now of setting up independent distribution," Williamson said. "We're reorganizing over here and moving some people around. At the time we went with GRT, we only had three people in the organization, and we weren't prepared to handle distribution. Now we have nine people in the organization, and we've got everything it takes to do our own. I've dealt with independents before, with Chart Records and others, and I know some of the people involved and have a good working relationship with them."

After the sell-off of the current product in the Scorpion catalogue being handled by GRT, Williamson said, the masters will revert back to Scorpion.

Roster

Scorpion's current artists include Ronnie McDowell, Brian Shaw, Gene Shepard, Bruce Mullen, Pete Ray, and recent signees Liz Anderson, Jesseca James, Billy Walker and the Wilburn Brothers.

NASHVILLE REPORT

By RED O'DONNELL



■ The wedding of **Tammy Wynette** and producer-writer **George Richey** on beach at rear of the bride-to-be's Jupiter Beach, Fla. home Thursday, July 6 will be a morning ceremony. "While the tide is out," quips Richey, who has been a-courting the blonde singer since past October . . . The **Hager Twins**, regulars on the "Hee Haw" TVer, may be in line for syndicated weekly show of their own. Random Productions of Hollywood taped 13 episodes here with the near-identical

twins, Jim and Jon, as co-hosts. Format is talk-music with guests.

The project, if and when, won't interfere with Jim and Jon's 10-year association with "Hee Haw." (The twins know doubly sure a good thing when they're in it?)

June Carter Cash is out of Mayo Clinic after undergoing a two-week treatment for a too weak back. (When your spine ails you're in pain.) "I feel better than I have in a long, long time," said June. And with that she and husband Johnny winged away for a two week vacation at their home-away-from-home in Jamaica. Incidentally, the house down West Indies way is more than 100 years old and was once owned by Elizabeth Barrett Browning. Yes, the poet Elizabeth (Mrs. Robert) Browning. Of course that was prior to Mrs. B's residence on Wimpole Street.

(Continued on page 83)

COUNTRY PICKS OF THE WEEK

SINGLE
abc

DON WILLIAMS, "RAKE AND RAMBLIN' MAN" (prod.: Don Williams) (writer: B. McDill) (Hall-Clement, BMI) (2:50). Williams tells a story of love and its consequences with his easy, warm style. The tempo is fairly quick while the sound remains mellow to reinforce the reflective lyrics. Should be another chart-mover for Williams. ABC12373.

SLEEPER
R

FREDDY WELLER, "BAR WARS" (prod.: Ray Baker) (writer: B. Cason) (Buzz Cason, ASCAP) (2:57). A clever play on words coupled with a fine performance makes this single effort one of the best Weller has had in some time. The lyrics are timely, and the sound combines a traditional theme with a celestial, electronic flavor. Columbia 3-10769.

ALBUM

CRYSTAL GAYLE, "WHEN I DREAM." Crystal continues to keep her sound growing with a group of songs which she interprets with polish and skill. Under the production of Allen Reynolds, the sound is fairly simple and balanced but strong enough to be quite effective. Crystal works especially well with the slower songs such as "Talking In Your Sleep," "Too Good To Throw Away," "Cry Me A River" and the title cut. United Artists LA858 (7.98).



COUNTRY HOTLINE

By MARIE RATLIFF

Don Williams — "Rake and Ramblin' Man"

Charlie Rich — "Beautiful Woman"

George Jones — "I'll Just Take It Out In Love"

Stella Parton — "Undercover Lovers"

Laney Smallwood — "That I Love You, You Love Me Too Love Song"



Crystal Gayle

Often the Chartmaker on Record World's Country Singles Chart enters in the 60's or 70's, but in an unequalled push for high chart entry status, five new singles enter RW's chart above #60 this week! These five (Crystal Gayle, Susie Allanson, Conway & Loretta, Jerry Lee Lewis, Charley Pride) represent more than half the new singles charting, which indicates a concentrated response by radio stations choosing these to the exclusion of nearly all other new releases.



Laney Smallwood

Whether this is a phenomenon to be attributed to superior promotion or superior product is yet to be determined.

Don Williams moves in a decidedly new direction with "Rake and Rambling Man" out of his "Country Boy" LP. Already moving with it are KIKK, KNIX, WJJD, KENR, WINN, WWVA, WMC, WHOO, WMNI, WXCL, KFDI, WTOD, WTSO, KJJJ, WIRE, KSOP, KLAJ, WKDA, KMPS.

Epic has released a new single from their stockpile of Charlie Rich masters. "Beautiful Woman" is new this week at KMPS, KRAK, KLAJ, WSDS, KCKC, KFDI, WTOD, KJJJ, KSOP, WKDA, KAYO, KSO, KDJW.

Laney Smallwood is garnering attention at WBAM, KRMD, WPNX, WMNI, KFDI, KSOP, WXCL with "That I Love You, You Love Me Too Love Song." Newcomer Jenny Robbins' "You've Just Found Yourself A New Woman" starting to show in her home territory of WUBE, as well as WSDS, KRMD, KFDI, WPNX.

Eric Clapton is drawing country audiences at WAME and KCKC with "Wonderful Tonight;" Richie Furay brings "This Magic Moment" to KLAJ and KSOP.

LP Interest: From the "Love" album, Bill Anderson's "I Wonder if God Likes Country Music" (you'll hear Roy Acuff lending assistance) choice at KJJJ and KWMT. Larry Gatlin's "I Like Everything I Know About Cheatin'" good at WVOJ; his "L.A. You're A Killer" playing at WPAP.

Randy Cornor's "Ring Telephone Ring" beginning to show at KCKC, KSOP, KIKK (#5), KENR (#7). E. D. Wofford's "Baby I Need Your Lovin'" moving at KSOP, KLAJ, WVOJ, KDJW.

SURE SHOTS

Stella Parton — "Undercover Lovers"

Don Williams — "Rake and Ramblin' Man"

LEFT FIELDERS

David Wills — "You Snap Your Fingers"

Ken Jordan — "The Biggest Lie"

Kenny Starr — "Slow Drivin' "

AREA ACTION

John Wesley Ryles — "Kay" (KIKK, KSO)

Mack White — "Goodbye Don't Come Easy" (KJJJ, KRMD)

Jack Reno — "I Need You" (KVOO, KSOP)

RCA Outing



Fan Fair 1978 was not all hard work and no play for the record company personnel who staged the shows, manned the booths and greeted the fans. RCA Records treated its Nashville team to an outing on the Cumberland River above Cordell Hull dam the weekend before the work of Fan Fair began. From left are (front row) Carl Magnone, RCA New York; John Olsen, manager of administrative services, RCA Nashville; and regional promotion managers Gaylen Adams (southeast), Carson Schreiber (west) and Alan Resler (north central). Standing and on the back row are RCA producer Pat Carter; Dave Wheeler, manager of national country sales; Jerry Bradley, division vice president, Nashville operations; Wayne Edwards, regional promotion manager (southwest); Joe Galante, director of marketing, RCA Nashville; and Jerry Flowers, manager of artist development, RCA Nashville.

Susie Allanson:

Building a Career Step by Step

By MARGIE BARNETT

■ NASHVILLE—In one short year Susie Allanson (Warner/Curb) has racked up a hit with each of her three single releases and is hot on the heels of another as "We Belong Together" debuts at #48 bullet on RW's Country Singles Chart. Her first two records, "Baby Don't Keep Me Hanging On" and "Baby Last Night Made My Day," peaked in the mid 20s, and the #3 charmer, "Maybe Baby," delivered her a spot in the top ten.

"For a lot of stations she's become an immediate add," states Susie's producer and husband Ray Ruff. "She's building into something really strong for us."

Sales

Stan Byrd, national country promotion and sales director for Warner Bros., feels that the singles sales figures reflect a very strong development for Susie, who is not a major rack artist. "Her first single moved 27,000 pieces, her second 44,000 and the third one has sold 93,000 and is still moving about 2,000 units a week. 'Maybe Baby' initially shipped 12,000, and we are trying for an initial shipment of 50,000 on the new single. This shows how she has grown."

Raised in the country outside Las Vegas, Susie's experience with country music came early singing at rodeo dances, but her professional career led her into other musical pursuits. She participated

■ Jimmy Dickens, who was reported as being on the Gusto label in last week's Fan Fair story, records for Little Gem Records.

in the original tour of the musical "Hair" for a year and a half and the original concert tour and movie filming in Israel of "Jesus Christ Superstar," sang in a rock band for a short while and worked sessions as a background vocalist. "I never seriously thought about devoting myself to being a singer until I met Ray about three years ago," confesses Susie. "I needed someone who believed in me besides myself."

"Most of my favorite singers are country artists like Merle Haggard and Dolly Parton," continues Allanson. "When I was younger I always wanted to sing like Linda Ronstadt. In the past year and a half, however, I've settled into my own style, and I never try to sound like anybody else anymore."

"A lot of people come up to me now and say 'the neat thing about your voice is that it's distinctive.' Four or five years ago I would have thought that was bad, but now I realize that it is a compliment."

Writing

Susie is presently working to develop her writing style, too. "I can let my feelings come out in melodies and chords," she says, "but it's hard to get it out in lyrics where it makes sense. So there are a couple of people I write with." One such co-writer is Carol Chase, Susie's friend, back-up singer and writer of "We Belong Together."

In light of Susie's achievements, an lp titled after the new single is slated for release July 5. Tentative album support plans in-

(Continued on page 83)

COUNTRY ALBUM PICKS



LOVE... AND OTHER SAD STORIES

BILL ANDERSON—MCA 2371

Anderson's new collection contains several self-penned tunes that testify to his original claim to fame as an excellent songwriter. Standouts include "Whiskey Can't Sing," "How Married Are You, Mary Ann?" and "I Can't Wait Any Longer," presently bulleted at #5 on RW's Country Singles Chart. Roy Acuff's vocal performance on "I Wonder If God Likes Country Music" is a special treat.

GOIN' HOME

RON SHAW—Pacific Challenger 152

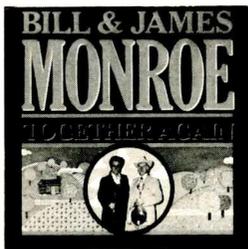
Under the production hand of Gary Brandt, Shaw comes through clear and strong. Side one contains all self-penned tunes, including the reflective "Like So Much Broken Glass" and the title cut, while side two draws on the works of several outstanding songwriters such as Harlan Howard and Chuck Berry.



TOGETHER AGAIN

BILL & JAMES MONROE—MCA 2367

The Father of Bluegrass demonstrates just how he retains that title with a collection of solid tunes all performed with precision and skill. Vocals from father and son embody both the simplicity and richness of the hills from which they come. Cuts range in mood from slow sadness to lively delight.



Nashville Report (Continued from page 81)

Billy Carter's spouse, **Sybil**, and **Tom T. Hall** have reportedly recorded two duet tunes at Hall's Toy Box studio in Franklin. Chosen material is "The Peanut Song," penned by Hall, and the standard "Side By Side."

Skeeter Davis (Mary Frances Penick) and psychoanalyst **Randall Medlock** are now Mr. & Mrs. They were wed a month ago at a civil ceremony in nearby Franklin.

It's a miracle how Skeeter D.—once wed to ace country music deejay-talk show host **Ralph Emery**—kept it a secret for 30 days. Skeeter's never even been nominated for a reticence award.

Moving up fast with the pace of an Affirmed, Scorpion recording **Ronnie McDowell**, who only broke loose from the unknown pack late last summer, already has been booked for \$500 thousand worth of shows for 1979.

Susie Allanson (Continued from page 82)

clude a branch tour to introduce her to the WEA distribution organization and key accounts in about nine markets. "We'll try to give her an identity graphically at the retail level," states Byrd, "using black & white and color series posters plus two by twos and limited four by four displays."

No commercial bookings have been scheduled as yet; instead Susie will do 42 free radio shows through September. Television plans are still in the infancy stages.

Ruff's design is to "build Susie into a major act before she goes out and works paying dates.

We're not trying to go crazy with her; we want to gradually build her into an act that is going to be a lasting act for us."

Nashville NARAS Sets Showcase for Indies

■ NASHVILLE — The Nashville chapter of NARAS will sponsor a showcase for three independent labels on June 20 at the Possum Holler club.

The line-up includes Reg Lindsay, Terri Hollowell and Don King of Con Brio; Dewayne Orender and David Houston of Colonial; Joe Sun and the Kendalls of Ovation and Mundo Earwood of GMC.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

STELLA PARTON—Elektra 45490

UNDERCOVER LOVERS (prod.: Jim & David Malloy) (writers: E. Stevens/S. Grooms) (DebDave, BMI) (1:52)

Stella's sweet, smooth voice moves with ease through this quick-moving song, accented by keyboard and steel guitar riffs. Consistent with past successes, it should move up easily.

DAVID WILLS—United Artists X1196

YOU SNAP YOUR FINGERS (prod.: Tom Collins) (writer: J. Schweers) (Chess, ASCAP) (2:49)

A mournful song of love and devotion is sung with strength and feeling by Wills as producer Tom Collins keeps the sound tight along with a stop in the chorus for emphasis to the lyrics.

CHARLIE RICH—Epic 8-50562

BEAUTIFUL WOMAN (prod.: not listed) (writers: N. Wilson/S. Davis/B. Sherrill) (Algae, BMI) (2:51)

Rich sings an upbeat tune with spare, easy phrasing, extending on the chorus for a pleasing balance. The piano is also effective throughout.

KENNY STARR—MCA 40922

SLOW DRIVIN' (prod.: Jerry Crutchfield) (writer: S. Whipple) (Tree, BMI) (3:00)

A strong, steady beat stands out on this Sterling Whipple song along with Starr's strong, slightly husky voice. Background vocals and subtle guitar licks add a nice touch.

JOHN WESLEY RYLES—ABC 12375

KAY (prod.: Johnny Morris) (writer: H. Mills) (Johnny Binstock, BMI) (3:50)

Ryles tells a story of hard times in Music City from the point of view of a lover who has been left behind on the way to stardom. The sound is full but the focus is on the lyrics.

KAREN WHEELER—Capitol P-4595

HOW IS THE SUN IN CALIFORNIA (prod.: David Barnes) (writers: R. Murrach/T. Murrach) (Blackwood/Magic Castle, BMI) (2:40)

Karen Wheeler starts off relatively quiet and breaks into a chorus with harmonies, accented guitars, bass and a strong rhythm line. Her vocals stay strong and true throughout.

BILL WHITE—Prairie Dust 7625

UNBREAKABLE HEARTS (prod.: Larry Morton) (writers: D. Morgan/A. J. Morgan) (Me and Sam, ASCAP) (2:18)

White sings a smooth, steady-moving song with a nice lyric hook. Vocals stay in the forefront with electric and steel guitars weaving their way throughout.

BILL ELDRIDGE—RCA PB-11289

SOMETIMES GOOD, SOMETIMES BAD (prod.: Jerry Bradley) (writer: E. Molyski) (Dunbar Music Canada/Grouse Music, Pro Canada) (2:47)

A strong bass line runs steady as an electric guitar highlights Eldridge's quick vocal style on this up-tempo cut. Should have plenty of appeal.

KEN JORDAN—ASAI 4009

THE BIGGEST LIE (prod.: Joe Deaton) (writer: J. Schweers) (Chess, ASCAP) (2:40)

This classic country cut is highlighted with a sliding steel guitar along with Jordan's easy, laid-back vocals. An easy-flowing song of love.

MARCIA BALL—Capitol P-4591

GOOD TIMES, GOOD MUSIC, GOOD FRIENDS (prod.: Neil Wilburn) (writers: N. Sedaka/P. Cody) (Neil Sedaka/Lebasongs, BMI) (3:36)

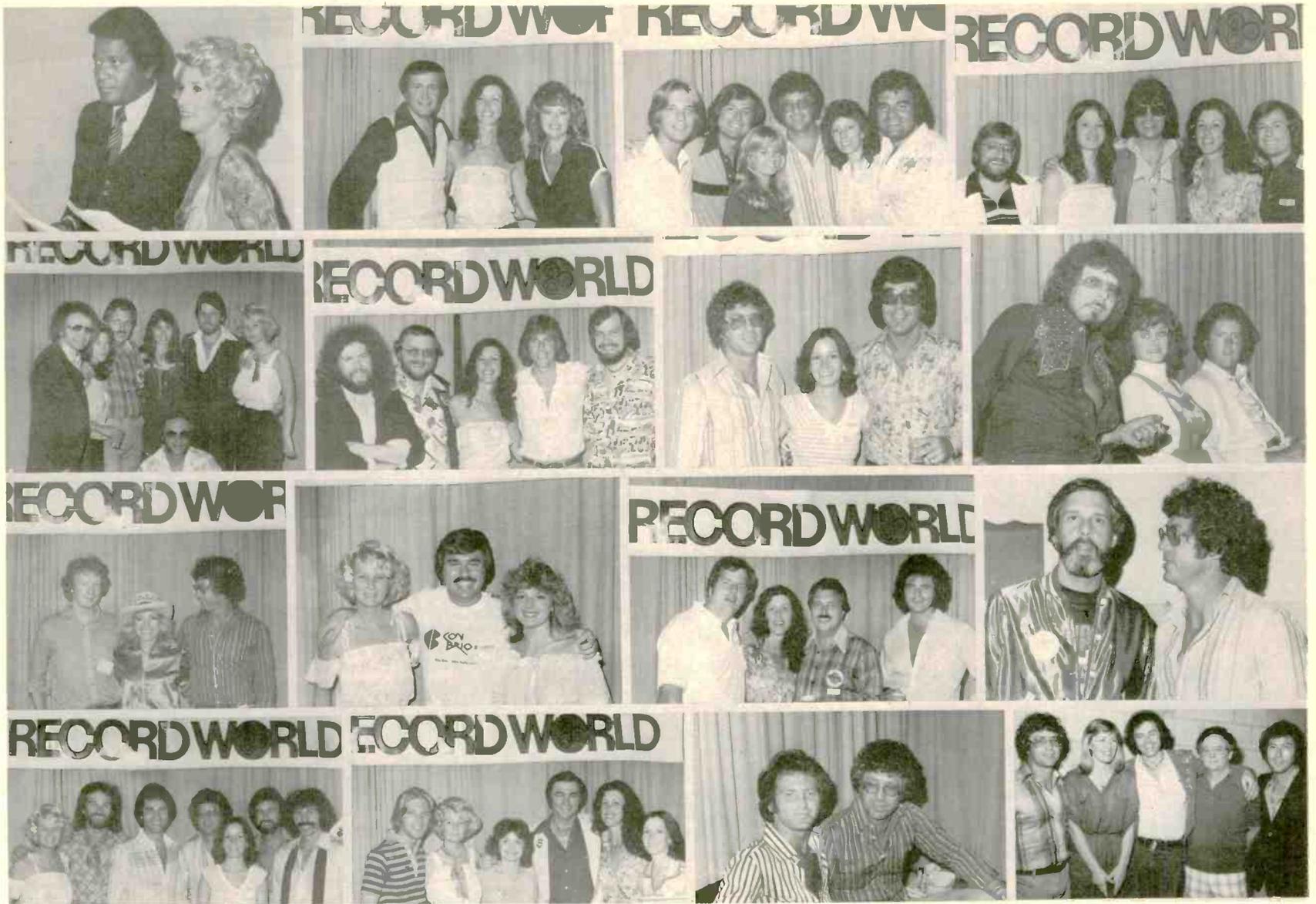
Marcia uses a touch of the blues on this cut, which moves with a nice, friendly sound. Guitar picking stands out on a break in the middle, and Marcia sings with a sweet, true style.

JERRY FOSTER and TENNESSEE TORNADO—Monument 45-236

I WANT TO LOVE YOU (prod.: Foster & Rice) (writers: J. Foster/B. Rice) (Jak & Bill, ASCAP) (2:00)

Foster and company use a '50s style approach with a little rockabilly cut which progresses with ease and steady momentum. Vocals and guitars go together nicely.

RW Fan Fair Booth Brings Out the Stars



Dozens of recording artists and label executives took advantage of Record World's hospitality booth during the 1978 Country Music Fan Fair, held in Nashville June 5-11. Shown enjoying those comforts are (top row, from left): Charley Pride and Tammy Wynette; Bill Anderson, RW's Marie Ratliff and Mary Lou Turner; RCA executives Alan Resler and Carson Schreiber with Sue Powell of Dave & Sugar, RW VP Tom Rodden and Vicki Baker and Dave Rowland of Dave & Sugar; Don Reeves, who manages Ronnie Milsap, with Diane Brennan of WBAM in Atlanta, Ronnie Milsap, Marie Ratliff and Carson Schreiber; (second row) Ron Blackwood of Universal Management, Norma Ories of Warner Brothers, Bobby Denton of WIVK in Knoxville and Con Hunley's manager, Sheila Rhea, Con Hunley, RW's Vicki Branson, and Vern Gosdin; Don Schlitz of Capitol, Mike Hoyer of KFGO in Fargo, Marie Ratliff, Lee

Dresser of Capitol and Duke Hamilton of WUBE in Cincinnati; Tom Rodden, Margie Barnett of RW and Randy Barlow; Bobby Borchers, Margo Smith and Sterling Whipple; (third row) RW southeastern editor Walter Campbell, Stella Parton and Tom Rodden; Vicki Branson, Jeff Walker and Terri Hollowell of Con Brio Records; Andy Witt of WTSS in Madison, Wis., Marie Ratliff, Bobby Denton and Nick Nixon; John Brown of MCA with Tom Rodden; (fourth row) Vicki Branson, Bill Golden and Richard Sterban of the Oak Ridge Boys, Tom Rodden, Margie Barnett and Duane Allen and Joe Bonsall of the Oak Ridge Boys; Alan Resler, Vicki Branson, Helen Cornelius and Jim Ed Brown, Marie Ratliff and Margie Barnett; Larry Gatlin and Tom Rodden; Tom Rodden, Janie Fricke, R. C. Bannon, and Joe Casey and Rick Blackburn of CBS.

MCA Country Marketing Campaign (Continued from page 81)

night Show or whatever. She has a variety of TV appearances, plus she's consistently had very good records on the singles charts, which of course really helps," Brown said.

"In the case of Joe Ely, we have him on a promotional tour. He's going around the country on tours getting familiarized with a lot of racks. We've had promotional break-out parties and he recently gave a show at Western Merchandisers in Amarillo. Store and radio appearances come in there, too."

"Mel Tillis' situation is similar to Loretta Lynn's," Brown continued, "in that he's doing well with television too. We're trying to cross him over into the adult contemporary market as well as top 40. On the adult contemporary end, we have indepen-

dents hired to help carry the message."

The most unique situation, and phenomenon, for the campaign right now is Bill Anderson's success with what Brown calls "the first real country disco record," "I Can't Wait Any Longer."

"Country might look at that as a novelty," Brown observed, "but every other format looks at it for what it is, which is disco. We're closely watching the disco acceptance of that record. In-store airplay is playing prominently in that push, too. We're also trying to support and intensify every date he has. He's changing his sounds and he's one of the innovators in that without alienating anyone."

The label is also marketing greatest hits lps by Tanya Tucker and Conway Twitty. "There's no-

thing really magical about greatest hits package from the marketing standpoint for us, except that these are established artists with good followings. Greatest hits means quality product from the outset," Brown said.

Although bluegrass hasn't penetrated the regular country airplay lists, it has met with exceptional success on college campuses. "They have a surprising amount of knowledge of bluegrass, more than any other single group, so that's where we're concentrating efforts with Bill and James Monroe. When they do a date in a college town, we're there servicing the bookstores and the campus area record stores as well as the campus radio station if there is one.

"Jerry Jeff Walker has left the label, but he left us with a great piece of product, in my opinion.

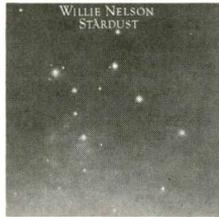
We're going after that country, adult contemporary, top 40, anything, because his appeal is not really categorized. He's also not at all singles oriented, but does very well with albums nevertheless," Brown said.

"Buddy Holly is sort of the same way in that he has a pretty broad appeal. It varies with him, though, depending on where in the country you go."

"We've got merchandising aids on all the product in the campaign, and in that sense, it's tied together, but otherwise, it's all different. In other words, everybody is getting a push, but not necessarily the same kind of push, which is relatively new. What's good for Loretta Lynn may not work for Jerry Jeff Walker and vice versa, so it's not so much by choice as necessity and common sense."

RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
 JUNE 24 JUNE 17

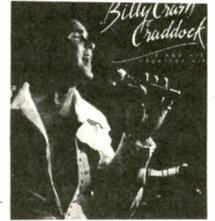


WKS. ON CHART

JUNE 24	JUNE 17	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	STARDUST WILLIE NELSON Columbia JC 35305	7
2	2	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	21
3	3	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	23
4	7	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	122
5	5	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	35
6	6	ENTERTAINERS . . . ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	12
7	35	OH! BROTHER LARRY GATLIN/Monument MG 7626	2
8	9	SON OF A SON OF A SAILOR JIMMY BUFFETT/ ABC AA 1046	12
9	4	EVERYTIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	11
10	11	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	21
11	24	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065	2
12	12	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	42
13	21	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	3
14	13	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	41
15	10	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic KE 35045	31
16	8	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	14
17	14	VARIATIONS EDDIE RABBITT/Elektra 6E 127	12
18	26	THE VERY BEST OF CONWAY TWITTY/MCA 3043	5
19	16	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478	17
20	23	FAMILY ALBUM DAVID ALLAN COE/Columbia KC 35306	7
21	41	LITTLE JUNIOR GARY STEWART/RCA APL1 2779	3
22	18	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	19
23	15	BILLY CRASH CRADDOCK/Capitol ST 11758	12
24	33	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. BSK 3173	4
25	39	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	58
26	17	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	10
27	27	LABOR OF LOVE ROY CLARK/ABC AB 1053	6
28	28	BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063	11
29	19	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	131
30	30	TANYA TUCKER'S GREATEST HITS/MCA 3032	12
31	25	I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists LA 876 H	8
32	43	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia KC 35313	9
33	31	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC DO 2993	37
34	22	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	18

CHARTMAKER OF THE WEEK

35 — **BILLY CRASH CRADDOCK SINGS HIS GREATEST HITS**
ABC AY 1078



36	44	BRAND NEW REX ALLEN, JR./Warner Bros. BSK 3190	3
37	40	HONKY TONK MASQUERADE JOE ELY/MCA 2333	8
38	32	BOLD & NEW EARL SCRUGGS REVUE/Columbia JC 35319	6
39	50	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA 771 G	49
40	53	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 2330	16
41	36	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA APL1 2439	42
42	49	FANTASY MAC DAVIS/Columbia JC 35284	2
43	54	FREE SAILIN' HOYT AXTON/MCA 2319	21
44	29	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	49
45	37	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	143
46	46	SINGER OF SONGS JANIE FRICKE/Columbia KC 35315	9
47	20	THE BEST OF THE OAK RIDGE BOYS/Columbia KC 35302	11
48	45	NEVER MY LOVE VERN GOSDIN/Elektra 6E 124	7
49	—	BEST OF GENE WATSON/Capitol ST 11782	1
50	55	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES CRYSTAL GAYLE/MCA 2334	15
51	34	SWAMP GOLD FREDDY FENDER/ABC AA 1062	9
52	52	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	42
53	42	TOGETHER FOREVER MARSHALL TUCKER BAND/Capricorn CPN 0205	3
54	56	BEST OF DOLLY PARTON/RCA APL1 1117	108
55	58	KENNY ROGERS/United Artists LA 689 G	85
56	61	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	64
57	59	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	30
58	64	RED HOT MEMORY KENNY DALE/Capitol ST 11762	8
59	57	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA APL1 2477	42
60	68	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/ RCA APL1 2781	7
61	48	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	42
62	62	TONIGHT'S THE NIGHT ROY HEAD/ABC AB 1054	5
63	65	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	78
64	—	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/Scorpion (GRT) 8028	1
65	74	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	35
66	63	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	44
67	47	EASTER ISLAND KRIS KRISTOFFERSON/Columbia JZ 35310	13
68	69	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	35
69	67	RONNIE MILSAP LIVE/RCA APL1 2043	80
70	71	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	33
71	75	LOUISIANA MAN DOUG KERSHAW/Warner Bros. BSK 3166	6
72	38	SWEET LOVE FEELINGS JERRY REED/RCA APL1 2764	4
73	51	SOFT LIGHT AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288	13
74	60	FLYING HIGH MICKEY GILLEY/Playboy KZ 35099	8
75	66	CRISTY LANE IS THE NAME CRISTY LANE/LS (GRT) 8027	3



MCA-2330

"Out Of My Head
And Back In My Bed" the hit album by:

Loretta Lynn

and the smash single from it is:

Spring Fever

MCA-40910

Produced by Owen Bradley

MCA RECORDS

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JUNE 24
JUNE 17

WKS. ON CHART

1	2	TWO MORE BOTTLES OF WINE EMMYLOU HARRIS Warner Bros. 8553		11
2	4	I'LL BE TRUE TO YOU OAK RIDGE BOYS/ABC 12350		11
3	5	IT ONLY HURTS FOR A LITTLE WHILE MARGO SMITH/ Warner Bros. 8553		9
4	1	NIGHT TIME MAGIC LARRY GATLIN/Monument 45 249		11
5	7	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 40893		9
5	3	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704		14
7	10	I BELIEVE IN YOU MEL TILLIS/MCA 40900		7
8	6	GOTTA QUIT LOOKIN' AT YOU BABY DAVE & SUGAR/ RCA 11251		12
9	11	IT'S A HEARTACHE BONNIE TYLER/RCA 11249		11
10	13	SLOW AND EASY RANDY BARLOW/Republic 017		13
11	15	THERE AIN'T NO GOOD CHAIN GANGS JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742		6
12	17	I NEVER WILL MARRY LINDA RONSTADT/Asylum 45479		7
13	22	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA 11270		4
14	9	COWBOYS DON'T GET LUCKY ALL THE TIME GENE WATSON/Capitol 4556		12
15	18	LET ME BE YOUR BABY CHARLY McCLAIN/Epic 8 50525		12
16	20	WEEKEND FRIEND CON HUNLEY/Warner Bros. 8572		7
17	19	HERE COMES THE REASON I LIVE RONNIE McDOWELL/ Scorpion (GRT) 159		9
18	24	TONIGHT BARBARA MANDRELL/ABC 12362		6
19	25	NEVER MY LOVE VERN GOSDIN/Elektra 45483		7
20	26	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists 1210		4
21	8	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022		15
22	27	SLIPPIN' AWAY BELLAMY BROTHERS/Warner Bros. 8558		9
23	23	BABY, I'M YOURS DEBBY BOONE/Warner Bros. 8554		9
24	32	WHEN CAN WE DO THIS AGAIN T. G. SHEPPARD/Warner Bros. 8593		5
25	33	SPRING FEVER LORETTA LYNN/MCA 40910		5
26	34	YOU NEEDED ME ANNE MURRAY/Capitol 4574		7
27	37	RAGAMUFFIN MAN DONNA FARGO/Warner Bros. 8578		5
28	30	THE LOSER KENNY DALE/Capitol 4570		8
29	40	PITTSBURGH STEALERS KENDALLS/Ovation 1109		5
30	35	YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) JOHNNY RUSSELL/Polydor 14475		7
31	39	THAT'S WHAT MAKES THE JUKEBOX PLAY MOE BANDY/ Columbia 3 10735		5
32	12	I'M GONNA LOVE YOU ANYWAY CRISTY LANE/LS (GRT) 156		13
33	38	DON'T MAKE NO PROMISES (YOU CAN'T KEEP) DON KING/Con Brio 133		7
34	46	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488		3
35	44	PLEASE HELP ME, I'M FALLING JANIE FRICKE/Columbia 3 10743		5
36	42	THREE SHEETS IN THE WIND JACKY WARD & REBA McENTIRE/Mercury 55026		7
37	16	I WISH I LOVED SOMEBODY ELSE TOM T. HALL/RCA 11253		12
38	43	I'VE BEEN TOO LONG LONELY BABY BILLY "CRASH" CRADDOCK/Capitol 4575		6
39	14	PUTTIN' IN OVERTIME AT HOME CHARLIE RICH/United Artists 1193		12
40	47	ROSE COLORED GLASSES JOHN CONLEE/ABC 12356		5
41	49	(I LOVE YOU) WHAT CAN I SAY JERRY REED/RCA 11281		3
42	50	JUST ANOTHER RHINESTONE DON DRUMM/Churchill 7710		5
43	52	WHEN THE FIRE GETS HOT ZELLA LEHR/RCA 11265		5
44	55	THE FOOD DON GIBSON/ABC/Hickory 54029		4

CHARTMAKER OF THE WEEK

45	—	TALKING IN YOUR SLEEP CRYSTAL GAYLE United Artists 1214		1
46	53	I CAN'T STOP LOVING YOU MARY K. MILLER/Inergi 307		4

47	21	I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL) TAMMY WYNETTE/Epic 8 50538		10
48	—	WE BELONG TOGETHER SUSIE ALLANSON/Warner Curb 8597		1
49	56	LET'S TRY TO REMEMBER DAVID ROGERS/Republic 020		5
50	—	FROM SEVEN TILL TEN LORETTA LYNN & CONWAY TWITTY/MCA 40920		1
51	63	TALK TO ME FREDDY FENDER/ABC 12370		2
52	59	BETTER ME TOMMY OVERSTREET/ABC 12367		3
53	60	COME SEE ME AND COME LONELY DOTTIE WEST/United Artists 1209		3
54	—	I'LL FIND IT WHERE I CAN JERRY LEE LEWIS/Mercury 55028		1
55	36	THINK I'LL GO SOMEWHERE (AND CRY MYSELF TO SLEEP) BILLY "CRASH" CRADDOCK/ABC 12357		8
56	28	I'VE GOT TO GO BILLIE JO SPEARS/United Artists 1190		11
57	65	WHEN I GET YOU ALONE MUNDO EARWOOD/GMC 102		7
58	62	WHEN I NEED YOU LOIS JOHNSON/Polydor 14476		6
59	—	WHEN I STOP LEAVING (I'LL BE GONE) CHARLEY PRIDE/ RCA 11287		1
60	64	WHERE HAVE YOU BEEN ALL MY LIFE ROY CLARK/ABC 12375		4
61	71	ANOTHER FINE MESS GLEN CAMPBELL/Capitol 4584		3
62	29	COUNTRY LOVIN' EDDY ARNOLD/RCA 11257		10
63	67	THERE'LL NEVER BE ANOTHER FOR ME CONNIE SMITH/ Monument 45 252		5
64	31	NO, NO, NO (I'D RATHER BE FREE) REX ALLEN, JR./Warner Bros. 8541		14
65	66	THE OTHER SIDE OF THE MORNING BARBARA FAIRCHILD/ Columbia 3 10607		6
66	41	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517		15
67	45	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/RCA 11235		15
68	69	HELLO, THIS IS JOANNIE PAUL EVANS/Spring 183		5
69	48	TOO MANY NIGHTS ALONE BOBBY BARE/Columbia 3 10690		11
70	51	SHADY REST MEL STREET/Polydor 14468		10
71	58	IT JUST WON'T FEEL LIKE CHEATING (WITH YOU) SAMMI SMITH/Elektra 45476		9
72	54	RISING ABOVE IT ALL LYNN ANDERSON/Columbia 3 10721		10
73	78	MY LAST SAD SONG JERRY WALLACE/BMA (WIG) 8 008		4
74	84	LEFT OVER LOVE BRENDA LEE/Elektra 45492		2
75	68	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869		15
76	76	THE DAYS OF ME AND YOU RED SOVINE/Gusto 188		6
77	57	ONLY YOU FREDDY HART/Capitol 4561		9
78	83	YOU'RE GONNA LOVE LOVE AVA BARBER/Ranwood 1085		3
79	70	THE GAMBLER DON SCHLITZ/Capitol 4576		8
80	74	THE FARM MEL McDANIEL/Capitol 4569		7
81	79	YOU LOVE THE THUNDER HANK WILLIAMS, JR./Warner Bros. 8564		5
82	73	I WANT A LITTLE COWBOY JERRY ABBOTT/Churchill 7712		7
83	72	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) JOHNNY DUNCAN/Columbia 3 10694		16
84	85	BITS AND PIECES OF LIFE CAL SMITH/MCA 40911		3
85	98	HAPPY GO LUCKY MORNING TERRI HOLLOWELL/Con Brio 134		2
86	—	I NEVER GO AROUND MIRRORS RONNIE SESSIONS/MCA 40917		1
87	96	SWEET MARY DANNY HARGROVE/50 States 61		3
88	—	JUST KEEP IT UP NARVEL FELTS/ABC 12374		1
89	90	SAVE ME TANYA TUCKER/MCA 40902		3
90	—	WALTZ OF THE ANGELS DAVID HOUSTON/Colonial 101		1
91	93	IF I EVER NEED A LADY CLAUDE GRAY/Granny 10006		2
92	92	#1 WITH A HEARTACHE LaCOSTA/Capitol 4577		4
93	94	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) BRIAN COLLINS/RCA 11277		2
94	—	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/ Ovation 1107		1
95	97	THE REASON WHY I'M HERE MIKE LUNSFORD/Gusto 187		3
96	95	RAVE ON JERRY NAYLOR/MC 5010		3
97	87	MUSIC IN MY LIFE MAC DAVIS/Columbia 3 10745		3
98	86	THE WEEDS OUTLIVED THE ROSES DARRELL McCALL/ Columbia 3 10723		4
99	61	BROTHER DEWAYNE ORENDER/NuTrayl (WIG) 920		8
108	88	RAG MOP DRIFTING COWBOYS /Epic 8 50543		6

One More Number One!

"Two More Bottles Of Wine"
Emmylou Harris WBS 8553

Produced by Brian Ahern for
Happy Sack Productions

From the album
Quarter Moon In A Ten Cent Town

From Warner Country, where the
numbers add up fast.

Rita Coolidge

“YOU”

AM 2058

THE SINGLE



FROM THE ALBUM “LOVE ME AGAIN”^{SP-4699} PRODUCED BY DAVID ANDERLE WITH BOOKER T. JONES

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