

# RECORD WORLD

Special Section:  
THE BURKHART/ABRAMS STORY



## Who In The World: Chuck Mangione

### HITS OF THE WEEK

#### SINGLES

**ABBA, "TAKE A CHANCE ON ME"** (prod. by Benny Andersson & Bjorn Ulvaeus) (writers: same as prod.) (Artwork, ASCAP) (4:05). With one of pop's most captivating acappella openings since Blue Swede tackled "Hooked On A Feeling," ABBA should quickly return to American charts. It's another pleasing tune, very well arranged. Atlantic 3457.



**STARGARD, "LOVE IS SO EASY"** (prod. by Mark Davis) (writer: Runnells) (Doctor Rock, BMI) (3:37). This trio's single debut put them in the r&b top 10 and earned them a pop following as well. Here, with one of the most appealing soul ballads of recent months, they should renew their chart presence, with a crossover quite likely. MCA 40890.



**DIANA ROSS, "YOU GOT IT"** (prod. by Richard Perry) (writers: Ragovoy-Laurie) (Society Hill/Brooklyn, ASCAP) (3:39). This fine song brings out the best in Diana Ross's voice, and the result could be her biggest hit in some time. There are many echoes of the old Motown sound here, including a Jimmy Ruffin-like backup. Motown 1442.



**LEIF GARRETT, "THE WANDERER"** (prod. by Michael Lloyd) (writer: Maresca) (Rust/Schwartz, ASCAP) (2:40). Garrett smooths out the Dion classic considerably, but still captures some of the brash air of the original. It's bound to be popular with Garrett's youthful following, and with pop and possibly a/c radio stations. Atlantic 3476.



#### SLEEPERS

**GARLAND JEFFREYS AND PHOEBE SNOW, "REELIN'"** (prod. by David Spinozza) (writer: Jeffreys) (Garland Jeffreys, ASCAP) (3:14). This collaboration works quite well, with Jeffreys handling the lead and Snow improvising as only she can. The tempo picks up nicely with a good horn arrangement, and by the end a strong rhythm. A&M 2030.



**DARA SEDAKA, "MY GUY"** (prod. by David Foster & Neil Sedaka) (writer: Robinson) (Jobete, ASCAP) (3:11). Yes, this is Neil's daughter, making her debut with a cover of the '64 Mary Wells hit. Dara seems to have inherited her father's flair for pop, and her light, teasing inflection should have an appeal that's all its own. RSO 892.



**STARZ, "HOLD ON TO THE NIGHT"** (prod. by group) (writers: group) (Rock Steady/Starzongo, ASCAP) (3:16). The Starz sound has moved from rather heavy origins to a pleasing pop-rock style that should bring them single hits. Here they take a basic melody and lyric and make the most of them—the chorus is quite memorable. Capitol 4566.

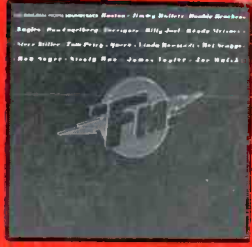


**7TH WONDER, "WORDS DON'T SAY ENOUGH"** (prod. by Jerry Weaver) (writers: Wyrick-Adamson) (Jobete, ASCAP/Stone Diamond/Song Tailors, BMI) (3:45). This smooth soul group with a tenor-dominated Philadelphia sort of sound could reach a sizeable r&b audience with a well-crafted love song. Crossover activity is possible. Parachute 510 (Casablanca).



#### ALBUMS

**"FM (ORIGINAL MOVIE SOUND-TRACK)." Some of the biggest names in FM radio have contributed to this two record lp with either former hit singles or new recordings. In the latter category are Steely Dan, Joe Walsh and two live Linda Ronstadt tracks. The built-in appeal of this set should make it one of the year's most significant lps. MCA 2-12000 (14.98).**



**THE BAND, "THE LAST WALTZ." The long awaited three lp recorded document of the Band's final performance at the Winterland is an all-star celebration with the group and its friends—Eric Clapton, Joni Mitchell, Neil Diamond, Van Morrison, Ringo Starr, Neil Young among others contributing to the music and vibes of the evening. Warner Bros. 3WS 3146 (14.98).**



**SILVER CONVENTION, "LOVE IN A SLEEPER." The sound of this trio has been redefined and sharpened since their last efforts and the result is much more of a pop approach without compromising any of the elements that contributed to their success in the first place. "A-uestate Conmigo" is reminiscent of ABBA, the title song is pure disco. Midsong 3038 (MCA) (7.98).**



**"U.K." One of the first truly progressive bands to emerge since the formative years of groups like King Crimson, Yes and Genesis, U.K. should make a definite impact on the music scene in general. Each member is integral to the group's sound which combines precision with a feeling for emotion and textures. Polydor PD-1-6146 (7.98).**



HOW MUCH, HOW MUCH I LOVE YOU  
*Love and kisses*

NBLP 7091

Alec Costandinos brings  
you the second smash  
Love And Kisses Lp  
from  
Casablanca Record and  
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Guaranteed to make  
dancers out of listeners...

Produced by Alec R. Costandinos

Hear them in the soon  
to be released Columbia Pictures  
Motown - Casablanca Production of  
"Thank God It's Friday"



# RECORD WORLD

## UA Sale Agreement Reported Near; Indie Distributors Consider Future

By SAM SUTHERLAND

■ LOS ANGELES — Although negotiations were reportedly still underway at press time, the sale of United Artists Records to label president Artie Mogull and Jerry Rubinstein, founder of the Xeti label, appears to have cleared its first major hurdle—the defection of the Jet label headed by Don Arden (RW, April 15, 1978)—as the new management team began working out of UA's Sunset Boulevard offices here early last week.

With informed sources predicting a final agreement would be reached early this coming week, principals continued to decline comment on the current status of talks or probable terms of the sale, originally rumored to be in excess of \$40 million and now said to be reduced to approximately

(Continued on page 32)

By MIKE FALCON

■ LOS ANGELES — Independent distributors that handled United Artists product are still recovering from the shock of the company's expected sale and subsequent distribution through Capitol Records' branch system. While some of the distributors will remain healthy, it is apparent to indie operators that some in their ranks may well close their doors or drastically curtail their operations.

Additionally, there is strong sentiment on the part of some of the larger distributors that other independently distributed labels may sense a need for continuing strong representation via a network of large indies and remove their lines from smaller local distributors. This move, it is argued, will assist in maintaining the strength of the larger independents that have lost the UA line and should begin to occur

(Continued on page 32)

## RCA Names Martinez VP, Finance & Intl.

■ NEW YORK—Arthur C. Martinez has been promoted to the new position of division vice president, finance and international, RCA Records, according to an announcement by Robert D. Summer, president of the company, to whom he will report.

In the newly created post, Martinez immediately assumes full responsibility for the super-

(Continued on page 36)

## Alexenburg To Head New MCA-Owned Label

■ NEW YORK — Sid Sheinberg, president and chief operating officer of MCA Inc., has announced the formation of a major new record company and the appointment of Ron Alexenburg, most recently senior vice president and general manager of Epic, Portrait and CBS Associated Labels, as its president and chief executive officer.

The new corporation, which will be headquartered in New York City, will have its own complete staff and will function as an autonomous label, separate from the Los Angeles based MCA Records. Distribution will be through MCA Distributing Company, according to the announcement.

Sheinberg stated that MCA Inc.'s funding commitment to the new company guarantees Alexenburg "the unlimited opportunity to make the new company a major force in the record industry. This long-term commitment by MCA results in no artists being beyond the resources of Mr. Alexenburg and the new com-



Ron Alexenburg

pany.

"There is no more talented a record executive than Ron Alexenburg," said Sheinberg. "He has demonstrated, throughout a highly successful career in the record industry, that he has the experience, the expertise and the vision necessary to meet the challenge of developing a firm that will play a leadership role in the industry. My colleagues join me in welcoming him to the MCA family."

Alexenburg stated that, "starting a new record company from scratch is an exciting and challenging prospect. I am looking forward to this venture with total confidence in its eventual success." Alexenburg added that he felt "deep appreciation" to those within the CBS organization with whom he worked during the past 13 years.

In commenting on Alexenburg's departure, Bruce Lundvall, president, CBS Records Division stated, "Ron Alexenburg has left an important mark on CBS Records. We will miss his energy, enthusiasm and leadership, and wish him well

(Continued on page 18)

## CBS Ups Prices, Unveils Pricing Policy

By DAVID MCGEE

■ NEW YORK—CBS Records announced last week that it will increase selling prices to its accounts on all product (with the exception of singles, Masterworks, Odyssey and mid-price lines) starting May 1. At that time the corporation will also institute a new double tiered pricing policy, similar to ones implemented

earlier this year by WEA, Capitol and Polygram. Among major manufacturers, only RCA and ABC are left without multi-tiered pricing structures giving racks and one-stop operations percentage discounts which reflect cost-saving functions performed by those accounts.

Unlike WEA's policy, which virtually ignores central warehousing functions, CBS's policy gives accounts two alternatives: to have product shipped in bulk direct from CBS to a single location; or to have it picked, packed and shipped by the manufacturer to individual retail locations. For the latter service, however, CBS will charge accounts an additional four or seven cents.

The new base price of albums, tapes and cassettes for accounts with three or more separate locations will be raised from \$3.96 to \$4.08, while the dealer (or ma and pa) cost will be increased from \$4.24 to \$4.37. Rack jobbers and one-stop operators redistributing product to non-affiliated accounts (those in which the servicing account has no financial interest) will be entitled to

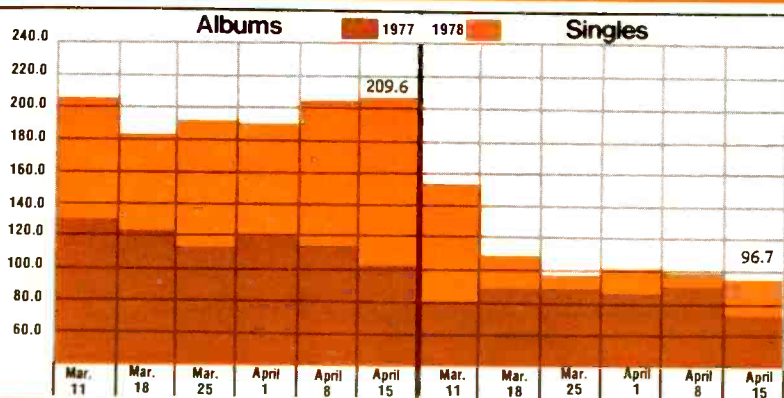
(Continued on page 106)

## ABC Names Davis VP of Marketing

■ LOS ANGELES—Steve Diener, president, ABC Records, has announced the appointment of Gary Davis to the position of vice president of marketing. Davis was previously vice president of sales/

(Continued on page 38)

## 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.

■ This week Record World inaugurates its newly expanded Radio World section under the directorship of Neil McIntyre, beginning on pages 22-23.

## Polygram Distrib. Names Peisinger

■ NEW YORK — John Frisoli, president of Polygram Distribution, Inc., has announced the appointment of Jon Peisinger to the position of vice president, marketing development.



Jon Peisinger

Peisinger will head up Polygram Distribution's newly established marketing development department, with a team of label managers to coordinate all marketing development functions with Polygram Distribution's distributed labels.

Since August, 1977, Peisinger has been Polygram Distribution's eastern regional director. Prior to joining Polygram Distribution, he served as director, national sales for Arista Records and was previously affiliated with Elektra/Asylum Records as regional marketing manager.

## RIAA Reports 75% Increase in Platinum Discs

By MARC KIRKEBY

■ NEW YORK—The 1977 Annual Report of the Recording Industry Association of America, released last week, documents a year of progress on a number of issues that have long concerned the industry.

In a year in which RIAA gold awards increased by 17 percent (from 204 in 1976 to 238) and platinum certifications rose more than 75 percent, from 41 in 1976 to 71, the association devoted much of its time to governmental issues.

Pursuit of further copyright reform, particularly in the areas of performers rights and compulsory licensing reporting, was a prime concern. RIAA testimony undoubtedly had a marked effect

## Lundvall Stresses CBS Rock Commitment, Notes a Step-Up in Labels' Roster Activities

By BARRY TAYLOR

■ NEW YORK—CBS Records reasserted its posture as a "company very much involved with contemporary rock music" last week in statements made by Bruce Lundvall, president, CBS Records Division. "The company has always been involved with rock music," he told RW in an interview. "Perhaps lately we haven't been thought of as a rock and roll company per se . . . but there's a greater awareness that CBS is into rock and roll music, and in the past couple of years in particular, we've stepped up our activities.

"It was one of the areas that perhaps we weren't quite as active in as some other companies for a period of time," Lundvall admitted, "but in the past couple of years we have been building with great purpose in that area and we have been able to break some very major artists in establishing a rock and roll roster that we feel is second to none in the business."

With eight rock albums in the top 100 this week by artists broken within the past two years, the chart confirms Lundvall's contention that CBS has been

focusing very strongly in this area with the intention to break new artists as well as those which the company has been nurturing through several releases.

### Greatest Sales

"Rock is one of those areas where you can achieve the greatest sales and sustain an artist for a longer period of time," Lundvall said. "The first Boston album sold six million copies, but it's also staying with an artist like Journey who was selling around 150,000 units, but could become a major selling act, with their fourth album which is just short of gold and we think will eventually go platinum through what we consider a successful marriage of record company, management and artist."

Lundvall pointed to a similar example with REO Speedwagon on Epic. "We have just released their eighth album," he said. "For years they were selling like a regional act in the mid-west and they never spread out from there. Their last album is on the verge of selling platinum and we're thinking of their new

(Continued on page 118)

on the Register of Copyrights' report to Congress in favor of a performers royalty last month; its work in defining "permanent distribution"—the time at which mechanical royalties on recordings must be paid—was extensive.

1977 ended with only two states lacking anti-piracy laws for recordings, the annual report notes. And, it continues, "although most defendants in criminal piracy and infringement cases continued to receive fines and suspended jail terms, the numbers actually sent to jail were rising."

The RIAA board amended its standards for gold and platinum certification for singles last year, to allow for the inclusion of 12-inch "disco discs." Under the

new rule, "each 12-inch single would be counted as two units and added to the unit volume of the 7-inch discs containing the same tune."

The RIAA's interest in market expansion continued apace in 1977, with two studies launched to examine in detail the record market. The first phase studied industry attitudes toward the issue, and was completed in June; Phase II, a consume: study, is expected this year.

The RIAA's product coding committee essentially resolved the key issues involved in the bar coding of records and tapes, and by October of last year the way was clear for manufacturers to apply for code symbols from the Universal Product Code council.

## Miller Discs In Demand

By SAM SUTHERLAND

■ LOS ANGELES—With the marketplace for audiophile recordings continuing to expand, bolstered by increasing response from major record and tape retailers joining the ranks of hardware retailers already carrying the product, a number of major labels are now completing negotiations with Brad Miller's Original Master Recording series of special cus-

(Continued on page 38)

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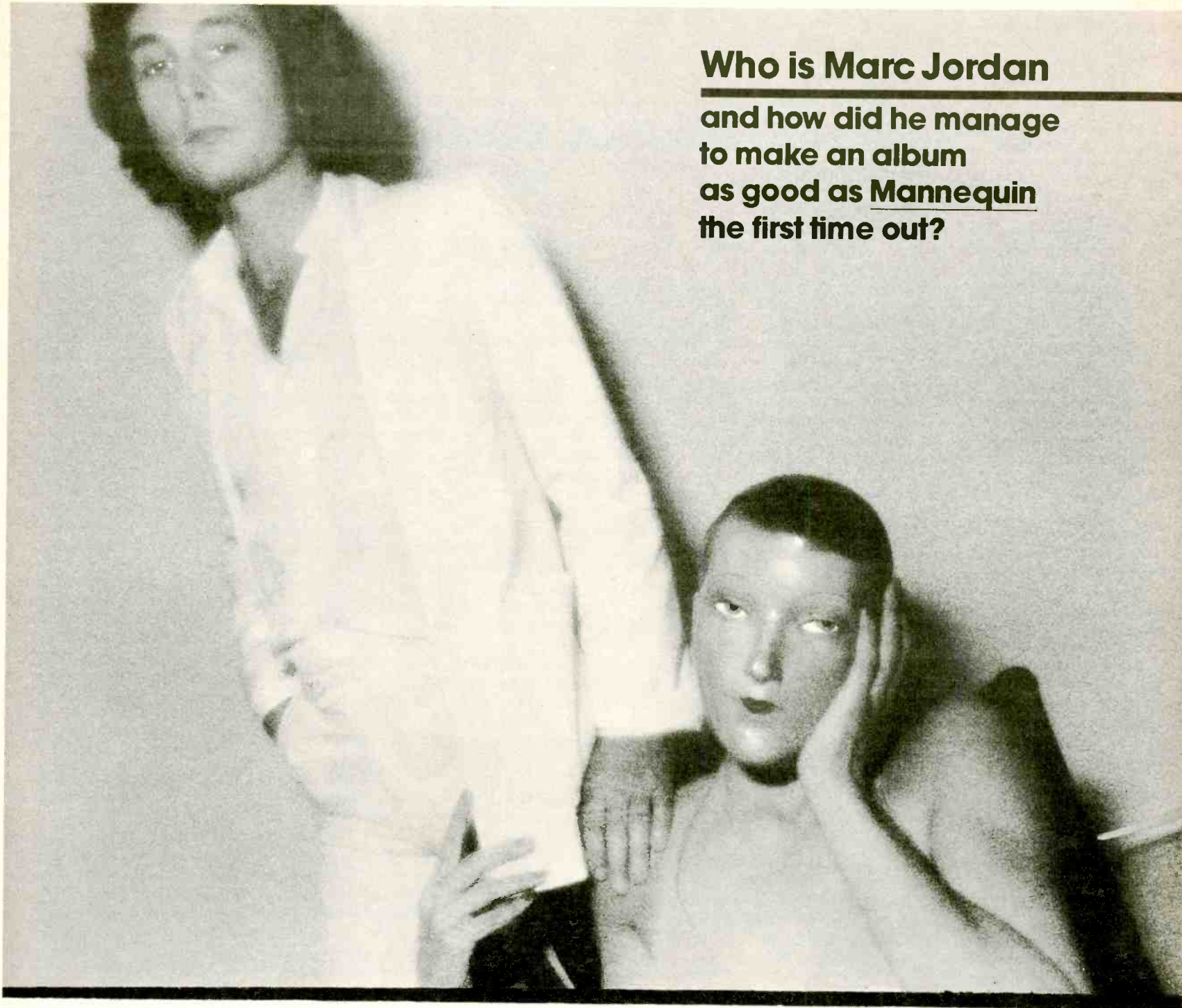
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## POWERHOUSE PICKS

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

**Andy Gibb** (RSO) "Shadow Dancing."

A good sales picture combined with solid airplay and numerous major adds this week make this one record that is not to be overlooked.



## **Who is Marc Jordan** **and how did he manage** **to make an album** **as good as Mannequin** **the first time out?**

"I like to write about life's jagged edges," says the smart, slightly eccentric composer-singer behind Mannequin, one amazingly intelligent first album. Between the sharp urban edges of such songs as "Survival," and "Dancing on the Boardwalk" reside some of the year's most sophisticated pop music and some of the most seductive, powerfully personal vocals ever put to plastic. All of it emanating from a single, undeniably brilliant source.

### **Marc Jordan** **Mannequin**

Featuring  
"Survival," "Jungle Choir"  
and "Marina Del Rey"



Produced by Gary Katz  
On Warner Bros. records & tapes  
BSK 3143

# RECORD WORLD CHART ANALYSIS

## Wings LP Blasts to #3 Position; Bee Gees Still Top Charts Isleys LP Chartmaker

By BARRY TAYLOR

■ The RW Sales Index is up again for the third consecutive week as "Saturday Night Fever" (RSO), Barry Manilow (Arista) and now Wings' "London Town" (Capitol) continue to sell in big numbers. After 14 consecutive weeks at number one, "Saturday Night Fever" is doing as well as ever at the racks while sales continue to pile up and the two record set maintains its top of The R&B Chart placing. Still at number two is Barry Manilow, selling well, but falling short once again. Bulleting into the top ten at #3 from #20 in only its second week is Wings. The Salesmaker Of the Week, Wings is living up to its high rack/retail sales expectations with a pattern being established to bolster its solid base of last week. The group's top 20 single is adding momentum to what figures to be another mega platinum McCartney album. The only other bulleted album in the top 10 is Jefferson Starship's "Earth" (Grunt), moving up one notch to #8. The album continues to be one of the most heavily played new releases in the country and as a result, its single continues to bullet in the top 20 and rack and retail sales still show a steady upward swing. The top ten is rounded out by Jackson Browne (Asylum) dropping to #4, Kansas (Kirshner) remaining at #5, Billy Joel (Columbia) dropping to #6, Eric Clapton (RSO) slipping to #7, Steely Dan (ABC) going to #9 and George Benson (WB) hanging in at #10 while maintaining his chart-topping pace on The Jazz Chart.

Bulleting into the top 20 is Jimmy Buffett's "Son Of A Son Of A Sailor" (ABC) at #16 from #36 in its third week. The lp has been experiencing good rack activity backed by a solid retail base and is shaping up as the singer/songwriter's biggest album to date. Also showing solid growth is the Atlanta Rhythm Section's "Champagne Jam" (Polydor) at #26 bullet with signs of a pick up at the racks, Warren Zevon's "Excitable Boy" (Asylum) at #28 bullet with a hit single and some early rack activity, Chuck Mangione's "Feels So Good" (A&M) at #32 bullet which exploded at the racks this week as its single continues to sell alongside his biggest album to date and Van Halen (Warner Bros.) at #36 bullet with heavy sales still coming out of the mid-

west rock and roll belt.

New on The Album Chart is the Isley Brothers' "Showdown" (T-Neck), debuting at #48. The album took a leap to #7 on The R&B Chart this week and placed second on the retail report with strong r&b sales giving the group's latest album immediate acceptance. Entering at #68 bullet is "Central Heating," the second album by the British disco outfit, Heatwave (Epic). With a current single, the group's new lp seems to be picking up where their last double platinum set left off. Jethro Tull's "Heavy Horses" (Chrysalis), this week's Flashmaker, bows at #79 bullet, Heart's "Magazine" (Mushroom) enters at #81 bullet, Stanley Clarke's "Modern Man" (Nemperor) at #91 bullet with heavy jazz sales, The O'Jays' "So Full Of Love" (Phila. Intl.) at #96 bullet and England Dan and John Ford Coley (Big Tree) at #100.

Other bulleted albums include The Outlaws (Arista) at #40, Average White Band (Atlantic) at #41, Meatloaf (Epic/Cleveland International) at #43, Robert Palmer (Island) at #47, Johnny Mathis (Columbia) at #51, Genesis (Atlantic) at #55, Carole King (Ode) at #70, Elvis Costello (Columbia) at #74, Frank Zappa (DiscReet) at #75 and Patti Smith (Arista) at #84.

## RSO Dominates Singles Activity

By PAT BAIRD

■ The top of the RW Singles Chart remained relatively stable this week with The Bee Gees (RSO) holding the #1 spot for the fifth week (and bulleting at #9 on the R&B Singles Chart) and Barry Manilow (Arista) staying at #2.

Yvonne Elliman (RSO) moved on increased airplay and strong sales into the #3 bullet spot and Roberta Flack and Donny Hathaway (Atlantic), with a top 20 selling album, bulleted to #5. The single also held at #2 r&b.

Filling out the Top 10 are: Bee Gees' "Stayin' Alive" (RSO) at #4; Kansas (Kirshner) #6; Samantha Sang (Private Stock) #7; Raydio (Arista) up one slot to #8; Eric Clapton (RSO) #9 and Bob Welch (Capitol) staying at #10.

Wings (Capitol), whose album took a 17 point move to bullet at #3, moved to #12 bullet this week after only four weeks on the chart. Jefferson Starship (Grunt), who has the only other bulleting album in the Top 10, bulleted here to #15. Chuck Mangione's biggest selling single to date (A&M) listed at #16 bullet off his #32 bullet album, and George Benson (WB), listing at #4 bullet r&b, moved to #17 bullet. Atlanta Rhythm Section (Polydor), also with a bulleting album, is #18 bullet here.

Helping to establish the trend

of the male/female duo records, Johnny Mathis and Deniece Williams (Col), last week's Powerhouse Pick and still #1 r&b, moved to #21 bullet, and John Travolta and Olivia Newton-John (RSO), with the first release from the upcoming "Grease" feature film, bulleted to #24. Both picked up good adds and sales.

Moving well this week on increased adds and airplay are: Warren Zevon (Asylum) #25 bullet with the album bulleting at #28; Billy Joel (Col) #29 bullet; Peter Brown (Drive), still #5 r&b, #32 bullet; Player (RSO) regaining its bullet at #33 on an airplay surge; Dolly Parton (RCA) #36 bullet; Andy Gibb (RSO), this week's Powerhouse Pick, taking good station jumps for #37 bullet; Michael Zager Band (Private Stock) #38 bullet, and Bonnie Tyler (RCA), bulleting at #78 on the Country Singles Chart, #39 bullet.

Elton John (MCA), last week's Chartmaker, moved to #41 bullet while Sweet (Capitol) at #46 bullet and Wet Willie (Epic), at #47 bullet continued to pick up airplay. Meatloaf (Epic/Cleveland Intl.), still big in the midwest, started to spread for the #51 bullet slot. Robert Palmer (Island), with his album bulleting to #47, moved to #53 bullet and Jimmy "Bo" Horne (TK), #23 bullet r&b, moved to #55 bullet here. Patti Smith (Arista) with one of the few hard rock singles on the chart, jumped 11 points to #59 bullet.

Also moving well are Angel (Casablanca) at #61 bullet; Shaun Cassidy (Warner/Curb), adding at WLS and starting to sell, at #64 bullet; Heart (Mushroom) at #65 bullet; Rufus/Chaka Khan (ABC), also taking a big jump r&b, moving to #77 bullet and Gerry Rafferty (UA) with the biggest move on the chart and its first bullet, up 19 points to #80 bullet on good adds.

New on the chart this week are: Chartmaker ABBA (Atlantic) at #68 bullet; Carly Simon (Elektra) at #72 bullet; Jimmy Buffett (ABC), with the album jumping to #13 bullet, coming on here at #74 bullet; Barry White (20th Cent.) already #21 bullet r&b, at #75 bullet; O'Jays (Phila. Intl.), at #28 bullet r&b, on here at #88 bullet; Leif Garrett (Atlantic) #89 bullet; Hotel (Mercury) #99, and Tyrone Davis (Col), already #16 bullet r&b, on here at #100.

## REGIONAL BREAKOUTS

### Singles

#### East:

Dolly Parton (RCA)  
Andy Gibb (RSO)  
Elton John (MCA)  
Wet Willie (Epic)  
Steely Dan (ABC)

#### South:

Player (RSO)  
Andy Gibb (RSO)  
Bonnie Tyler (RCA)  
Elton John (MCA)  
Shaun Cassidy (Warner/Curb)

#### Midwest:

Andy Gibb (RSO)  
Bonnie Tyler (RCA)  
Shaun Cassidy (Warner/Curb)

#### West:

Wet Willie (Epic)  
Patti Smith (Arista)

### Albums

#### East:

Isley Bros. (T-Neck)  
Heatwave (Epic)  
Jethro Tull (Chrysalis)  
Heart (Mushroom)  
Stanley Clarke (Nemperor)  
O'Jays (Phila. Intl.)

#### South:

Isley Bros. (T-Neck)  
Heatwave (Epic)  
Jethro Tull (Chrysalis)  
Heart (Mushroom)  
Stanley Clarke (Nemperor)  
O'Jays (Phila. Intl.)

#### Midwest:

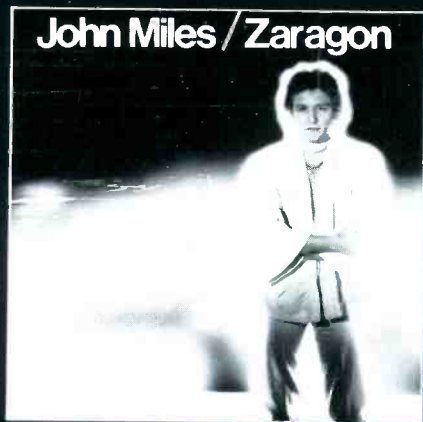
Isley Bros. (T-Neck)  
Heatwave (Epic)  
Jethro Tull (Chrysalis)  
Heart (Mushroom)  
Stanley Clarke (Nemperor)  
O'Jays (Phila. Intl.)

#### West:

Isley Bros. (T-Neck)  
Heatwave (Epic)  
Jethro Tull (Chrysalis)  
Heart (Mushroom)  
Stanley Clarke (Nemperor)  
O'Jays (Phila. Intl.)

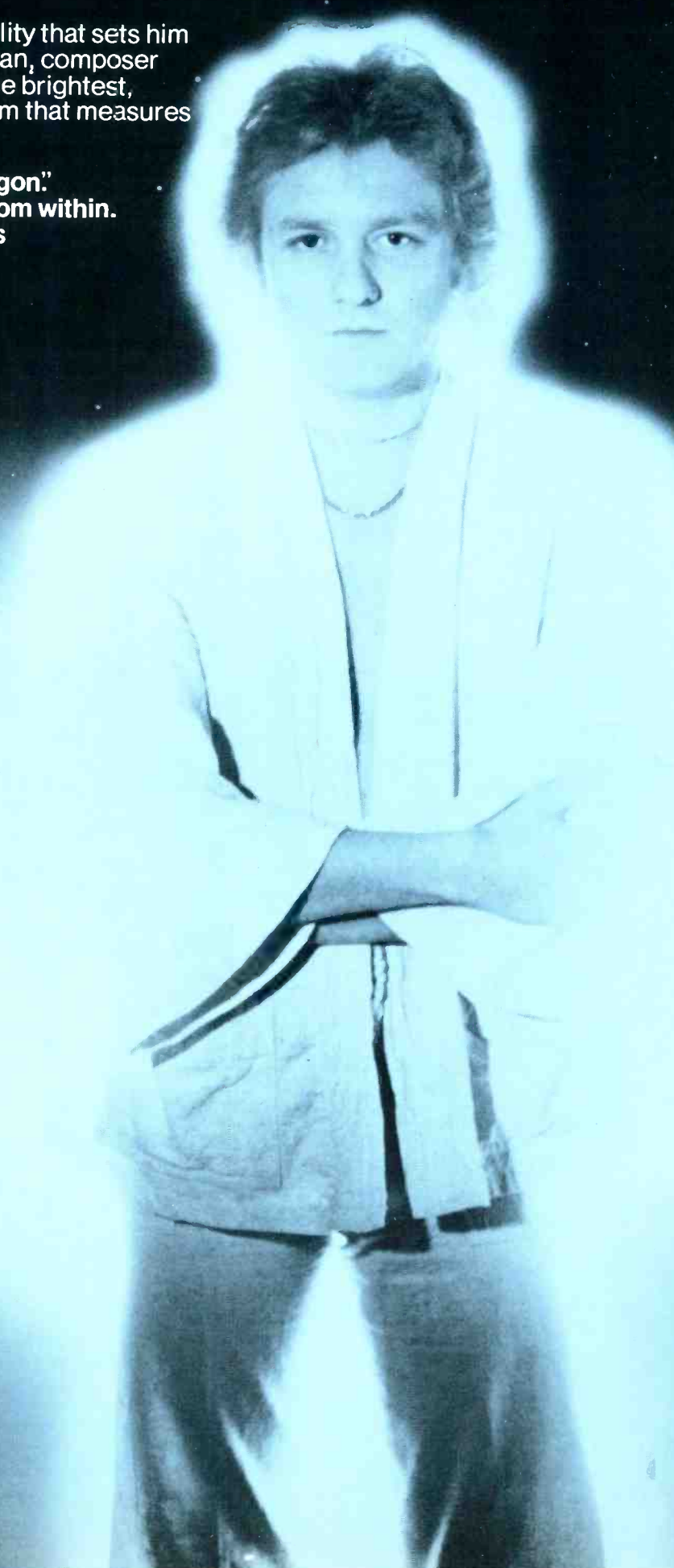
# A star. You know one when you see one.

Everything about John Miles has the special quality that sets him apart from everyone else. An extraordinary singer, musician, composer and live performer, Melody Maker has proclaimed him "the brightest, freshest force in British rock." Now he's recorded the album that measures up to all the brilliance of his tremendous talent.



AB 4176

**John Miles' "Zaragon."**  
This star shines from within.  
On Arista Records  
and Tapes.



# A year in the life of The Best.

They said he couldn't top 1977...the year he received a platinum album for "All Things in Time" and a gold album for "Unmistakably Lou."

But he's doing it.

With a Grammy Award.

With a gold album for "When You Hear Lou, You've Heard It All?" With a hit single, "Lady Love," that will probably give him his second platinum album in the next few months.

With the acclaim from his sold-out week on Broadway still ringing in his ears...and the most ambitious and far-flung tour of his career underway.

He's Lou Rawls. The Best.

And now, more than ever, everybody knows it.

## Lou Rawls, on Philadelphia International Records and Tapes.

### LOU RAWLS TOUR DATES

1/16	American Music Awards Show
1/23	"The Tonight Show"
1/26-2/4	Hyatt Regency/Dearborn, Mich.
2/7-2/15	Hilton Hotel/Las Vegas, Nev.
2/17-2/20	Sahara Hotel/Lake Tahoe, Nev.
2/23	"Grammy Awards Show" /Los Angeles, Calif.
3/9	Muni Aud./Charleston, S.C.
3/10	Wm. Bell Aud./Augusta, Ga.
3/11	Civic Aud./Atlanta, Ga.
3/12	Civic Aud./Birmingham, Ala.
3/16-3/17	Performing Arts/New Orleans, La.
3/18-3/19	Music Theatre/Houston, Tex.
4/7-4/9	Gusman Aud./Miami, Fla.
4/12	Univ. of Indiana/Bloomington, Ind.
4/13	Mem. Hall/Dayton, Ohio
4/14	Syria Mosque/Pittsburgh, Pa.
4/15	Taft Theatre/Cincinnati, Ohio
4/16	Auditorium/Milwaukee, Wisc.
4/20	Orpheum/Omaha, Neb.
4/22-4/23	America Theatre/St. Louis, Mo.
4/24	CBS TV Special "American Spirit"
5/2-5/8	Hilton Hotel/Las Vegas, Nev.
5/12	Chicago Hospital Fund (Benefit) /Chicago, Ill.
5/13	Carowinds Amusement Pk./ /Charlotte, N.C.
5/15-5/22	Latin Casino/Cherry Hill, N.J.
5/23-5/28	Painters Mill/Owings Mill, Md.
5/30-6/4	Music Fair/Westbury, L.I., N.Y.
6/20-6/21	Starlight Theater/Indianapolis, Ind.
6/23-6/25	Melody Fair/N. Tonowanda, N.Y.
6/26-7/1	South Shore Music Circus /Cohasset, Mass.
7/3-7/8	Oakdale Musical Theatre /Wallingford, Conn.
7/10-7/15	Warwick Music Theatre /Warwick, R.I.
7/22-7/31	Sahara Hotel/Lake Tahoe, Nev.
8/2-8/5	Greek Theatre/Los Angeles, Calif.
8/15-8/21	Sahara Hotel/Reno, Nev.
8/24-9/13	Hilton Hotel/Las Vegas, Nev.
10/10-10/15	Front Row Theater/Cleveland, Ohio
10/17-10/22	Caesar's Dinner Theater /Rochester, N.Y.
10/24-10/29	Valley Forge Music Fair /Valley Forge, Pa.
11/17-11/19	Sahara Hotel/Lake Tahoe, Nev.
12/1-12/8	Japanese Concert Tour
12/11-12/16	Melbourne Hilton Hotel /Melbourne, Australia
12/18-12/23	Sydney Hilton Hotel /Sydney, Australia
12/27-12/31	Circle Star Theatre /San Carlos, Calif.

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BNB MIGHTY THREE MUSIC

A management company



LOU RAWLS



# WEA Intl. Hosts Executive Meet in N.Y.

■ NEW YORK — The first WEA International executive meeting to be held in New York City also attracted top management of the parent organization, Warner Communications Inc., and its three major U.S. record companies.

After its most successful year ever (1977) and its all-time best first quarter (1978), WEA International was up-beat and optimistic as the managing directors of all its overseas companies gathered for their bi-annual meeting. This time they were joined by David H. Horowitz, office of the president, WCI; Mo Ostin, chairman of the board and president, and Stan Cornyn, executive vice president, Warner Bros. Records; Joe Smith, chairman of the board, and Mel Posner, vice chairman, and Steve Wax, president, Elektra/Asylum/Nonesuch Records; Ahmet Ertegun, chairman of the board, and Jerry Greenberg, president, Atlantic Records.

The WEA International managing directors who attended the New York meeting were: Paul Turner, Australia; Gunther Zitta, Austria; Ben Bunders, Benelux; Andre Midani, Brazil; Ken Middleton, Canada; John Fruin, Eng-

(Continued on page 127)



Pictured at the recent WEA International executive meetings in New York: (top row, from left) David H. Horowitz, office of the president, Warner Communications; Nesuhi Ertegun, WEA Intl. president, and Tim Murdoch, managing director of WEA New Zealand; Stan Cornyn, executive VP, Warner Bros. Records; Ahmet Ertegun, chairman of the board, Atlantic Records; and Joe Smith, chairman of the Board, Elektra/Asylum/Nonesuch Records; (bottom row) Bernard de Bosson, managing director of WEA France; Siegfried Loch, managing director of WEA Germany; Tim Murdoch and Mo Ostin, chairman and president of Warner Bros. Records; Pinao Velona, managing director of WEA Italy; Keith Bruce, managing director of Warner-Pioneer of Japan; Mrs. John Fruin, Nesuhi Ertegun, Bernard de Bosson, John Fruin, managing director of WEA England, and Ken Middleton, president of WEA Canada.

## B'nai B'rith To Honor Manilow and Cash

■ NEW YORK — The Music and Performing Arts Lodge of B'nai B'rith will present its Humanitarian and Creative Achievement Awards to Johnny Cash and Barry Manilow respectively.

According to president Ken Rosenblum, the presentations will be made at the lodge's 14th Annual Awards Dinner Dance to be held in the grand ballroom of the New York Hilton on Saturday evening, June 10.

Further information regarding the dinner is available from dinner chairman Herb Linsky: (212) 582-2594. Tickets at \$125 per person and journal information is available through journal chairman George Levy, C/O Sam Goody Organization: (212) 937-7200.

## Janus Hikes Price

■ LOS ANGELES—Effective Monday, April 17, 1978 the wholesale cost of all Janus album product will rise by 11 cents per unit, bringing the cost of the company's suggested lp price to \$7.98.

Also effective Monday, April 17, 1978 the suggested retail and net wholesale on all GRT album product will be aligned with Janus Records albums.

## Bunky Sheppard Named CTI Vice President

■ NEW YORK — Jerry Wagner, president of CTI Records, has announced the appointment of Bunky Sheppard to the position of vice president.



Bunky Sheppard

In his new position, Sheppard will be directly responsible for the promotion of all CTI/Kudu product and will also have an active involvement in a&r, marketing, special projects and most aspects of CTI operations.

Prior to joining CTI, Sheppard was with Motown for five years where he held the positions of vice president/r&b promotion for one year and national promotion director for four years.

Sheppard has also held positions as: president of Ray Charles Enterprises; national promotion director for Scepter/Wand and owner/founder of Bunky Records.

QUESTION:  
CAN YOU GUESS WHICH  
BAND HAS PLAYED FOR  
OVER A MILLION FANS  
IN THE LAST TWELVE  
MONTHS AND HAS SOLD  
WELL OVER 4,000,000  
OF THE FINEST LP'S  
YOU'LL EVER HEAR?...

# SLEEPER OF THE YEAR SILVER CONVENTION



Their new single  
**SPEND THE NIGHT  
WITH ME** (MCA-40896)  
is included in  
*LOVE IN A SLEEPER*

MCA-3038



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INTERNATIONAL  
Marketed and Distributed by MCA Records, Inc.

Career direction: Norby Walters  
Produced by Michael Kunze for Butterfly Productions

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# WAYLON, THE MAN WI



# TH THE MIDAS TOUCH



The Outlaws — Gold and Platinum, Ol' Waylor — Gold and Platinum,  
Waylon and Willie — Gold and Platinum, Dreaming My Dreams — Gold,  
Waylon Live — Gold, Are You Ready For The Country — Gold



# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **THE TALK OF THE TOWN:** There were laughs to be had during the **Stevie Wonder** party at a place called Osko's the other night, although we must admit that being assaulted by some of the loudest disco music we've ever heard while waiting more than four hours to get a look at Stevie himself was definitely not one of them. However, we did hear about the new hybrid artist who incorporates MOR, straight pop and even superior thespian talents into one—that's right, the incredible **Olivier Elton-John** . . . Speaking of **Olivia Newton-John**, someone wondered, if she marries **John Denver** will she then be known as Olivia Newton John Denver? . . . Then there's photographer **Mark Sullivan**, who promised to treat a lady friend to a genuine, 7-course Irish dinner; when the time came, he threw her a six-pack and a baked potato . . . **Jenny Schorr**, once a guitarist with local group **Backstage Pass**, got a thrill recently when crazy man (and charming fellow) **Ian Dury** brought her onstage to play during his recent Roxy gig . . . **Lou Reed** was also on that bill, and after one night's performance, Arista's **Michael Lippman**, **Ron Wood** and **Rod Stewart** repaired to **Bernie Taupin's** house for some good times, only to discover a burglar, whom Lippman (always the hero) forcefully ejected. The robber later returned, and it was also discovered later that the same guy had robbed Wood's house that night as well. Yes, he was arrested . . . The London Financial Times, of all the austere papers around, chose to describe the **Manhattan Transfer** during the group's recent visit as "bald and bearded, good and greasy, tall and twitchy, cool and curvy." If you say so.

**LIGHTS, CAMERA, GUITARS:** Recording studios are hardly a rarity in these parts; in fact, they're only slightly less common than car washes and junk food stands. So the fact that the record recording facilities at The Burbank Studios have attracted a lot of name acts, from **America** to **Streisand**, **Starr** and **War**, isn't particularly noteworthy—a lot of places can make similar claims. But Burbank, according to record recording administrator **Bill Lazerus**, a mixer with 20 years of experience and credits like "Sweet Baby James," offers a few facilities that others can't. The studios are well known for their film scoring

(Continued on page 105)

## NMPA Survey Shows Print Sales Increase

■ **NEW YORK** — In its yearly survey of the sales of printed music, the National Music Publishers' Association (NMPA) has announced that sales for 1977 reached an all-time high of \$228 million at retail for a total increase over 1976 (\$211 million) of slightly more than eight percent.

Approximately two percent of the sales increase is estimated to be due to retail

price increases, with the balance of the percentage increase reflecting a greater volume of copies sold.

Sales of printed music to schools appeared to have maintained the level of 1976 due in part to budgetary restrictions faced by schools and to the decline in school population.

Over the last decade, sales of printed music have risen by 187 percent.

## Grease Gold



"You're The One That I Want," performed by John Travolta and Olivia Newton-John, has been certified gold by the RIAA, it was announced by Al Coury, president of RSO Records. "You're The One That I Want" was written for the film "Grease" by John Farrar who also produced. Pictured at the gold records presentation are (from left): Olivia Newton-John, Al Coury, and John Travolta.

## Musexpo Reports Reduced Airfare

■ **NEW YORK** — Roddy S. Shashoua, president of Musexpo, has announced that international participation has risen sharply and may double at the U.S.A.'s 4th Annual International Record and Music Industry Market which will be held November 4th-8th, 1978 in Miami Beach.

With the introduction of substantially reduced airfares now available on all major airlines from Europe, primarily from London to the U.S.A. and Miami, European participation has to date almost doubled as compared to last year at this time.

The new reduced airfare from London to Miami on British Airways, National Airlines, etc. is now only \$145 one way or \$290 round trip.

Individual airfares within the U.S.A. on major domestic airlines have also been lowered by 40 percent-45 percent on an advance booking basis and do not require group or charter arrangements.

Musexpo participants are this

year again provided with convention rates at all participating hotels in Miami Beach. Hotel room daily rates at the Konover (Hyatt) Hotel, Musexpo '78 headquarters, are \$36 single, \$40 double, plus six percent tax. Rates at other official hotels are comparable and are also at special convention rates and are available only through the Musexpo Hotel Reservations Bureau.

### Fee Reduced

As a result of the increasing participation each year, and in keeping with Musexpo policy to continue to encourage additional attendance from all facets of the industry, the office/booth (fully furnished and including free registration for five members of the company) rental fee has been reduced to \$1,000 through May 30, 1978. For registrants without office/booths, the registration fee has been changed from a company registration fee to an individual registration fee of \$250, also through May 30.

QUESTION:  
DO YOU KNOW WHICH  
BAND HAS EARNED A  
PLATINUM AND FIVE  
GOLD ALBUMS, GETS  
CONSTANT AOR AIR-  
PLAY ON EACH, AND  
IS ABOUT TO RE-  
LEASE ITS SEVENTH  
CLASSIC ALBUM FOR  
CAPRICORN RECORDS?

# THE DRAMATICS

Do What You Wanna Do



**DO WHAT YOU WANNA DO**  
Even if it's between floors.  
The Dramatics do it on

FOREST HAMILTON  
PERSONAL MANAGEMENT  
ON ABC RECORDS AND GR7 TAPES.



# SONNY LESTER

## 20 Years In Jazz...

### Artists produced:

- Count Basie
- Kenny Burrell
- Ron Carter
- Chick Corea
- Art Farmer
- Dizzy Gillespie
- Lionel Hampton
- Groove Holmes
- Freddie Hubbard
- Thad Jones—Mel Lewis
- Lee Konitz
- Carmen McCrea
- Herbie Mann
- Junior Parker
- Jimmy Ponder
- Buddy Rich
- Nelson Riddle
- Dakota Staton
- Zoot Sims
- Jeremy Steig
- Ted Taylor
- Joe Williams
- Phil Woods

**with more to come...**



# TK Records Salutes **SONNY LESTER**

and welcomes the new president of LRC Records

# **BUD KATZEL**

**only the beginning...**



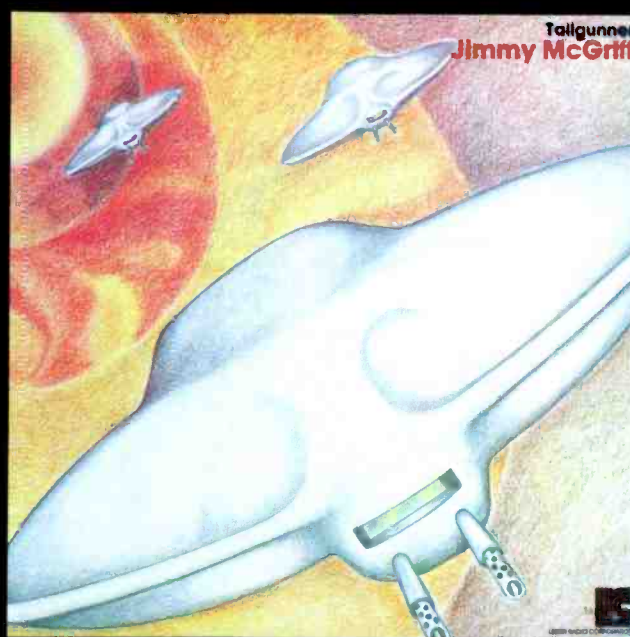
LONNIE SMITH "FUNK REACTION"  
New single: "Funk Reaction"



O'DONEL LEVY "TIME HAS CHANGED"  
New single: "Sophisticated Disco"



JOE THOMAS "HERE I COME"



JIMMY McGRIFF "TAILGUNNER"  
New single: "Don't It Make My Brown Eyes Blue"

## **TK Records & LRC Records— The new power in Jazz-Fusion.**

LRC Records, 515 Madison Avenue, New York, N.Y. 10022— distributed by TK Records

## State Dept. Hosts C'right Meet

By BILL HOLLAND

■ WASHINGTON — The State Department this week hosted a low-key and rather inconclusive meeting concerning the pros and cons of international copyright agreements.

The advisory meeting was basically an informal exchange of views between different interest groups such as ASCAP, BMI, RIAA and the NMPA, as well as motion picture and television representatives.

Barbara Ringer, the register of copyrights, was also in attendance to advise the various groups and new international copyright concerns.

Topics of the half-day meeting included discussion on the Rome Convention, the Satellite convention, which protects broadcasters from international piracy, and the much-discussed Berne Convention, an international copyright agreement, the secretariat of which is the World Intellectual Property Organization in Geneva, whose rules govern overseas matters concerning copyrights and patents.

With the newly-extended U.S. copyright protection rules, there have been suggestions that the U.S. might join the organization—the United States belongs to none of the conventions at the

present—but most of the discussions were inconclusive and “proceed with caution,” as an ASCAP official put it.

Also covered at the meeting were group comments on the report of the intergovernmental committee on copyrights which met in Geneva last December.

## Welcoming Warren



Elektra/Asylum Vice Chairman Mel Posner (left) and president Steve Wax (right) were on hand to greet Warren Zevon following his first show of a three-night stand at the Roxy in Los Angeles.

## Who In The World:

### Chuck Mangione—At the Forefront of 'Fusion'

■ Chuck Mangione is the kind of artist who bridges the gap between many kinds of music. In a time when the word “fusion” is being used more and more often to describe this kind of musical cross over, Mangione's music stands in the forefront of

this very successful trend—and, in fact, was one of its pioneers. And, as evidence of this fact, “Feels So Good” (recently certified gold), Mangione's fourth album for A&M Records, and his single of the same name, are both hot pop chart items.

Mangione, a tireless performer who plays to SRO audiences during his busy concert schedule, a perfectionist when it comes to the sound-quality of his music, a superb technician on his instrument, and a composer who writes some of the warmest melodies on record, was born in Rochester, New York.

The young Mangione was exposed to (and met) such greats as Art Blakey, Kai Winding, Jimmy Cobb, Sam Jones, Junior Mance, Cannonball Adderley, Ron Carter and (one of the most influential on Chuck), Dizzy Gillespie.

His odyssey through music has seen Chuck Mangione play with most of the greats of jazz, form a group with his brother Gap called The Jazz Brothers, eventually becoming a member of Art Blakey's Jazz Messengers. He then became a teacher, later a solo artist on Mercury and then, ultimately, joined A&M.

Along the way, he has become a television personality, a music educator of note, and his music has become a major force on the contemporary scene. His music has been heard on many television shows, including “ABC's Wide World of Sports,” and his concerts, as mentioned, have become celebratory affairs.

### Alexenburg/MCA Label

(Continued from page 3)

in his new responsibilities.”

Initially, the as yet unnamed new company will operate out of the MCA Inc. offices at 444 Park Avenue. Its permanent offices will be selected at the earliest possible time.

### Jem Ups Grossi

■ NEW YORK — Robert Grossi has been named sales manager for Jem Records. Grossi will develop an expanding sales staff, coordinate between all salesmen and management, work with the director of sales in carrying out special sales projects, and develop sales tools and marketing ideas to increase the exposure of new releases.

Grossi has been with Jem Records for three years as a salesman. He was previously involved in television commercial advertising at Videocon, Inc. in Boston.

### ABC Names Three To Special Markets

■ LOS ANGELES—Bill Craig, national director of promotion, special markets, ABC Records, has announced three appointments on his staff.



Jan Barnes

Jan Barnes becomes national FM and lp director, special markets. She was formerly mid-west regional promotion representative, special markets. Barnes has worked for ABC 1 1/2 years. Prior to that, she worked in promotion for Polydor Records.

Laura Mims becomes west coast regional promotion director, special markets. Mims has been with ABC four years, and was most recently regional mid-west promotion rep, special markets.

Earlene Jones becomes regional midwest promotion representative, special markets. She previously worked for Whitfield Records.

Barnes, Mims, and Jones will report directly to Craig.

ANSWER:  
IT'S THE MARSHALL  
TUCKER BAND WHOSE  
BRAND NEW ALBUM  
"TOGETHER FOREVER"  
SHIPS NEXT WEEK.  
WATCH FOR IT ON  
CAPRICORN RECORDS,  
MACON, GEORGIA.

# FLOWER



# FLOWER



*R*arely has a name better suited an artist and performer. A beautiful woman, intelligent and vital, Flower is indeed a rare blossom in the world of contemporary music. Flower's debut album is positive proof that the beauty and freshness that is Flower goes far beyond her looks.



Produced by David Chackler &  
Stuart Alan Love.

Arranged by Nick DeCaro.



A Chalice Production  
on  
United Artists Records and Tapes.



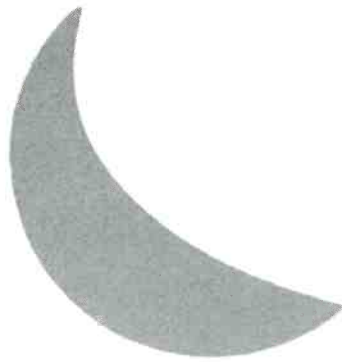
# Chalice Music Group



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**David Chackler**  
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# RECORD WORLD SINGLE PICKS

**T-CONNECTION**—Dash 5044  
(T.K.)



**LET YOURSELF GO**  
(prod. by Cary Wade,  
Alex Sadkin & group)  
(writer: Coakley)  
(Sherlyn, BMI)  
(3:15)

T-Connection has built its following with each single, and this high-energy effort with a "live" feel could be the group's pop breakthrough. It's midway between rock and soul, with percussive effects and handclaps adding to the spirit.

**ARETHA FRANKLIN**—  
Atlantic 3468



**ALMIGHTY FIRE  
(WOMAN OF THE  
FUTURE)** (prod. by  
Curtis Mayfield)  
(writer: Mayfield)  
(Mayfield, BMI) (3:35)

Aretha's vocal is almost desperate on this crashing, dramatic r&b tune—horns and orchestra provide the backdrop; the performance stands out. Mayfield's work with her continues to turn out successful results, as the radio response should show.

**JOHNNY PAYCHECK**—  
Epic 8-50539



**ME AND THE I.R.S.**  
(prod. by Billy Sherrill)  
(writers: Thomas-Scaife)  
(Partner/Algee,  
BMI)  
(2:35)

Paycheck's earthy populism is spreading his following far beyond his country base, and this timely tirade picks up where his last one left off. Even with April 15 having come and gone, there should be enough steaming taxpayers to start this off.

**RARE EARTH**—Prodigal 0640  
(Motown)



**WARM RIDE** (prod. by  
Jahn Ryan) (writers: B.,  
M. & R. Gibb)  
(Stigwood/Unichappell,  
BMI)  
(2:59)

Rare Earth could return to the charts after a prolonged absence with this cover of a Bee Gees tune. The beat is insistent, the organ work well-conceived, and the vocals full and energetic as always. Both pop and r&b should respond to it.

**SILVER CONVENTION**—  
Midsong Intl. 40896 (MCA)

**SPEND THE NIGHT WITH ME** (prod. by  
Michael Kunze) (writers: Bjaerklund-  
Forsley) (Midson/Rosalba, ASCAP)  
(3:16)

Silver Convention's latest single puts across its amorous message in a rather light, breezy way, with the female vocalists and thumping beat accented.

**VIRGIN**—Warner-Curb 8567

**HERE COMES MY BABY** (prod. by  
Michael Lloyd) (writer: Stevens)  
(Mainstay, BMI) (2:39)

The '67 Tremeloes hit (written by Cat Stevens) is given a fresh coat of paint by this bright-sounding new group. It's a fine song that could hit again.

**FRANKLIN MICARE**—  
Private Stock 189

**IF YOU LOVE ME, LOVE ME RIGHT**  
(prod. by Joel Dorn) (writer: Micare)  
(3:05)

Micare's ballads are mainstream pop, but with a flair and brightness that set them apart. Here he achieves a smooth, sophisticated sound.

**ALLEN TOUSSAINT**—  
Warner Bros. 8561

**NIGHT PEOPLE** (prod. by Jerry Wexler)  
(writer: Toussaint) (Marsaint/Warner-  
Tamerlane, BMI) (3:45)

A couple of covers have already beaten the original of this fine, sultry r&b tune to the street, but this could still be Toussaint's latest success.

**RALPH MACDONALD**—Marlin  
3319 (T.K.)

**THE PATH (PART TWO)** (prod. by  
MacDonald-Salter-Eaton) (writers:  
same as prod.) (Antisia, ASCAP)  
(3:00)

This edit from MacDonald's "Roots"-like concept lp features a calypso-steel band atmosphere, as well as the drum-synthesizer on which MacDonald stars.

**SANFORD AND TOWNSEND**—  
Warner Bros. 8565

**PARADISE** (prod. by Jahn Haeny)  
(writers: Sanford-Townsend)  
(Gandhavra/Edzactly, BMI)  
(3:15)

The most rocking and uptempo of Sanford and Townsend's singles to date, this song offers energy and a good melody along with expectedly strong lyrics.

**BADAZZ**—A&M 2023

**HONK HONK BEEP BEEP** (prod. by  
Randy Badazz) (writer: Barry) (Almo/  
Badazz/Musk, ASCAP) (3:36)

This party/dance record has, as you might expect, a simple lyric and a pounding beat—the energy level is high, and the mood is generally pleasing.

**BE-BOP DELUXE**—Harvest 4571  
(Capitol)

**PANIC IN THE WORLD** (prod. by Bill  
Nelson & John Leckie) (writer: Nelson)  
(Arista, ASCAP) (3:30)

Be-Bop Deluxe's current single is a more basic rock 'n' roller than their previous efforts, dominated again by Bill Nelson's remarkably fluid guitar work.

**LARRY KEITH**—Number 1  
Record Co. 211 (Atlantic)

**WHAT'D YA' WANNA' DO THAT FOR**  
(prod. by Richard Adler & Larry Keith)  
(House of Gold, BMI) (3:33)

This is a well-produced, well-performed r&b tune with pop chances, but the real interest is provided by background singers who sound like you-know-who.

**MCKINLEY MITCHELL**—  
Chimneyville 10225 (T.K.)

**THE TOWN I LIVE IN** (prod. by  
Stephenson-Stroud-Couch) (writer:  
Mitchell) (Malaco, BMI)  
(3:34)

Mitchell's remake of his own '62 hit (on One-derful) retains all of the soulfulness of the original—it's a sad ballad with a still-pleasing blues tinge.

**MAJOR LANCE**—Soul 35123  
(Motown)

**I NEVER THOUGHT I'D BE LOSING YOU**  
(prod. by Leavill-Lance-Washburn)  
(writers: M. & L. Smith) (Old Brompton  
Road, ASCAP) (3:08)

This single fits in well with Lance's impressive string of hits—it's danceable but not really disco, with a pleasing melody and hook that should sell it.

**TOBY BEAU**—RCA 11250

**MY ANGEL BABY** (prod. by Sean Delaney)  
(writers: McKenna-Silva)  
(Texongs/BoMass, BMI) (3:27)

Beau's variations on a Rosie & the Originals original make for pleasant listening—the ballad sounds a bit more grown up now, and has pop potential.

**HANK WILLIAMS, JR.**—  
Warner-Curb 8564

**YOU LOVE THE THUNDER** (prod. by  
Phil Gernhard) (writer: Browne)  
(Swallow Turn, ASCAP) (3:29)

Williams' version of a recent Jackson Browne song seems sure to be a country hit, and could well crossover to pop—his vocal is a standout.

**SPRINGER BROTHERS**—Elektra  
45475

**TWICE AS STRONG** (prod. by David  
Castle) (writer: Demmans) (Acuff-Rose,  
BMI) (2:53)

This strong ballad has a touch of country to it, but should still appeal principally to pop stations. It's a love song of sorts, with a good chorus hook.

**BARBARA MASON**—Prelude  
71103

**I AM YOUR WOMAN, SHE IS YOUR WIFE**  
(prod. by Weldon A. McDougal III)  
(writer: McDaugal) (Veedone/Trumar,  
BMI) (4:15)

This sultry ballad, told from the other woman's point of view, should make its impact on r&b listeners. The male spoken passage adds to the drama.

**BRIAN ELLIOT**—Warner Bros.  
8563

**SEVENTEEN GOIN' ON TWENTY-ONE**  
(prod. by Erik Jacobsen & Brian Elliot)  
(writer: Elliot) (Oh Bay/Chinatown,  
ASCAP) (2:35)

This is a rather engaging pop record with a topic you can guess from the title; a bit of an r&b edge has been added, which helps the musical interest.

**COWBOY**—Capricorn 0289

**I WILL BE THERE (PAT'S SONG)** (prod. by  
Sam Whiteside & group) (writer: Bayer)  
(Rear Exit, ASCAP) (3:31)

A spare, tasteful arrangement—acoustic guitar, harp and pedal steel, mostly—makes this earnest love song all the better. Pop and a/c should take note.

**STARLAND VOCAL BAND**—  
Windsong 11261 (RCA)

**LATE NITE RADIO** (prod. by Milton Okun)  
(writers: B. & T. Danaff) (Cherry Lane,  
ASCAP) (3:06)

Starland's latest sounds like a country natural, with enough clever vocal effects and lyrical hooks to bring pop response as well.

**BLUE MAGIC**—Atco 7090

**I WAITED** (prod. by Skip Scarborough)  
(writers: Bailey-Straughter-Waters)  
(Sir and Trini/Water Wheel, ASCAP/  
MyKids, BMI) (3:23)

Blue Magic finds a light, Philadelphia-style groove on this smooth single and stays with it—the vocals are appropriate, and r&b should respond.

**JAKKI**—Vibration 575

**I WANNA BE LOVED LIKE THAT** (prod. by  
John Gomez & Elliot Rosoff) (writers:  
K. & L. Sherry) (Piedmont/Cheren-  
Kushins/Moon June Spoon, ASCAP)  
(2:49)

The dance audience is the primary target of this energetic track—the vocalist sings with an appealing urgency, and brings the song's message home.

## Radio Replay

By NEIL McINTYRE



### My First

■ What you are looking at is what's left of a person who has entertained and been entertained for over 21 years in the broadcasting profession. As many of you who have been on the air know, one person with a new job is worrying about mentioning the call letters of the radio station you've previously worked at. In an attempt to move this problem to where it belongs, in the past, I shall list all twenty one years worth in this first show opener, all in one breath . . . WHK, KQV, WINS, KDKA, WOWO, WCAR, CJRN, WPIX.

Now for the purpose of this expanded radio section: I would like to provide the same dependability and accuracy on these radio pages as *Record World's* research department has given programmers for a number of years. As with the charts, this goal can only be reached with your help. I feel that it is important for your station to be represented no matter what size market you broadcast in, or what format you are using to achieve success. We need a steady flow of information, to make this column and these radio pages reflect current trends, local events, and help keep you informed on what's going on. Send your station promotion information, line-up changes, rating results, pictures, and most of all your thoughts.

In my first, I think I should get a few things off my chest, about some of my former employers in the broadcast business. It's nice to know I can finally express my true feelings in my own column, without worrying about someone editing my thoughts. Well here goes . . .

Well so much for the past; what about the future?

**LET'S RATE THE RATINGS:** I think that the latest ARB (Arbitron) rating book is a good one to start with. This book was declared a JAN/FEB rating survey; it lasted from January 5 to February 1. I think one day in the entire month of February hardly gives you much to go on for the second month of the year. Since ratings results are supposed to help guide you in making programming decisions and are a major factor in determining a radio station's income, we should refer to this book as the JAN Book. To better explain what a crap shoot the rating service can make out of your career, here are some facts from the New York Jan (ARB): ARB estimates the population in the New York total survey area to be almost 17 million. To determine the popularity or effectiveness of advertising on any of the 45 stations shown in this survey the ARB folks used 4,372 diaries to make a judgment for 17 million people. Somebody from a rating service can try to explain this one to me all day and it still won't wash. I believe those who survey audiences have agreed long ago what constitutes a large enough sample size to project market figures. I know that it's a costly process to increase the sample size, but to radio stations it's worth it. The rating services in general say that the book is just an estimation of listening and that ratings are only a guideline for advertising patterns, but the fact is that many good programmers are forced to change their style and the city they live in because of rating results. Some mighty big thinkers and planners in radio have gone down because of something small, the small sample size of ratings.

**HANGOUTS:** For a lot of us the local hangout was always the corner drugstore. Since most of us are off cherry cokes & cold burgers on burnt buns, I thought it would be interesting to know where you folks now hang out near the radio station. We should be able to put together a poor man's or person's guide to where the greats and not so greats hang out; this should make planning your future vacations a lot easier, knowing where to go and what to see. Send us your name and station call letters, and the name of your favorite hangout—either restaurant or bar—including the lovely establishment's telephone number and address. Name of the bartender is optional, and you need not be famous to enter.

(Continued on page 112)

## WJLB's Al Perkins Implicated In FCC 'Plugola' Investigation

By MARC KIRKEBY

■ NEW YORK — The Detroit News reported last week that Al Perkins, music director and morning man for WJLB-AM in that city, had been implicated in a Federal Communications Commission payola and "plugola" investigation.

In stories published last Monday and Tuesday (10-11), Lowell Cauffiel, a News reporter, wrote that FCC investigators had found Perkins to be involved in several conflicts of interests, including the on-air plugging of concerts promoted by his wife and of records by a group he managed.

The News stories also reported that Eugene "Speedy" Brown, a former promotion man for CBS Records in Detroit, had asserted in a deposition to the investigators that he had served as a go-between for money and special favors—including free performances by CBS artists—for Detroit r&b air personalities and stations,

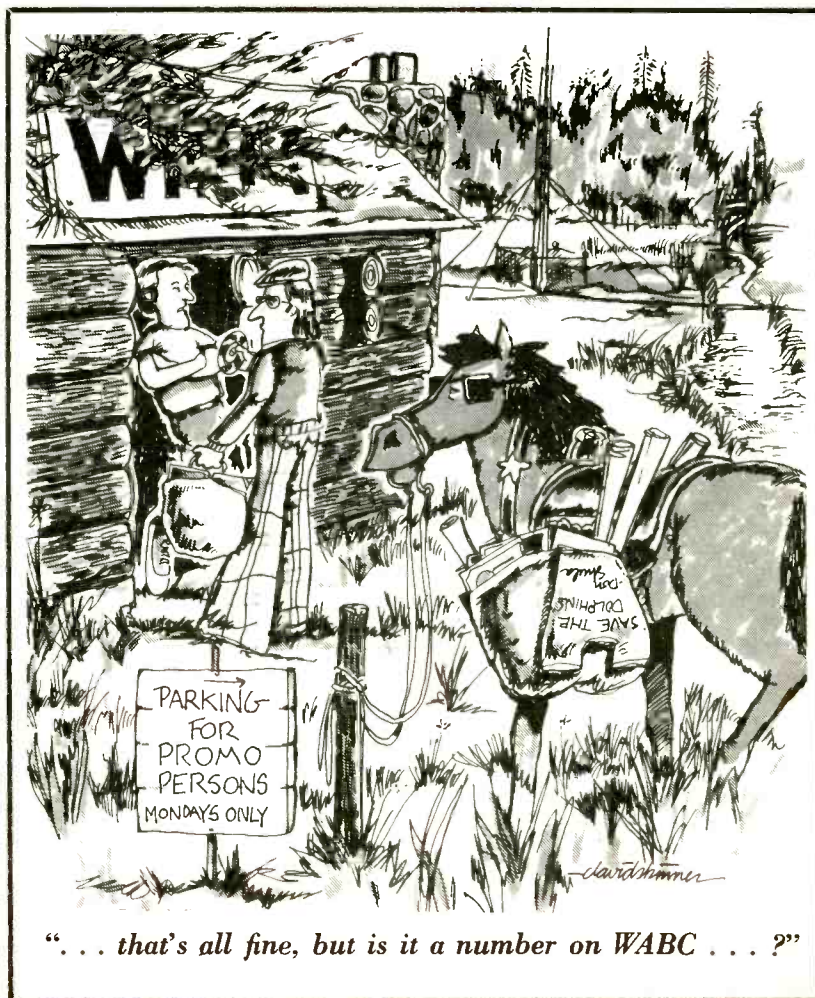
including Perkins and WJLB.

The FCC investigation of Perkins' activities apparently formed part of a nationwide study of payola and plugola by a team of commission lawyers. The investigation, which began in early 1977 with public hearings into concerts promoted by WOL-AM in Washington, has been conducted

(Continued on page 114)

### Sklar To Speak In RW Guest Column

■ Beginning next week, *Record World* will feature a guest column from time to time as part of our expanded radio section. Next week, in the inaugural GuestWord column, Rick Sklar, vice president, programming, ABC Radio, will give his views on a topic of interest to all industryites.



“. . . that's all fine, but is it a number on WABC . . . ?”

## Radio Survey:

# Programmers Sound Off on Research Techniques

By NEIL McINTYRE and SAM SUTHERLAND

■ NEW YORK — As underscored by Arista president Clive Davis' recent NARM keynote address (*RW*, April 1, 1978), few issues concerning both the recording industry and broadcasters are more volatile than audience research. The rise in call-out and other forms of passive research,

## 99X Experiment: Middle of Rock Road

■ NEW YORK — "Middle of the rock road radio" has come to 99X FM. Program director Bobby Rich has received strong listener reaction to recent changes in the manner in which the station is identifying itself.

While Rich has only added two new phrases referring to the station's music as "album oriented hits and middle of the rock road," he has added some album music and deleted a few music cuts from the format. In an exclusive interview with *RW* Rich said: "I feel as though this market is starved for excitement regarding radio programming. Here, things that happen on the radio are still important to a lot of people, certainly to the music people in town.

"It's just a big Davenport, Iowa," he explained. "We literally are in the middle of the FM dial at 99X; to either side of us you will find mellow rock, hard progressive, and disco soul oriented stations that all represent good radio on the dial in New York. All are specialized in their formats! that means only one thing: they are appealing to a specific and specialized audience. I feel why not be in the middle and offer a variety of music, some of everything.

"Our challenge here and our goal is to achieve the ultimate in the middle of the rock road, but at the same time let there be an identity for the station."

Rich concluded: "We hope we have given them a phrase that they can lock into: middle of the rock road."

Neil McIntyre

as well as continued experiments in controlled record tests through outside testing firms, continue to generate friction between many major market music programmers and their peers within the recording industry.

Yet, as an *RW* survey of major market programmers in various formats suggests, radio professionals are themselves cautious in shifting programming decisions to a purely research-based approach. And while most programmers polled did confirm the continued increase in stations' use of local research, the diversity of views on effective methodology is offset by a general—and somewhat traditional—consensus that even the most detailed station research is ultimately a backstop for specific programming problems, rather than the primary factor in general programming decisions.

Indeed, the very conflict that emerged as a central theme of the controversial Davis address—the contrast between "creative" programming decisions and "scientific" choices dictated by research findings—is as apparent among programmers as it is among their critics in the recording field. Several Top 40 programmers echoed those at AOR-formatted stations in raising the familiar argument that a station's personality, as well as the continuity or "flow" of its programming, are the first casualties of program direction that relies too much on research and too little on the "professionalism" of the people programming it.

Despite that division of opinion over the extent to which various forms of national and local

research can be incorporated into programming decisions, virtually all respondents did say they use some form of research, and that programmers must be able to back up their overall music programming through this. While some programmers did report a decrease in their overall reliance on research—including both local research, via retail reports and various passive methods, and national research in terms of trade reports and tip sheets—the majority are using more of these avenues than in the past. In particular, call-out continues to gain new advocates among programmers, while the growth in the overall record and tapes marketplace has spurred a similar growth in stations' demands for detailed local sales reports, especially on albums.

Typical of those major market programmers using a variety of overlapping methods is Don Hoffman, recently named program director at KSFO in San Francisco in addition to his role as music director for the station. Hoffman, who joined KSFO in the latter capacity six months ago, directed a music policy change resulting in the station's current combination of adult contemporary music and a personality emphasis. "Our programming research is done through an outside research consultant," said Hoffman, "and we're doing community research as well." Overall, he divides research into three areas, comprising audience research conducted through the station's own staff, ratings research conducted via the station's parent company, Golden West Broadcasting, and music research em-

ploying both national trade reports and local airplay checks.

At the RKO chain, Dave Sholin, music coordinator, noted, "I probably use every tip sheet and trade there is. I look at everybody's information, which includes major racks and then local sales, callouts and requests collected on a station by station basis; each of our stations has its own staff and, to some extent, its own method, which has proven most effective for that station in that market." Sholin also extracts a "national list" from that data.

A similar approach is taken by Downe Communications (formerly Bartell Media), according to national program director Charlie Lake, who says "All stations are doing local retail reports, surveying both albums and singles." Lake says the stations also employ call-out research, primarily for music, with requests also tabulated on a station by station basis. Likewise, at 99X in New York, program director Bobby Rich reports, "We use a little of everything for research, including store reports for singles and albums, as well as tape and eight-track sales, and all the trades. I try to get as much input as possible."

While many major market programmers echo this emphasis on using a wide variety of research sources, nearly as common is the broadcasting chains' increasing insistence on strong local marketing and programming research for its stations, regardless of any national research being conducted internally or through outside consultants. Thus, as suggested

(Continued on page 113)

## KFRC Walk-a-thon



KFRC San Francisco's third annual Walk-a-thon for the March of Dimes gathered pledges of more than \$650,000, with over twenty thousand people joining the walk. Pictured at the beginning of the Walk-a-thon at Kezar stadium; are, from left, KFRC's Dr. Don Rose and RSO recording artist Andy Gibb.

# RECORD WORLD ALBUM PICKS



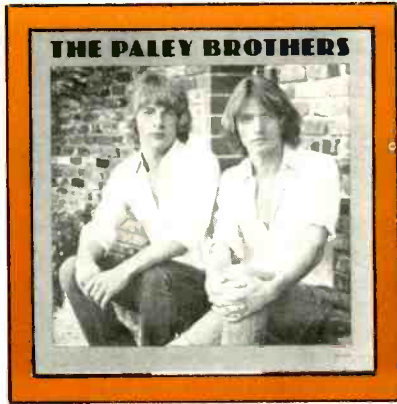
**ALMIGHTY FIRE**  
**ARETHA FRANKLIN**—Atlantic SD 19161 (7.98)

The team that proved so successful on the "Sparkle" lp, Aretha and producer/collaborator Curtis Mayfield, have reunited for one of the most soulful and tuneful albums by the First Lady of Soul. Songs like "Close To You" and the title track should put her back on the charts.



**BEFORE AND AFTER SCIENCE**  
**BRIAN ENO**—Island ILPS 9478 (7.98)

While he is neither much of a singer nor a musician, Eno possesses the instincts and the technological knowledge to make his material distinguished and in the case of his latest lp, potentially accessible to a vast audience. "Backwater" and "King's Lead Hat" are but two of the many standouts.



**THE PALEY BROTHERS**  
**Sire SRK 6052 (WB) (7.98)**

Andy and Jonathan Paley are a cross between the young, good looks of Shaun Cassidy or Leif Garrett and the harmony rock of the Beach Boys. The duo's approach is best typified by the current single, "You're the Best" and "Sitck With Me Baby." Their sound is melodic but avoids saccharine.



**SURVIVOR**  
**RANDY BACHMAN**—Polydor PD-1-6141 (7.98)

Bachman's first solo album since departing from BTO is a concept effort about his survival through the years in the music business. Bachman is reunited with Burton Cummings on several tracks and shows his talent for the pop tune on "Just A Kid" and "Is the Night Too Cold For Dancin'?"

**ROUGH DIAMOND**  
**MADLEEN KANE**—Warner Bros., BKS 3188 (7.98)



Kane is a songstress who has already established herself on the international

scene with this album of sensual disco material. Production is tasteful and well executed while Kane's vocals are well suited to these extended tracks including the title song and the disco version of "Fever."

**DEEP IN THE NIGHT**  
**ETTA JAMES**—Warner Bros. BSK 3156 (7.98)



This reunion between James and producer/mentor Jerry Wexler has resulted in an

extremely musical effort. James' extraordinary voice embraces material as diverse as "Take It To The Limit," "Piece Of My Heart" and "Only Women Bleed."

**GET TO THE FEELING**  
**PLEASURE**—Fantasy F 9550 (7.98)



The group's second Wayne Henderson produced album is a funky tour-de-

force. The eight man outfit is proficient at rhythmic uptempo songs ("Celebrate the Good Things") as well as ballads ("Ladies' Night Out").

**GENERATION X**  
**Chrysalis CHR 1169 (7.98)**



Stranglers producer Martin Rushent provides the edge to

Generation X's music and the group's first album towers over the releases of fellow punk/power pop outfits with songs like "Ready, Steady, Go," "Your Generation" and John Lennon's "Gimme Some Truth."

**VERY EXTREMELY DANGEROUS**  
**EDDIE HINTON**—Capricorn CPN 0204 (7.98)



A veteran of numerous Muscle Shoals sessions, Hinton demonstrates a gritty

Wilson Pickett-type delivery on this solo lp. With the Swampers providing support, songs like "You Got Me Singing" and "Brand New Man" are in a classic, soulful style.

**FLAME**  
**RCA AFL1-2690 (7.98)**



The group's second album produced by Jimmy Iovine is another accessible, well

crafted rock effort constructed around the raspy vocals of Marge Raymond. A cover version of "This Old Heart Of Mine" is one of the standouts.

**PROKOFIEV'S PETER AND THE WOLF**  
**EUGENE ORMANDY & THE PHILADELPHIA ORCHESTRA**—RCA Red Seal ARL1-2743 (7.98)



What distinguishes this particular recording of the Prokofiev

classic is the narration by David Bowie which will surely bring with it the desired crossover appeal. The first pressing in green vinyl will also arouse interest.

**WARDANCE**  
**COLOSSEUM II**—MCA 2310 (7.98)



This Colosseum line-up is capable of some extraordinary instrumental flights

with guitarist Gary Moore and drummer Jon Hiseman providing the thrust. Along with Don Airey and John Mole, the group is well rounded and shows a fine knowledge of jazz/rock stylings.

**A MATTER OF FACT**  
**THE FACTS OF LIFE**—Kayvette 803 (TK) (7.98)



The trio has been recorded by Millie Jackson who shares a love for this kind of

soulful sound that makes an intimate connection with the listener. Songs like "Did He Make Love To You," "He Ain't You" and "Dr. Feelgood" hit the mark.

**STANKY BROWN**  
**Sire SRK 6053 (WB) (7.98)**



The group has amassed a sizeable east coast following with its

previous two albums and should expand upon that with another excellent collection of songs. Material is basically mid-tempo, but the group shows it can rock with "She's A Taker."

**LISA BURNS**  
**MCA 2361 (7.98)**



The record that should have been recorded by Ronnie Spector years ago but

wasn't. Burns' choice of material is impeccable: from two Pagliaro tunes to "When You Walk In The Room" to the Box Tops' "Soul Deep." Accompaniment is by the Boom Boom Band.

**LET IT BE NOW**  
**HELEN SCHNEIDER**—Windsong BXL1 2710 (RCA) (7.98)



The second album by the songstress shows her interpretative skills with

material chosen from a variety of talented songwriters. David Pomeranz, David Gates and John Miles contribute while production by Tony Camillo is complementary and unobtrusive.



# PLEASE

G E T T O T H E F E E L I N G



*Music to dance to, to listen to, and to love to.  
What more can you ask for?*



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David Leiken, Chad Debnam  
71E SW Salmon, Suite B  
Portland, Ore. 97205  
505/221-0288

**Booking:** William Morris Agency  
213/274-7451



*Produced by Wayne Henderson*

THE BAND

THE  
LAST  
WALTZ



"The most prestigious lineup of rock talent ever to assemble for a single event."

—ROBERT HILBURN, LOS ANGELES TIMES

"*The Last Waltz* is always a bittersweet affair; there is the joy of completion and the poignancy of the coda."

—LES LEDBETTER, NEW YORK TIMES

"It was in many ways a swan song for an entire generation of rock. *The Last Waltz* was the last of the sixties events, one that will eventually seem as important as the Beatles' first appearance on the Ed Sullivan show or Woodstock..."

—PETER GODDARD, TORONTO STAR

Warner Bros. Records is proud to present The Band, on record, in their final concert appearance at San Francisco's Winterland on Thanksgiving Day, 1976, accompanied by a majestic group of musicians.

Joining The Band — **Rick Danko, Levon Helm, Garth Hudson, Richard Manuel and Robbie Robertson**— in concert and on this special album are these distinguished guest performers:

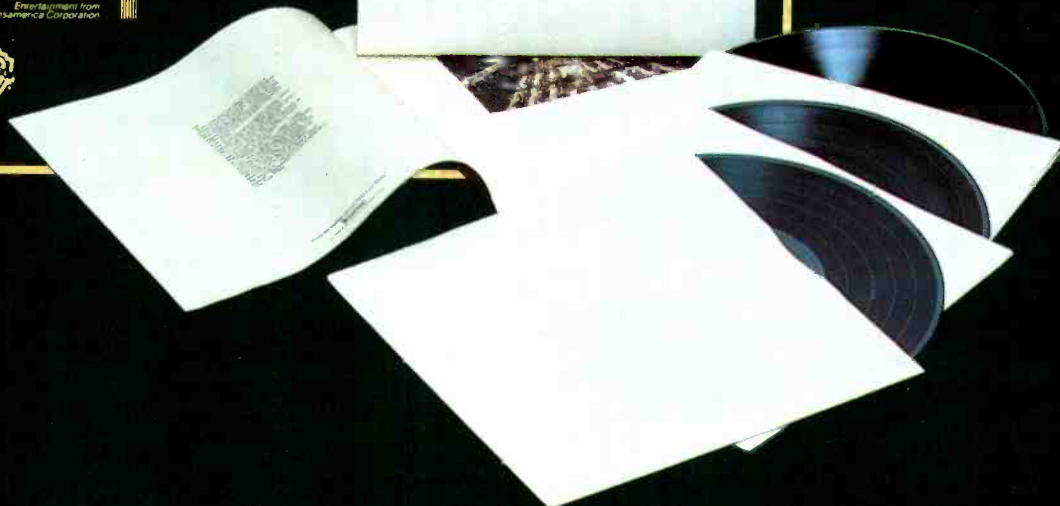
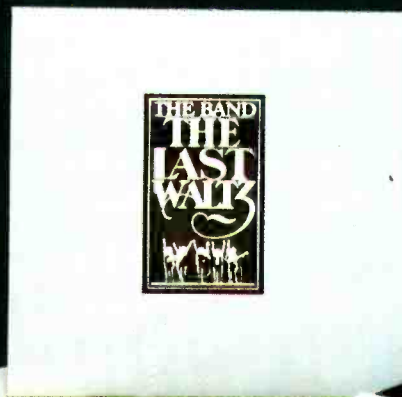
<b>Eric Clapton</b>	<b>Ringo Starr</b>	<b>Emmylou Harris</b>
<b>Neil Diamond</b>	<b>Neil Young</b>	<b>Ronnie Hawkins</b>
<b>Bob Dylan</b>	<b>Paul Butterfield</b>	<b>The Staples</b>
<b>Joni Mitchell</b>	<b>Bobby Charles</b>	<b>Muddy Waters</b>
<b>Van Morrison</b>	<b>Dr. John</b>	<b>Ron Wood</b>

A deluxe three-record set on Warner Bros. Records, *The Last Waltz*, featuring the live concert and five additional songs—"The Last Waltz Suite."

*The Last Waltz* on Warner Bros. records and tapes.  
Produced by Robbie Robertson.  
Co-producers: Rob Fraboni and John Simoni

*The Last Waltz* soon will be a United Artists motion picture. A Transamerica Company.

**United Artists**   
Entertainment from  
Transamerica Corporation



## MCA Announces Promo Restructuring

By SAMUEL GRAHAM

■ LOS ANGELES — In a move designed to "tighten communications," MCA Records has announced a restructuring of the company's promotion department. Featured in the realignment are the appointments of four regional promotion managers, who will represent the newly-organized eastern, western, midwestern and southern sections of the MCA promotional force.

According to Stan Bly, vice president/promotion, MCA's previous arrangement involved a field force of some 27 representatives who reported directly to the national office and to district sales managers. Under the new set-up, which Bly said "means that promotion reports directly to promotion now," the local force will continue to report to the national office ultimately, but via the four regional managers.

The new regional managers, all of whom were promoted from within the company, include Sammy Vargas, district I (east); Denise Moncel, district II (mid-

west); Leon Tsilis, district III (south), and Wayne McManners, district IV (west). In addition, Lorine Mendell, who worked the Atlanta territory, will become national secondary promotion director, and Paul Lambert, who was national singles director, becomes national promotion director, reporting directly to Bly. Bly indicated that there will be new hirings on a local basis to replace those who were promoted, but the field force will remain at approximately the same size.

### Regional Concept

"This new regional concept will tighten up the activities of the promotion department," said Bly, "and will give our people someone in the field to report to rather than only one focal point, the national office. We're trying to bring the department closer together, leaving no holes." Bly added that "as it progresses, we're hoping that it will lead to other concepts—maybe an AOR regional set-up, or a country regional. As we grow, this will grow."



MCA vice president of marketing, Richard Bibby; national secondary promotion director, Lorine Mendell; Sammy Vargas, regional promotion manager/district I; Paul Lambert, national promotion director; Denise Moncel, regional promotion manager/District II; Leon Tsilis, regional promotion manager/District III; Wayne McManners, regional promotion manager/District IV; and Stan Bly, MCA vice president/promotion.

## Polydor Fetes The Jam



Polydor Incorporated recently hosted a party in New York for The Jam, who performed at the newly re-opened CBGB's Second Avenue Theatre. Shown (from left): (standing) Bruce Foxton, The Jam; Paul Weller, The Jam; Rick Buckler, The Jam; Dick Leahy, GTO Records; Fred Haayen, president, Polydor Incorporated; Harry Anger, vice president, marketing, Polydor Incorporated; Eric Gardner, American manager of The Jam; Steve Salmonsohn, controller, Polydor Incorporated; (kneeling) Chris Parry, Polydor U.K.; Ronnie Mann, east coast publicist, Polydor Incorporated; Rich Greco, ATI.

## Frisoli To Address B'nai B'rith Lodge

■ NEW YORK — John Frisoli, president of Polygram Distribution, Inc., will address a meeting of the Music and Performing Arts Lodge of B'nai B'rith on May 1.

Frisoli, appointed president of Polygram Distribution in October, 1977, will speak on the problems of distribution and on several aspects of Polygram's rapid development. There will be a question and answer period. Frisoli began his career in the music industry in 1965 as an outside management consultant to Mercury Records in Chicago. In 1973 he accepted a consulting assignment with Polygram and in early 1976 he joined the company as vice president of operations for Phonodisc.

The meeting will take place at the Lodge, Sutton Place Synagogue, 225 East 51st Street and Frisoli's talk will begin at 7:15 p.m.

## Tomato Sets Expansion

■ NEW YORK — Kevin Eggers, president of the Tomato Music Co., has announced the expansion of the company in a number of areas. Joining the label as the president's assistant as well as assistant in promotion is Paule Diamond, formerly of G. Schirmer music publishers. Laura Giambrone also joins as production manager and will maintain production controls.

Robert Gold has been named northeastern district manager to be based in Boston. Gold previously developed a mobile unit service to provide records for colleges without campus book/record shops.

Also new to Tomato are Allen Rosenblatt, who will function as chief financial officer in the capacity of vice president of business affairs, and his accounting and administrative assistant Gwendolyn Flowers. Prior to their appointments both worked with Mason/Charter, a New York City publishing house.

## Mercury Plans Promo For Demis Roussos

■ CHICAGO — Phonogram/Mercury is mounting an intense marketing program to break international artist Demis Roussos, who has sold in excess of 30 million records worldwide, in the U.S., it was announced by senior vp/marketing Jules Abramson.

Spearheaded by the April 24 release of "Demis Roussos," his first album to be produced and recorded in America, the campaign will include a major advertising commitment in the trades, television and radio, in-store displays and an expected tour for later this year.

## Elton's 'Ego' Premiere



Elton John and MCA Records recently hosted the premiere of John's four-minute movie "Ego" at the National Theatre, Westwood Village. More than one thousand stars and music industry executives attended. The film, which shows John performing his new single by the same name, will be released as a short feature to movie theaters around the country. Pictured here at left: John is shown introducing the film and, in center, with MCA Records president J. K. Maitland. At right, Lou Cook, vice president of administration, is shown with Spence Berland, RW west coast vice president/manager.

*rotations*  
*The Tim Weis*

# WHAT GOES AROUND, COMES AROUND.

---

For years  
Tim  
Weisberg  
has  
contributed  
some of the  
most  
beautiful  
music ever  
recorded.  
Slowly but  
surely more  
and more  
people have  
discovered  
his  
remarkable  
talents.  
And now  
with a new  
album  
produced by  
Johnny  
Sandlin  
and major  
tours, it's  
happening  
the way he's  
always  
deserved.  
It's his turn.

---

**THE TIM  
WEISBERG  
BAND'S  
NEW ALBUM,  
"ROTATION."**

**ON UNITED  
ARTISTS  
RECORDS  
AND TAPES.**

**UA**<sup>TM</sup>

# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ UP FROM THE ASHES: So you're **Wet Willie** and you've spent seven years building up a solid, if small, following among fans and critics, list among your albums a couple of undisputed southern rock-r&b classics ("Keep On Smiling" and "The Wetter The Better") but never break through to the massive following everyone agrees is rightfully yours. Then you bust up the band, then suddenly you're back together, signed to Epic Records, and on your way to England for chrissakes to record an album that turns out to be another masterful effort ("Manorisms") and suddenly things are popping again. Porquoi?

"Because we've finally satisfied ourselves," said group member **Jimmy Hall** on a recent visit to Nut Central. "On the new album we've still retained most of that good time, r&b, funky, bluesy feeling that we had in the past, and we've kind of expanded it and made a lot of things more palatable and more appealing to more people. And Epic made a real personal commitment to us. I could see how a group with that company might get lost in the shuffle, but they've definitely made the commitment with us."

If that sounds like a good feeling to know, well, you don't know the half of it. **Wet Willie** was in fact rescued from oblivion by Epic and, more specifically, by producer **Gary Lyons** (of **Queen**, **Foreigner**, **Crawler** and **Pilot** fame), and by the group members' unflagging faith in their own abilities. "We had unofficially broken up last summer," admitted Hall. It all started when **Ricky Hirsch** left the band to play in **Gregg Allman's** band on the west coast. We did actually split up at that point. In the fall and over the holidays we just took some time off and in the early spring started regrouping. Myself, my brother Jack and **Mike Duke** decided we wanted to keep the oath, keep the good thing happening."

"When I joined the group I sensed the upheaval there," Duke added. "And after we did 'Wetter The Better' and nothing happened, I realized we were just going around in circles. We hadn't accomplished anything. After the breakup we were sitting around talking about it and came to the realization that we'd never given our own ideas a shot on record. So we decided to try it one more time, and that's 'Manorisms.'"

Lyons heard the group at the CBS convention held in London last summer and told the group he'd like to produce it. The marriage, to say the least, has been a successful one. "Gary, number one, was able to get performances out of people that they didn't think they had in them," explained Hall. "He was able to get just a little bit more emotion into the record. Plus, he's a wizard in the studio; he knows it inside out."

"He also approached the record differently than any other producer we've worked with," said Duke. "He didn't want to listen to any of the other records we've done. All he wanted to hear was what we had written then and try to develop that. That's why we went to England to do the album. Epic thought, and we agreed, that we should get away from what we had been and had to be, that stereotype southern rock band. That's why the album has a crispness to it the others don't have."

As for the future, **Wet Willie** expects to continue its unabated heavy touring schedule, while at the same time putting together tunes for a new album, to be recorded during the mid-or late-summer, again with Lyons producing. "This momentum hasn't stopped with us," Duke says enthusiastically. "It's just incredible. Since last summer we've gone from wondering about what we were going to do to just barreling head first through everything that comes our way. CBS backed us up and said 'We believe in what you're going to do and in what you can do. It looks like we're doing it for them.'"

BACK TO ROOTS, PT. 2: The **Average White Band**, who already recorded an album with **Ben E. King**, will go back to their roots once again with a New York concert in which they will support **Etta James** . . . **Carly Simon**, one of rock's most reluctant touring artists cancelled the first date of her proposed tour at the Paradise in Boston last week due to a reported sickness. **James Taylor** was the eleventh hour stand-in. He got bad reviews . . . **Graham Parker and the Rumour's** new album, "Parkerilla" (not to be confused with "Bootzilla"), will be released here in May. It is an almost double live album with three sides recorded in late 1977 in New York and England. The fourth side will be the new improved 3-1/2 minute version of "Don't Ask Me Questions" . . . The new **Wilson Pickett** album, reportedly his best in years, will be released by Big Tree . . . **NRBQ** presented a tin rec-

(Continued on page 119)

## It's 'Almost Summer'



Mike Love meets with MCA executives to discuss plans for "Music From The Original Picture Score 'Almost Summer,'" which was scored by Mike Love with Mike Love, Brian Wilson and Al Jardine credited with the title cut which MCA has released as a single, as well as other cuts. Pictured from left: Phil Caston, director of marketing for Love Songs; MCA vice president/sales, Jeff Scheible; Ron Altbach, producer of "Almost Summer" soundtrack; MCA president, Mike Maitland; Lou Cook, vice president/administration for MCA; Mike Love; Stan Bly, vice president/promotion for MCA; and MCA vice president/a&r, Denny Rosencrantz.

## Epic Promotes Jasper

■ NEW YORK — Al Gurewitz, vice president, promotion, Epic/Portrait/Associated Labels, has announced the appointment of Carol Jasper to manager, national secondary promotion, E/P/A. She will report directly to Gurewitz.

In her new position, Ms. Jasper will be responsible for secondary radio promotion on a national level for product released on the E/P/A labels.

Ms. Jasper joined CBS Records in 1973 as advertising coordinator, bringing with her a diversified background in sales and customer/consumer relations. In 1975 she became national singles sales manager for E/P/A, the position she has held until her current move.

## Ehrman to MCA

■ LOS ANGELES — Michael Ehrman has joined the law department at MCA Records, announced Sara Boyers, head of the department.

## Casablanca Taps Walner

■ LOS ANGELES — Bruce Bird, executive vice president of Casablanca Record and FilmWorks, has announced the selection of Jan Walner as local southern California promotion representative.

Ms. Walner was formerly local promotion person for Private Stock Records. Previous to that she was associated with Woody Allen and Charles H. Joffe of Rollins-Joffe Productions.

## ICS Names Schiff

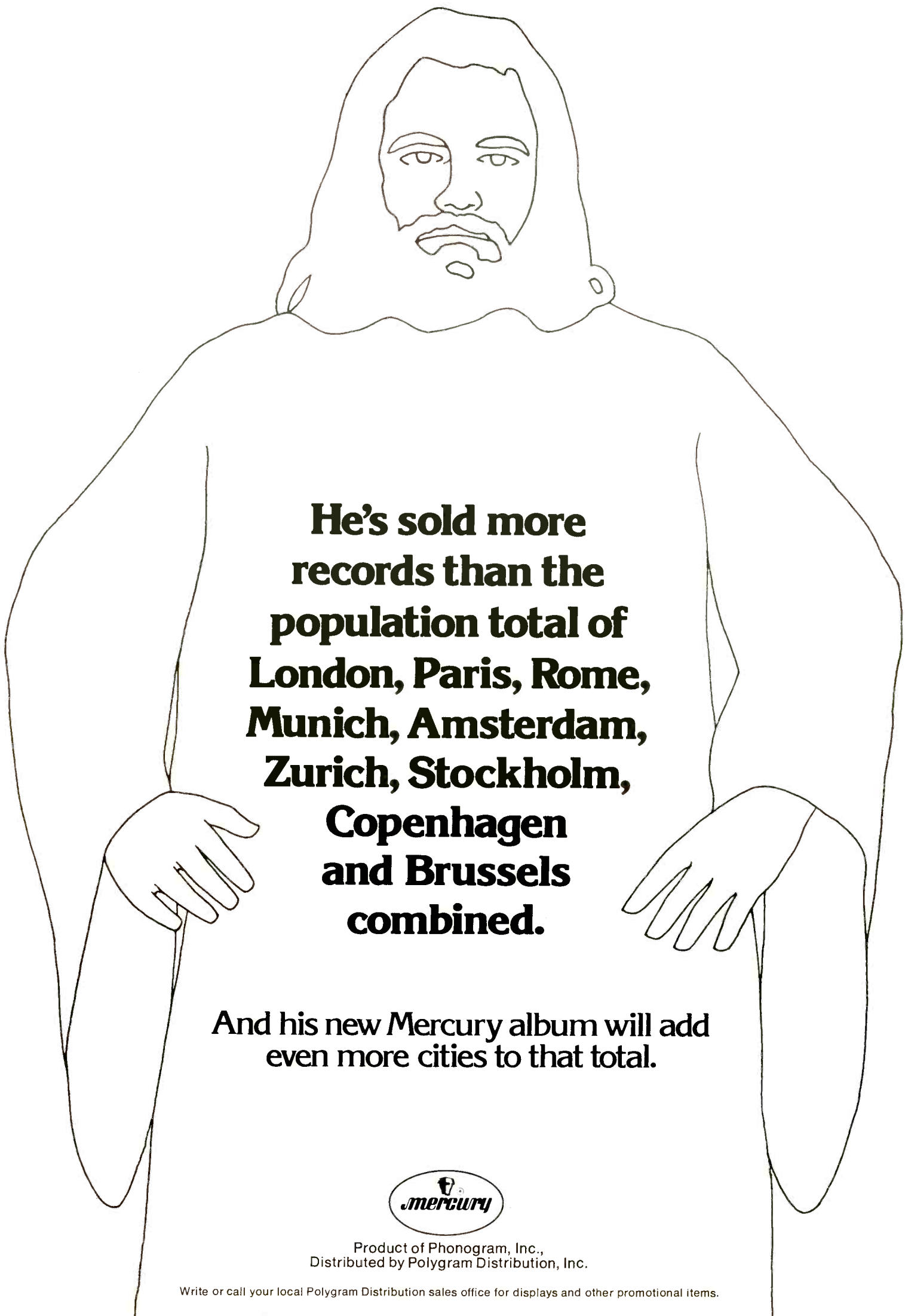
■ NEW YORK — Robert Schiff has been named the president of west coast operations of Integrated Computer Services, Inc. by Robert Sherman, founder and president of ICS.

Prior to joining ICS, Schiff was based in New York and served as an industry marketing manager of a data processing company and earlier, he was manager of the large accounts team for IBM.

## 20th Gold to Adams



Bill Donnally, vice president of 20th Century Fox Records, recently presented to Ace Adams two platinum records, one for "Star Wars," and one for Barry White's "Sings for Someone You Love," and two gold records for Dan Hill's "Sometimes When We Touch" and Barry White's "It's Ecstasy When You Lay Down Next To Me."



**He's sold more  
records than the  
population total of  
London, Paris, Rome,  
Munich, Amsterdam,  
Zurich, Stockholm,  
Copenhagen  
and Brussels  
combined.**

**And his new Mercury album will add  
even more cities to that total.**



Product of Phonogram, Inc.,  
Distributed by Polygram Distribution, Inc.

Write or call your local Polygram Distribution sales office for displays and other promotional items.

# New UA Management Team Begins Preliminary Operations

(Continued from page 3)  
mately \$30 million following Arden's statement that he would leave UA in the event of a sale.

Amid widely circulating but unsubstantiated rumors that a major personnel cutback had already started, chief execs from Xeti, which is expected to be absorbed into the revamped UA label operation, began huddling with their UA peers. Xeti promotion VP Charlie Minor is reportedly assuming the top promotion post at the company, with former ABC promotion exec Steve Resnick also joining the new management team. Also moving into UA's offices was Mark Lindsay, the former recording artist named as Xeti's a&r chief shortly after Rubinstein and Minor formed the label.

The arrival of the new execs followed brief statements late April 7, from both Transamerica and EMI, Ltd., confirming talks. But while UA Corp. president and chief operating officer Andy Albeck did confirm that a preliminary agreement had been reached with Mogull and Rubinstein, EMI's statement reported only that the English entertainment and electronics combine was negotiating for foreign licensing rights to the UA labels. Although it is believed EMI's role in the sale will see the company providing primary financing for the transfer to the new management team, the official stance noted, "Any negotiations between Transamerica Corporation or United Artists Pictures and third parties looking toward the sale of United Artists Records are not matters about which EMI is advised."

Meanwhile, despite the UA Corp. statement's explanation of the sale as part of an overall strategy designed to "concentrate its resources and efforts on its two core businesses, motion picture distribution . . . and music publishing," at least one film industry daily asserted the publishing division was also on the block. That report was apparently a red herring, however, at press time, RW had confirmed through informed sources that UA Corp. management was not only planning to retain the division, but was examining a realignment of its top executive tier.

Said to be tapped for president of UA Music, pending announcement of the UA Records sale, is Harold Seider, currently president of the label's international division (see separate box).

Yet another printed report charged that 80 percent of the existing label roster has already been cut, leaving some 30 artists. However, that assertion was pre-

## Seider Expected To Head UA Music

■ LOS ANGELES — RW has learned that Harold Seider is expected to be appointed to the top post at United Artists Music, pending conclusion of current negotiations between UA Corp. and the management partnership of UA Records president Artie Mogull and Jerry Rubinstein for the sale of the UA label to the two execs.

No official comment on Seider's plans were available at press time, and it is believed that the current structure of the UA publishing division—interfaced with the label under the overall United Artists Music and Records Group—makes no provision for such an appointment. But it is known that UA corporate chiefs were upset at mid-week after reports of an imminent sale of the publishing division, not included in the Mogull-Rubinstein talks. Current official position of UA Corp. singles out the publishing division as one of "two core businesses" to be given top priority following the expected sale of the label to Mogull and Rubinstein (see separate story).

Seider is currently head of the label's international division.

mature, in the very least, according to insiders who noted that, while cuts were indeed being planned, "they're only just looking at the contracts now."

Whether or not the total cut in acts signed to UA and its affiliated labels prior to the expected sale to Mogull and Rubinstein will reach the rumored levels, it is thus unlikely that such trimming will be completed before

several months have elapsed.

Also being anticipated, but said to be still in negotiation, is a new distribution agreement for Don Arden's Jet Records label. Arden was reportedly examining a number of proposals, and was said to be eager to complete a new agreement, but informed sources reported no announcement on Jet's new affiliation was expected before next week.

## Solar To RCA



Dick Griffey, president of Soul Train Records, has announced that the label, which has a logo deal with RCA, will now be called Solar Records. Solar, which stands for the "Sound Of Los Angeles Records," is debuting with "[Let's Go] All The Way" by the Whispers, their lp "Headlights," and Carrie Lucas' album, "Street Corner Symphony." Shown at the announcement are (seated) Griffey, and Don Burkheimer, division VP/product management and artist tours, RCA president Robert Summer; Neil Portnow, division VP/a&r west coast, RCA; Martin Olinick, director/business affairs, west coast, RCA; Whispers twins Wallace and Walter Scott; and Mel Ilberman, division VP/business affairs and Associated Labels.

## Indie Distributors React to Loss of UA

(Continued from page 3)  
cur within the next 60 days if these rumors are sound.

Predictably, reaction from the independent distributors who lost the UA line has been varied, depending on the number and strength of other labels that they carry. Those who lost A&M when the company turned to a branch system, and who failed to pick up ABC in the wake of the A&M move, will be forced to cut back, although the presence of other strong lines, such as Motown or Arista, may assist them in maintaining a relatively high profile.

While the majority of UA independent distributors declined to make comments and/or return phone calls, some of the stronger indies were quite candid about their plans, particularly John Salstone, executive vice president of M.S. Distributing. M.S. had distributed UA in a number of markets, as had Pickwick.

"This hurts us," said Salstone, "but it definitely doesn't kill us. We cover them in Illinois, Indiana, Wisconsin, Missouri, Kansas and California, and we've priced it all out. We feel that, although

it seriously hurts us, we'll be able to keep our doors open and be at least as competitive in the market as we were. I don't think we're as competitive as we'd like to be, but we're looking forward to reaching that level too." Salstone denied that employees would be laid off, in response to a number of rumors that had been circulating, but also added that he felt that a more serious problem was surfacing in regards to the indie role.

"Certainly our market share has decreased," said Salstone, "and we'll suffer some from that. But we feel that the pricing that the independents are doing right now may curtail our volume more so than losing UA will. The pricing is still more a problematical area, more so than losing UA. What scares me is not getting the support in breaking new acts that we've had before; whether they put the product in the front of the store or bury it in the back. It is in the best interests of the retailer to report sales of product that they make a higher profit on, especially if they have to pay three percent more for my product than they

would for something from CBS or WEA."

### Variables

Although M.S. has done the economic projections Salstone previously mentioned, he added that there are a number of variables that could significantly affect these predictions.

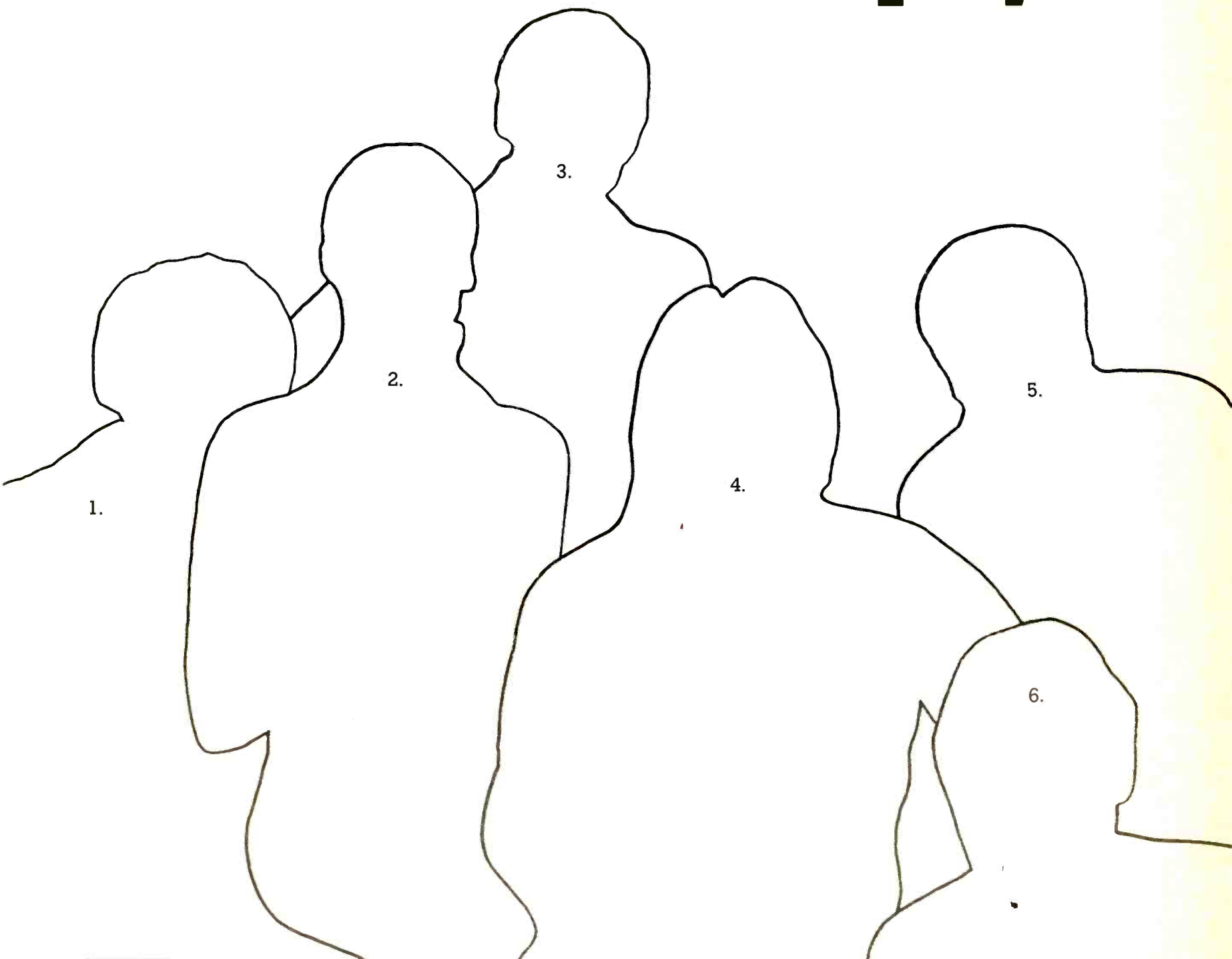
"We're just going to wait and find out what the exact consequences of this will be," said Salstone. "If the same personnel put the same energy they were putting into UA into the product we still carry, we may be able to make up for the loss in UA volume. For example, in the past year we've picked up London (Records) in California and we haven't seen the real potential from this line yet. Chrysalis and Mushroom also are both growing concerns and Arista remains very strong, so we could be in excellent shape. But pricing is the key at this point, because only God knows what the UA move will mean. We'll just have to wait it out."

If the strength of M.S. is the size, volume and national scope of their distribution system, it is

(Continued on page 125)



# Introducing "The Writers." You know them as the players.



1. Anthony Jackson, bass guitar... 2. Frank Floyd, vocals... 3. Ralph MacDonald, percussion... 4. Hugh McCracken, guitar... 5. Jerry Peters, keyboards... 6. Jeffrey Mironov, guitar.

If you are in the music business, we don't have to tell you who these gentlemen are. As the most sought-after session men in the world, their credits would fill page after page. But we would like to tell you that these superb musicians have joined forces to form an exciting new band, with each individual contributing original music as well as playing time. Which is why these players call themselves "The Writers."

**"The Writers!" They write as well as they play. On Columbia Records and Tapes.**



JC 35297

Produced by Ralph MacDonald for Antisia Productions. Ralph MacDonald appears courtesy of Marlin Records, a division of T.K. Productions, Inc. Jerry Peters appears courtesy of Tabu Productions.

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# DISCO FILE TOP 20

APRIL 22, 1978

1. **COME INTO MY HEART/LOVE'S COMING**  
USA-EUROPEAN CONNECTION—Marlin (lp medleys)
2. **VOYAGE**  
Marlin (entire lp)
3. **RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**  
LINDA CLIFFORD—Curtom (lp cut/disco disc)
4. **RIO DE JANEIRO**  
GARY CRISS—Salsoul (disco disc)
5. **COME ON DANCE, DANCE**  
SATURDAY NIGHT BAND—Prelude (lp cut)
6. **DANCE WITH ME**  
PETER BROWN—TK (disco disc)
7. **ROMEO & JULIET**  
ALEC COSTANDINOS & SYNCOPHONIC ORCHESTRA—Casablanca (entire lp)
8. **KEY WEST/MACHO MAN/I AM WHAT I AM**  
VILLAGE PEOPLE—Casablanca (lp cuts)
9. **YOU ARE MY LOVE/PLAY WITH ME**  
SANDY MERCER—H&L (disco disc)
10. **RISKY CHANGES/DANCE LITTLE DREAMER**  
BIONIC BOOGIE—Polydor (disco disc)
11. **LET'S GET TOGETHER**  
DETROIT EMERALDS—Westbound (lp cut)
12. **TOUCH ME ON MY HOT SPOT/DON'T TOUCH ME ON MY HOT SPOT**  
SATURDAY NIGHT BAND—Prelude (lp cuts)
13. **GALAXY**  
WAR—MCA (disco disc)
14. **I CAN'T STAND THE RAIN**  
ERUPTION—Ariola (disco disc)
15. **WEST SIDE STORY (MEDLEY)**  
SALSOU ORCHESTRA—Salsoul (disco disc)
16. **OH HAPPY DAY/GETTIN' THE SPIRIT**  
ROBERTA KELLY—Casablanca (lp cuts)
17. **ROUGH DIAMOND/FEVER/TOUCH MY HEART/LET'S MAKE LOVE**  
MADLEEN KANE—Warner Bros (o cuts)
18. **LET'S ALL CHANT/LOVE EXPRESS**  
MICHAEL ZAGER BAND—Private Stock (disco disc)
19. **AFRICANISM/GIMME SOME LOVING /DR. DOO-DAH**  
KONGAS—Polydor (lp cuts)
20. **I LOVE NEW YORK**  
METROPOLIS—Salsoul (disco disc)

## Rogers & Cowan Promotes Hervey

■ LOS ANGELES — Paul Bloch, president of the contemporary music division of Rogers & Cowan, Inc. Public Relations, has announced that Ramon Hervey II has been promoted to the position of west coast music manager.

Hervey will manage and coordinate west coast client activity in the contemporary music division, and report directly to Bloch. In addition, Bloch stated that Hervey will assume responsibility for the development and supervision of special writing projects for the music divisions on both coasts.

Prior to joining Rogers & Cowan, Hervey served as a writer/publicist for Motown Records, based in Los Angeles, and previously worked as editor of two music magazines in London, England.

## Manilow Gets Gold

■ NEW YORK—Barry Manilow's "Can't Smile Without You" has been certified gold by the RIAA.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The only truly essential album this week is Idris Muhammad's "Boogie to the Top" on Kudu with an eleven-minute title track that has the same kind of depth, ecstatically optimistic spirit and slightly hushed chorus vocals that made "Could Heaven Ever Be Like This" so appealing. In many ways, this is "Heaven, Part 2," an extension and a refinement of the earlier style written and produced by David Matthews and Tony Sarafino. The lyrics are a hodgepodge of current catch phrases that link sex, dancing, drugs and a vague spirituality in an attempt to capture the general (un)consciousness of the dance floor, but several lines stand out—the repeated title, the call to "Pass it on, and on and on" or "Look up, look up, up, up/Look high, high, high to the sky"—and the result is compelling, nearly anthemic. The music blends pop disco (a la Bionic Boogie) with Latin-flavored jazz, easing into a comfortable pump established by Muhammad's drums but full of movement and surprise (like Jeremy Steig's lovely flute solo and Hugh McCracken's totally unexpected harmonica flourish). Vocals tie it all together nicely, leaving room for a series of breaks, each one a gem, that never let your interest lag. The album's other highlight is "One With a Star" (7:54) which varies the approach with a slightly European feel and achieves a beautifully complex instrumental texture. Sizzling, quick percussion breaks slide into shimmering vibes or rippling keyboard work and the male vocals are again

(Continued on page 116)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### FLAMINGO/NEW YORK

DJ: Richie Rivera

- CHILD OF THE WIND—Caesar Frazier—Westbound (disco disc)
- COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)
- COME ON DANCE, DANCE/DON'T TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (lp cuts)
- FROM EAST TO WEST/LADY AMERICA/SCOTCH MACHINE/BAYOU VILLAGE—Voyage—Marlin (lp cuts)
- GOT TO HAVE LOVING/STANDING IN THE RAIN/MIDNIGHT MADNESS—Don Ray—Malligator (import lp cuts)
- MACHO MAN/KEY WEST—Village People—Casablanca (lp cuts)
- NOBODY BUT YOU—Theo Vaness—CBS (import lp cut)
- RIO DE JANEIRO—Gary Criss—Salsoul (disco disc)
- ROUGH DIAMOND—Madleen Kane—Warner Bros. (entire lp)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (lp cut/disco disc)

### FOX TRAPPE/

WASHINGTON, D.C.

DJ: Frank Edwards

- BEYOND THE CLOUDS—Quartz—Vogue (import lp cut)
- COME ON DANCE, DANCE—Saturday Night Band—Prelude (lp cut)
- FREAK WITH ME—Universal Robot Band—Red Greg (disco disc)
- FROM EAST TO WEST/POINT ZERO/LADY AMERICA—Voyage—Marlin (lp cuts)
- HOOPS (INSTRUMENTAL)—Jimmy Miller—Capitol (disco disc)
- LET'S GET TOGETHER—Detroit Emeralds—Westbound (lp cut)
- MUSIC, HARMONY AND RHYTHM/STREET DANCE—Brooklyn Dreams—Millennium (disco disc)
- RUNAWAY LOVE/GYPSY LADY—Linda Clifford—Curtom (lp cut/disco disc)
- WEST SIDE STORY (MEDLEY)—Salsoul Orchestra—Salsoul (disco disc)
- WON'T YOU TRY—Udell—Tom n' Jerry (disco disc)

### THE HUNT & THE CHASE/

INDIANAPOLIS

DJ: Mark Hultmark

- COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)
- COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (lp cuts)
- HAVE A CIGAR—Rosebud—Flarenacsh (import lp cut)
- I CAN'T STAND THE RAIN—Eruption—Ariola (disco disc)
- LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (lp cuts)
- OH HAPPY DAY/GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (lp cuts)
- RIO DE JANEIRO—Gary Criss—Salsoul (disco disc)
- ROMEO & JULIET—Alec Costandinos & Syncophonic Orchestra—Casablanca (disco disc)
- RUNAWAY LOVE/GYPSY LADY/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (lp cut/disco disc)
- VOYAGE—Marlin (entire lp)

### TRUDE HELLER'S/NEW YORK

DJ: Danny Krivit

- BOOGIE TO THE TOP/ONE WITH A STAR—Idris Muhammad—Kudu (lp cuts)
- COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)
- COME ON DANCE, DANCE/DON'T TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (lp cuts)
- GOT TO HAVE LOVING/STANDING IN THE RAIN/BODY AND SOUL/MIDNIGHT MADNESS—Don Ray—Malligator (import lp cuts)
- RIO DE JANEIRO—Gary Criss—Salsoul (disco disc)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curtom (lp cut/disco disc)
- STAR LOVE—3 Ounces of Love—Motown
- TAKE ME, SHAKE ME, WAKE ME/LOVE IN A SLEEPER/SPEND THE NIGHT WITH ME—Silver Convention—Midsong (lp cuts)
- TILL YOU TAKE MY LOVE/PACK UP YOUR BAGS—Harvey Mason—Arista (lp cuts)
- WE'RE ON OUR WAY HOME—Brainstorm—Tabu (disco)

## THEATER REVIEW

### 'The King and I': Enjoyably Different

■ NEW YORK—Angela Lansbury and Michael Kermoyan have taken over the leads in "The King and I" for three weeks while Constance Towers and Yul Brynner are on vacation, and while the production is otherwise unchanged, the new leads make it quite a different show.

Lansbury remains one of Broadway's most popular leading ladies, as the audience's frequent and lengthy ovations remind us. She plays a much more forceful Anna than does Constance Towers; indeed, Lansbury is the strongest-willed Anna I have ever seen, and by the second act the King is decidedly outgunned. Towers' performance in the role is a good one; still, Lansbury brings a range of moods to the part that makes a special trip to see her performance worthwhile and then some.

Kermoyan has played the part of the prime minister to Brynner's King for some time. In the lead, he is properly overbearing, almost monumental at times, but somehow his performance is lighter, more relaxed than Brynner's, and while the latter will undoubtedly remain the standard in the role for all time, Kermoyan is enjoyably different. And when he sings "A Puzzlement," he seems believably puzzled, where Brynner never quite has.

Marc Kirkeby

### Almo Pub. Releases 'Super Sheets' Folio

■ LOS ANGELES — Almo Publications has announced the release of its "25 Super Sheets" folio, the first of a new series of piano/vocal books stressing hits from current pop chart listings.

The folio includes Randy Newman's "Short People," Donna Summer's "I Love You," the Carpenters' "Sweet, Sweet Smile," "Always And Forever" by Heatwave, "Serpentine Fire" by Earth, Wind and Fire and other best sellers.

An "Easy Guitar" version of the same folio is now being rushed.

### Arista Taps Kerman

■ NEW YORK — Kiki LaPorta, director of advertising and creative services administration, Arista Records, and Bob Scerbo, Arista's director of manufacturing and purchasing, have announced the appointment of Ron Kerman as proofreader for the label.

Prior to joining Arista, Kerman had been a writer of industrial multimedia slide shows, a performer of his own songs, and a cameraman for NBC-TV.

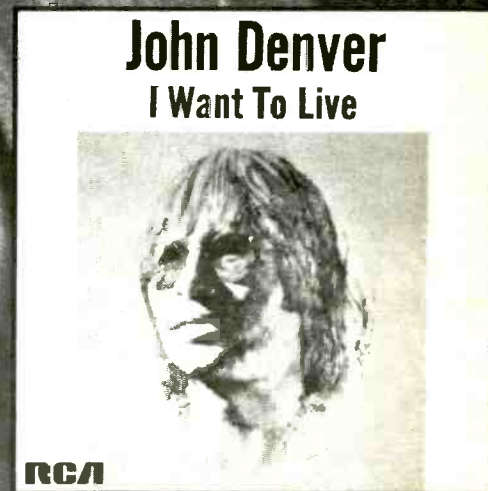
# WHERE THERE'S ACTION...THERE'S REACTION

# "I Want To Live"

PB-11267

## A New JOHN DENVER Single.

## The hit of his national tour.



AFL1-2521

Jerry Weintraub Management III  
Produced by Milton Okun



## EMI America Celebration



The staff and artists of EMI America recently celebrated the label's launching with a party at the company's new offices. Pictured here at the party are, at left, from left: Bill Straw, director of public affairs; Jim Mazza, president and chief operating officer; Don Grierson, vice president, a&r, and J. J. Jordan, director of promotion. Shown at right, from left, are: Bill Halverson, product of EMI America's group Spellbound; Ralph Carter of Spellbound; Bhaskar Menon, chairman of the board and chief executive officer; Barry Flast and Bill Burgess, both of Spellbound, and Leslie Hill, director of group music/EMI London.

## Cellar Door's Woes Mirror Natl. Small-Club Crisis

By BILL HOLLAND

■ WASHINGTON — The current problems facing the Cellar Door, the city's only full-time, wide-format, national talent club, are similar to those facing many small "showcase" rooms all over the country.

In this case, it is the city government, in the person of the fire inspection unit, which is the source of its woes. Coinciding with several newspaper features and a local TV news series on the general problem of overcrowded clubs, the inspectors told the Cellar Door it must decrease its maximum capacity from 199 to 124. The Cellar Door complied.

Even on an average night, the Cellar Door, like so many other clubs nationwide originally designed as an intimate "folkie" room, is just too small to handle the people who come to see the acts. On nights when an act plays that has hit the pulse of the general public, it resembles, even to its admirers, an overstuffed telephone booth.

An ever-increasing audience, along with higher rents, city government regulatory changes, increasing costs for acts and the remarkable gap between a "club" act and a "concert" act are just some of the problems which have killed a dozen clubs nationwide and left others crippled.

Of these problems, the two that have left clubs most helpless are the increased costs of acts overall and the inability to turn a profit on an act whose asking price is more geared to a larger club or a concert hall.

In a way, the clubs are suffering through an identity crisis. Most of them were originally designed as small, intimate "folk" clubs whose physical spaces are inadequate for the music groups seeking exposure these days. And once an act does gain recognition — through the club dates and airplay—the

clubs cannot afford to have the act play the room again. Often times they simply cannot hold the number of new fans.

Comparatively speaking, the Cellar Door is still in good shape. The owners run not only the club, but maintain a lucrative concert promotion business, and put on most of the rock concerts in the Washington area, as well as some further south.

While they maintain that they will "make do" with the regulations for now, it is apparent to those close to the organization that either the club must knock down a wall to increase capacity or seek another physical space in the high-rent Georgetown section.

The Cellar Door is just one of many D.C.-area nightclubs, discos, bars and restaurants facing this early spring tightening by fire inspectors. Most agree the new, stringent rules stem from a fatal fire this winter at an adult theater in downtown Washington at which several exits were locked and fatalities occurred.

With local elections not too far

in the future, the actions of the city inspectors do not seem too severe, coming as they do at a time when Washington nightlife is at an all-time high following the entrance of a Democratic administration. It is obvious to everyone in Washington that the town has returned to a pre-Nixon partying atmosphere. Black and White, the town is jumping.

As a result, the Cellar Door probably will not suffer for the time being, even though it is forced to charge a higher cover at the door.

"What can we do?" a club official told RW. "With less people, we're going to have to charge more, because the agencies are going to ask the same price for the act regardless of our capacity." Unlike some other cities, there is a feeling here that club-goers will not balk at a \$5.00 or \$6.00 cover charge.

Regardless of the Cellar Door's treadwater solutions, the problems still face the clubowners—and, for that matter, the record industry.

## Tuff Stuff



Following Sire Recording artists Tuff Darts' recent performance at the CBGB Theater, they were visited backstage by Mick Jagger and model Jeri Hall. Tuff Darts are currently at mid-point on their first cross-country tour promoting their debut album "Tuff Darts!" Seen backstage at the theater are (from left): Jeff Salen, Tuff Darts; John Morelli, Tuff Darts; Jagger; Jeri Hall (back turned).

## Polydor Names Lapoff To Financial Post

■ NEW YORK—Bob Lapoff has been appointed financial projects supervisor to the Polydor finance department, according to an announcement by Steven E. Salmonsohn, controller, Polydor Incorporated.

Prior to assuming his position at Polydor, Lapoff worked in Polygram Audit and previous to that he was with Touche, Ross & Co., Certified Public Accountants.

## RCA Promotes Martinez

(Continued from page 3)

vision and direction of RCA Records international operations, while continuing as head of finance for the record division.

Martinez announced that Karl J. Kurz, Jr. is named division vice president, international operations, reporting to him. Also reporting to Martinez will be Kelli Ross, appointed division vice president, international creative affairs.



Arthur Martinez

Martinez was appointed division vice president, finance for RCA Records, in February, 1973. He came to RCA Records from RCA Corporation where he was director of financial analysis for the corporate financial staff providing analysis for RCA Records, Random House, RCA Global Communications and NBC.

Martinez joined RCA Corporation in June, 1970, in the corporate planning activity. Subsequently, he became director of venture studies in which his fundamental responsibilities were seeking new business and diversification opportunities for the company. Later, he was named to the position which first associated him with the records division.

Before joining RCA, he was assistant to the president of Talley Industries for a year during which he was responsible for that company's acquisition program. In the four years prior to that, he was associated with International Paper Company and the Exxon Corporation (formerly Standard Oil of New Jersey), in a variety of market, business, diversification and growth planning positions.



*The Boy*

**PAUL GACIA**

*The Girl*

**JANINE CAMEO**

*The Label*



*The Sound*

**ROCK / JAZZ**

*The Album*

**UNBELIEVABLE**



Also available on cassette and 8 Track Stereo Tape

ALX: 1709

**FILM REVIEW**

**'Last Waltz': Band Retrospective**

■ LOS ANGELES—The first premise one must accept to fully appreciate "The Last Waltz" is the very existence of the film. Does a group whose principal calling card consists of eight or ten classic songs and a stint as Bob Dylan's back-up band really merit an elaborate, full-length motion picture to memorialize their final gig? The point is debatable, but the opinion here is a guarded yes; after all, the music of the Band is a melting pot of various authentic American forms, and their influence on others has been considerable. And at the very least, they have the precedent of any number of rock and roll movies based on artists whose contributions are measurably less significant.

**Overdubbing**

That much determined, there remain (for this reviewer at least) some disconcerting inconsistencies surrounding "The Last Waltz." The movie's *raison d'être* is clearly the star-studded 1976 concert at San Francisco's Winterland that marked the Band's final appearance on stage. Why then does it appear that the group and director Martin Scorsese have gone back and overdubbed certain concert scenes, with the result that there are a number of instances where the musicians on screen do not seem to be playing the notes we hear in the soundtrack? The Band has always been known for its precision, and undoubtedly they were unhappy with a few tracks taken from the actual gig; but one can hardly view "The Last Waltz" as an authentic document knowing that they had the luxury of smoothing out every little rough edge. What's more, there are a few numbers filmed entirely on sound stages at MGM in Los Angeles, without the merest pretense of their being taken from the concert. It's hard to believe that Robbie Robertson, Rick Danko, Levon Helm, Garth Hudson and Richard Manuel were really comfortable lip-synching "The Weight," "Evangeline" and others in staged scenes that came off as little more than arty "American Bandstand." And as well as the Staples and Emmylou Harris sing in those scenes, they weren't part of the Winterland gig, and as such their appearances in the film are a little deceiving.

**Interviews**

One must also deal with the off-stage interviews and monologues with various Band members that punctuate the music. Indeed, these interludes offer some insights; they show, for instance, that as an interviewer, Scorsese

makes a better movie director. They also show that Robertson is not only the group's songwriting force but also their most articulate spokesman. The other four are eloquent when they sing and play, but that eloquence doesn't translate to their off-stage personalities—to put it mildly.

**Photography**

Such criticisms notwithstanding, "The Last Waltz" has much to recommend. The camera work with names like Michael Chapman, Laszlo Kovacs and Vilmos Zsigmond among the directors of photography, is generally superb, putting that of most other rock and roll movies to shame; the sound is also first-rate (and well it should be, what with the extensive post-production). And while the music performed by the Band alone is basically the familiar selection of greatest hits previously available in both studio and live (the "Rock of Ages" album) versions, they play it with an intensity and an enthusiasm that couldn't have been contrived. The performances of some of their famous guests are riveting, too, especially Paul Butterfield, Muddy Waters, Van Morrison and to a lesser extent Ronnie Hawkins and Dr. John. In the final analysis, one can view "The Last Waltz" as either a sort of overall Band retrospective or a filmed record of the Winterland concert. As the former, it works well. As the latter, it leaves something to be desired.

Samuel Graham

**CONCERT REVIEW**

**Singing Rambos Score**

■ NASHVILLE — The last gospel music showcase hosted jointly by the Advent Theatre and the Gospel Music Association was held March 22 at the Advent. The show, featuring the Singing Rambos, was a most delightful experience. Buck and Dottie Rambo, along with Patty Carpenter, their newest member, skillfully provided a two hour show that ran the gamut of soul gospel, contemporary gospel, grass roots gospel, country gospel, traditional gospel and especially-for-children gospel.

Each member was featured as soloist on various cuts and each was outstanding in their vocal performance as well as stage appearance. "Queen of Paradise" was performed from an upcoming album on Impact Records, and received an encore.

**Dottie Rambo**

Dottie Rambo sang solo's from her album "Love Letters" as well as a selection from a new children's musical she has recently written. Another highlight of the show was the appearance of ventriloquist Lee Jones and his partner Alexander. Performing a number of gospel flavored jokes with Buck Rambo as the straight man, they had the nearly packed house in stitches.

All in all, the Singing Rambos are one of the most professional and entertaining groups in the gospel field today. Their show is one that anyone, no matter what musical preference they may have, would thoroughly enjoy.

Vicki Branson

**ABC Promotes Davis**

(Continued from page 3)

In his new position, Davis will have reporting to him the areas of marketing and creative services. He will continue to be in charge of ABC's promotion and sales divisions.



Gary Davis

**Brad Miller**

(Continued from page 4)

tom pressing.

Miller, producer for the Mystic Moods Orchestra and a long-term proponent of both discrete quad systems and audiophile product in general, began approaching manufacturers last year in an effort to negotiate licensing arrangements permitting Miller's Original Master Recording series to handle selected pop titles. Using the JVC Mastering Center here, Miller has already cut his first masters from his own Mystic Moods catalog, using original two-channel stereo master tapes; product is pressed in Japan, shipped to the states in special protective inner sleeves, and then collated with jackets.

As reported earlier in RW, Miller will be pricing the lp's in the higher audiophile price bracket, with a suggested list range of \$12.98 and up; at present, final suggested list is unavailable.

Miller has already completed agreements with ABC and Warner Bros., and says he has reached agreements in principle with MCA, London Records and GRT/Janus. Among titles expected to be handled through Miller's own staff of manufacturer reps are The Who's "Tommy," (MCA), John Klemmer's "Touch," (ABC), Neil Diamond's "Tap Root Manuscript" (MCA), Al Stewart's "Year of the Cat" (Janus) and the "Star Wars/Close Encounters" set by Zubin Mehta and the Los Angeles Philharmonic (London). Other artists expected to be represented by the special custom product will be the Crusaders, the Amazing Rhythm Aces, John Handy and Wha-Koo, all on ABC.

A&M is also reportedly negotiating with Miller, although no preliminary agreement has been set.

Most releases will be on Miller's label, although selected titles will also carry the backdrop of the original label when prior contractual arrangements call for it.

**The Music's On RCA**

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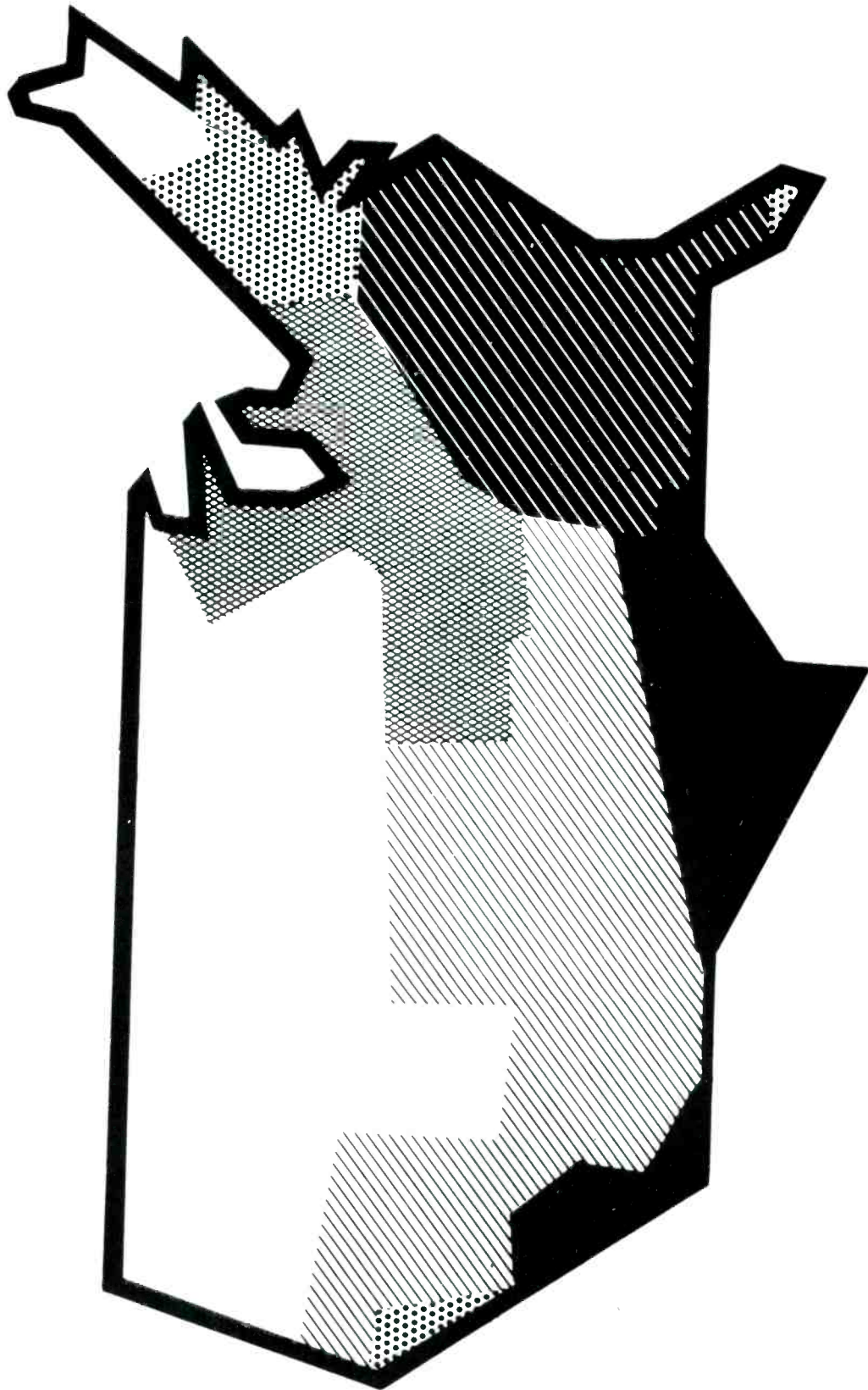
Bill Quateman Aztec Two-Step

RCA Records has launched a new in-store campaign to garner exposure for its new artists. Beginning this week "The Music's On Us" 33 1/3 EPs will be available for customer giveaways around the country. Each market will receive 100 thousand discs. The EPs contain cuts from new albums by Bill Quateman, Aztec Two-Step, Fandango and The Scorpions. The campaign was designed by Mort Weiner, director of pop merchandising, west coast.

April 22, 1978  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



# THE RADIO MARKE

## Record World Suggested Mar

Based on airplay and sales in similar behavioral a

### Stations:

#### RW I

WABC WAVZ WBBF WCAO WDRC WFIL  
WICC WIFI WKBW WPEZ WPGC WPRO-FM  
WQAM WRKO WTIC-FM WVBF KDON KFRC  
KYA KYNO 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 WQXI-FM 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	Bee Gees (Fever)
3	2	Yvonne Elliman
2	3	Barry Manilow
4	4	Kansas
10	5	Roberta Flack (with Donny Hathaway)
5	6	Natalie Cole
8	7	Bob Welch
9	8	David Gates
6	9	Bee Gees (Alive)
7	10	Eric Clapton
12	11	Jackson Browne
11	12	Raydio
13	13	England Dan & J.F. Coley
14	14	Jefferson Starship
16	15	Trammps
15	16	ELO
17	17	Andrew Gold
18	18	Parliament
20	19	John Travolta and Olivia Newton-John
25	20	Wings
22	21	George Benson
19	22	Tavares (More)
24	23	Atlanta Rhythm Section
26	24	Billy Joel
29	25	Warren Zevon
28	26	Chuck Mangione
27	27	Styx
21	28	Gene Cotton
Add	29	Johnny Mathis/ Deniece Williams

**Adds:** Carly Simon  
Andy Gibb  
Bonnie Tyler

**Extras:** Elton John  
Player

**LPCuts:** Bee Gees (More)  
Billy Joel (Only)

**Also Possible:** Rubicon  
Abba  
Eddie Money  
Michael Zager Band  
Dolly Parton  
Steely Dan  
Jimmy "Bo" Horne

#### Last Week: This Week:

1	1	Bee Gees (Fever)
2	2	Barry Manilow
6	3	Parliament
7	4	Roberta Flack (with Donny Hathaway)
3	5	Yvonne Elliman
8	6	Atlanta Rhythm Section
5	7	Bob Welch
4	8	Natalie Cole
10	9	Jackson Browne
9	10	Andrew Gold
13	11	Chuck Mangione
11	12	Gene Cotton
12	13	Kansas
15	14	England Dan & J.F. Coley
19	15	ELO
20	16	Jefferson Starship
23	17	Wings
28	18	Warren Zevon
Add	19	Johnny Mathis/ Deniece Williams
21	20	Rubicon
24	21	Player
22	22	Styx
27	23	John Travolta and Olivia Newton-John
30	24	George Benson
26	25	Eddie Money
Add	26	Bonnie Tyler
29	27	Elton John
17	28	Bee Gees (Alive)
14	29	Eric Clapton
Ex	30	Dolly Parton
Ex	31	Billy Joel

**Adds:** Abba  
Carly Simon  
Andy Gibb

**Extras:** Trammps  
Patti Smith  
Wet Willie

**LPCuts:** Bee Gees (More)

**Also Possible:** Steely Dan  
Michael Zager Band  
Meatloaf  
Sweet  
Gerry Rafferty

#### Last Week: This Week:

1	1	Bee Gees (Fever)
2	2	Barry Manilow
3	3	Yvonne Elliman
4	4	Kansas
5	5	Bob Welch
7	6	Jackson Browne
15	7	Roberta Flack (with Donny Hathaway)
6	8	Eric Clapton
9	9	David Gates
8	10	Natalie Cole
13	11	Raydio
14	12	Andrew Gold
12	13	England Dan & J.F. Coley
11	14	ELO
16	15	Chuck Mangione
17	16	Atlanta Rhythm Section
20	17	Wings
18	18	Styx
21	19	Warren Zevon
26	20	Johnny Mathis/ Deniece Williams
22	21	Trammps
23	22	John Travolta and Olivia Newton-John
24	23	Eddie Money
25	24	Parliament
Ex	25	Bonnie Tyler

**Adds:** Andy Gibb  
Carly Simon  
Abba

**Extras:** Shaun Cassidy  
Steely Dan  
Jimmy Buffet

**LPCuts:** Bee Gees (More)

**Also Possible:** Ted Nugent  
Heart

### Hottest:

#### Rock:

Steely Dan

#### Adult:

Bonnie Tyler  
Carly Simon

#### R&B Crossovers:

Jimmy "Bo" Horne

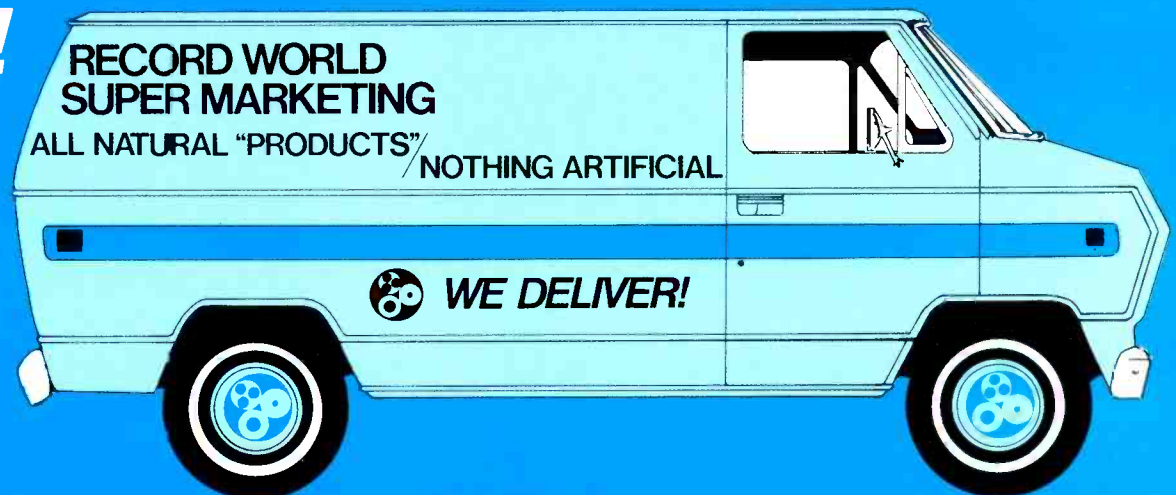




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# Dara Sedaka

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from  
RSO



Records & Tapes

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David Foster and Neil Sedaka

*The RSO Family*



**"You Got It"**  
M-1442F  
**Diana Ross**  
FROM THE ALBUM "BABY IT'S ME"

M7-890R1

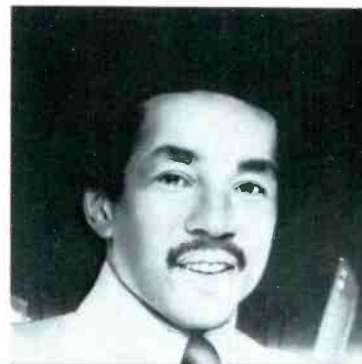
**DIANA ROSS**  
**Baby It's Me**



**"Daylight & Darkness"**  
T-54293F  
**Smokey Robinson**  
FROM THE ALBUM "LOVE BREEZE"

T7-359R1

**SMOKEY ROBINSON**  
**Love Breeze**



**"Warm Ride"**  
P-0640F  
**Rare Earth**  
FROM THE ALBUM "BAND TOGETHER"

P7-10025R1

**RARE EARTH**  
**Band Together**

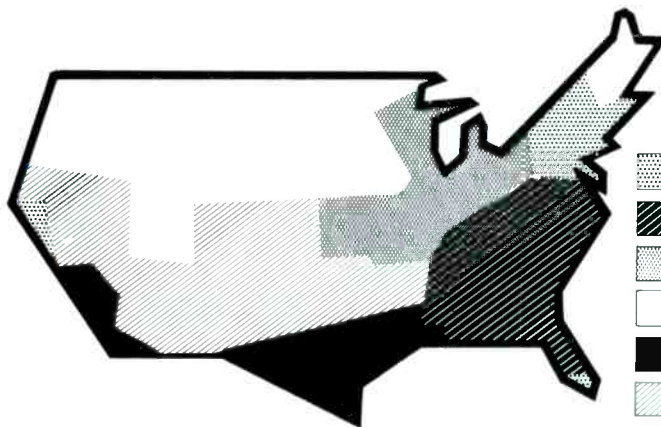


**ON MOTOWN RECORDS**

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# TPLACE ket Playlists

reas.



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

## Stations:

### RW IV

WEAQ WGUY WJBQ WJON WOW WSPT  
KDWB KEWI KFYZ KGW KING KJR KJRB  
KKLS 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 KRIZ  
KNUS KTFX KTLK KXXK Z97

## Tendency:

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

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

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

### Last Week: This Week:

1	1	Bee Gees (Fever)
2	2	Barry Manilow
3	3	Bob Welch
6	4	Yvonne Elliman
7	5	England Dan & J.F. Coley
4	6	David Gates
5	7	Kansas
10	8	ELO
11	9	Andrew Gold
8	10	Eric Clapton
13	11	Gene Cotton
12	12	Jackson Browne
14	13	Chuck Mangione
16	14	Styx
18	15	Atlanta Rhythm Section
17	16	Jefferson Starship
9	17	Bee Gees (Alive)
23	18	Wings
21	19	Billy Joel
22	20	Roberta Flack (with Donny Hathaway)
24	21	John Travolta and Olivia Newton-John
19	22	Rubicon
Ex	23	Warren Zevon
Ex	24	Bonnie Tyler

**Adds:** Andy Gibb  
Johnny Mathis/Deniece Williams

**Extras:** Eddie Money  
Steely Dan  
Elton John

**LPCuts:** Bee Gees (More)

**Also Possible:** Player  
Heart  
Gerry Rafferty  
Carly Simon  
Michael Johnson

### Last Week: This Week:

1	1	Bee Gees (Fever)
2	2	Barry Manilow
5	3	Yvonne Elliman
3	4	Kansas
4	5	Bob Welch
6	6	Jackson Browne
8	7	ELO
7	8	Eric Clapton
11	9	Raydio
14	10	England Dan & J.F. Coley
18	11	David Gates
15	12	Styx
21	13	Warren Zevon
19	14	Jefferson Starship
17	15	Gene Cotton
20	16	Atlanta Rhythm Section
22	17	Roberta Flack (with Donny Hathaway)
23	18	John Travolta and Olivia Newton-John
26	19	Wings
13	20	Natalie Cole
24	21	Chuck Mangione
25	22	Billy Joel
27	23	Trammps
29	24	George Benson
28	25	Dolly Parton
Add	26	Andy Gibb
Add	27	Johnny Mathis/Deniece Williams
—	28	Bonnie Tyler

**Adds:** Patti Smith  
Carly Simon

**Extras:** Rubicon  
Player  
Eddie Money

**LPCuts:** Bee Gees (More)

**Also Possible:** Steely Dan  
Wet Willie  
Elton John  
Gerry Rafferty

### Last Week: This Week:

1	1	Bee Gees (Fever)
6	2	Yvonne Elliman
2	3	Eric Clapton
3	4	Kansas
4	5	Barry Manilow
5	6	Bob Welch
8	7	England Dan & J.F. Coley
10	8	Gene Cotton
12	9	Atlanta Rhythm Section
7	10	ELO
13	11	Jackson Browne
14	12	Jefferson Starship
15	13	David Gates
17	14	Wings
16	15	Styx
19	16	Roberta Flack (with Donny Hathaway)
23	17	Andrew Gold
9	18	Bee Gees (Alive)
21	19	Chuck Mangione
22	20	Rubicon
24	21	Warren Zevon
26	22	John Travolta and Olivia Newton-John
25	23	Billy Joel
11	24	Jay Ferguson
AP	25	Player
AP	26	Dolly Parton

**Adds:** Bonnie Tyler

**Extras:** Andy Gibb  
George Benson  
Eddie Money  
Heart

**LPCuts:** Bee Gees (More)

**Also Possible:** Elton John

## Hottest:

### Country Crossovers:

None

### Teen:

Shaun Cassidy

### LP Cuts:

Bee Gees (More)  
Billy Joel (Only)

YOUR BASE AUDIENCE  
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SO IS



**EDDIE MONEY**

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**EDDIE MONEY**

PC 34909

On Columbia Records and Tapes



# CALL-OUTS

## Stations Contributing This Week:

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

## Overall Demographics:

Bee Gees (Night)	Billy Joel
Yvonne Elliman	Dan Hill
Kansas	Bee Gees (More)
Bee Gees (Stayin')	Bob Welch
Barry Manilow	England Dan & John Ford Coley
Samantha Sang	

Bee Gees (Night) continues to top the rest. Yvonne Elliman really came on this week a few notches behind. Down a bit to the next plateau is Kansas with the Bee Gees (Stayin') right behind. Barry Manilow and Samantha Sang tie for a tight fifth and Billy Joel is right behind them. Level drops off slightly here to Dan Hill. Bee Gees (More), Bob Welch and England Dan & John Ford Coley close out the final position in a tie closely behind Hill.

## Teen:

### Male

Bee Gees (Stayin')  
Bee Gees (Night)  
Kansas  
Bob Welch  
Samantha Sang  
Styx (Come)  
ELO (Sweet)  
Jackson Browne

Bee Gees (Stayin') moves to the top followed very closely by the Bee Gees (Night). Kansas and Bob Welch tied for third as the curve dips somewhat. A couple of levels back is Samantha Sang with Styx (Come), ELO and Jackson Browne a step behind in a tie for fifth.

### Female

Bee Gees (Stayin')  
Yvonne Elliman  
Bee Gees (Night)  
Kansas  
Samantha Sang  
Bob Welch  
Heatwave

Bee Gees (Stayin') also moves up here to top this demo. Yvonne Elliman a close second tied with Bee Gees (Night). A sizeable drop to Kansas at three. Samantha Sang, Bob Welch and Heatwave are tied at four a couple of notches back.

## Adult:

### Male

Kansas  
Jackson Browne  
Eric Clapton  
Bee Gees (Night)  
Yvonne Elliman  
Bee Gees (Stayin')

Kansas is hot as it again tops this demo with Jackson Browne a step behind. Eric Clapton and Bee Gees (Night) tie for third, Yvonne Elliman at four and Bee Gees (Stayin') in fifth. This demo is very tight with little distance separating each artist.

### Female

Barry Manilow  
Bee Gees (Night)  
Yvonne Elliman  
Kansas  
Samantha Sang  
Billy Joel (Just)  
Dan Hill  
David Gates

Barry Manilow and Bee Gees (Night) tie for the lead. Yvonne Elliman a strong second right behind the leaders. Kansas a spot behind. A few notches below is Samantha Sang and Billy Joel in a tie; Dan Hill and David Gates share the final position a level behind.

## Stayability:

PAUL DAVIS continues to show overall as does PLAYER (Baby). STYX (Come Sail) remains popular on an overall basis with strength centering in teens, especially males. ELO has good male adult (18+) responses along with some adult females (18+) and female teens. Female teens and adults showing with LeBLANC and CARL—adults the stronger. Adult males remain positive with LOU RAWLS, while the BEE GEES (How) continue to pull adult females as does HEATWAVE. A solid favorite among female adults showing continued positives is DAN HILL.

## Breaking:

Is JEFFERSON STARSHIP with males and females (18+) and tends to lean female. YVONNE ELLIMAN really fared very well this time out on an overall basis with females being very strong; also showing well with male adults. TRAMMPS showing overall with teens and female adults the strong parts. BEE GEES (More) had an increased response on an overall level as did ENGLAND DAN & JOHN FORD COLEY.

## Early Acceptance on:

BILLY JOEL (Movin') with 18-30 females and female teens. JOHNNY MATHIS/DENICE WILLIAMS pulling teens and 18+ females. ROBERTA FLACK (with DONNY HATHAWAY) shows with males and females 25+. GEORGE BENSON pulling some teens but mostly male and female adults. BILLY JOEL (The Stranger) pulling males and females 18-24. STYX (Fooling) at this point is showing definite teen response. ARS pulling some teens but stronger in male and females 18-24. WINGS pulling some teens but testing still shows disc to be unfamiliar. JOHN TRAVOLTA & OLIVIA NEWTON-JOHN is still early with stations testing it. EDDIE MONEY (Baby) shows with males and females 18-24 and teens and EDDIE MONEY (Two) males and females 18-24.

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

# 101 THE SINGLES CHART 150

A LOVER'S QUESTION Jerry Kennedy (Eden/Progressive, BMI)	83	LOVE IS LIKE OXYGEN Prod. by group (Pub Sweet/WB, ASCAP)	46
AIN'T GONNA EAT OUT MY HEART ANYMORE Eddie Leonetti (Web IV, BMI)	61	(LOVE IS) THICKER THAN WATER Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jave/Hugh & Barry Gibb/Unichappell, BMI)	28
ALMOST SUMMER Ron Albach (Duchess/Executive/Chalove, BMI)	92	MAKE YOU FEEL LOVE AGAIN Gary Lyons (Muscle Shoals, BMI)	47
ALWAYS AND FOREVER Barry Blue (Almo/Rondor, ASCAP)	69	MAMA LET HIM PLAY Rolfe Henneman (Andorra, ASCAP)	76
BABY COME BACK Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck Stigwood, BMI)	85	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS prod. not listed (Tree/Sugarplum, BMI)	86
BABY HOLD ON Bruce Botnick (Graionca, BMI)	30	MORE THAN A WOMAN Freddie Perren (Stigwood/Unichappell, BMI)	43
BAKER STREET Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	80	MOVIN' OUT (ANTHONY'S SONG) Phil Ramone (Joelsongs, BMI)	29
BECAUSE THE NIGHT Jimmy Iovine (Ramrod)	59	MUSIC, HARMONY AND RHYTHM Skip Konte (Starrin/Rick's, BMI)	70
BEFORE MY HEART FINDS OUT Steven A. Gibson (Sailmaker/Chappell, ASCAP)	35	NEVER GET ENOUGH OF YOUR LOVE Bobby Martin (Blendingwell, ASCAP)	90
BOOGIE SHOES H. W. Casey & R. Finch (Sherlyn, BMI)	60	NIGHT FEVER The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	1
BOOTZILLA George Clinton & William Collins (Rubber Band, BMI)	81	OH HOW HAPPY Don Davis (Stone Agate, BMI)	95
CAN'T SMILE WITHOUT YOU Ron Dante & Barry Manilow (Dick James, BMI)	2	OH WHAT A NIGHT FOR DANCING Barry White (Sa-Velte, BMI)	75
CELEBRATE ME HOME Phil Ramone & Bob James (Milk Money, ASCAP)	67	ON BROADWAY Tommy LiPuma (Screen Gems-EMI, BMI)	17
CHEESEBURGER IN PARADISE Norbert Putnam (Coral Reefer/Outer Banks, BMI)	74	OUR LOVE Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP)	19
COUNT ON ME Larry Cox and the group (Bright Moments/Diamondback, BMI)	15	READY FOR THE TIMES TO GET BETTER Allen Reynolds (Aunt Polly's, BMI)	84
DANCE ACROSS THE FLOOR Casey-Finch (Sherlyn/Harrick, BMI)	55	ROCKET RIDE by Group & Eddie Kramer (Kiss/Kick-A-Rock/Rock Steady, ASCAP)	44
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	93	RUNNING ON EMPTY Jackson Browne (Swallow Turn, ASCAP)	13
DANCE WITH ME Cory Wade (Sherlyn/Decible, BMI)	32	SHADOW DANCING Barry Gibb, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	37
DEACON BLUES Gary Katz (ABC/Dunhill, BMI)	52	SITTING IN LIMBO (Island, BMI)	78
DISCO INFERNO Baker, Harris & Young (Six Strings/Golden Fleece, BMI)	22	SOMETIMES WHEN WE TOUCH Mathew McCauley & Fred Mulin (Welbeck, ASCAP) (ATV/Mann/Weil Songs, BMI)	34
DON'T COST YOU NOTHING Nickolas Ashford & Valerie Simpson (Nick-O-Val, ASCAP)	57	STAY Prod. by Group & Roy Halee (American Broadcasting, ASCAP/High Seas, BMI)	77
DO YOU BELIEVE IN MAGIC Michael Lloyd (Hudson Bay, BMI)	64	STAYIN' ALIVE The Bee Gees, Karl Richardson and Albhy Galuten (Stigwood/Unichappell, BMI)	4
DO YOU LOVE SOMEBODY Johnny Baylor (Klondike, BMI)	97	SWEET, SWEET SMILE Richard Carpenter (Sterling/Addison Street, ASCAP)	58
DUST IN THE WIND Jeff Glixman (Don Kirshner, BMI)	6	SWEET TALKIN' WOMAN Jeff Lynne (Jet, BMI)	31
EBONY EYES Carter (Glenwood/Cigar, ASCAP)	10	TAKE A CHANCE ON ME Benny Andersson & Bjorn Ulvaeus (Polar Intl., BMI)	68
EGO Elton John & Clive Franks (Jodrell/Leeds, ASCAP)	41	THANK YOU FOR BEING A FRIEND Andrew Gold with Brock Walsh (Luckyu/Special Song, BMI)	27
EMOTION Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	7	THAT'S YOUR SECRET Stewart Levine (Stoned Individual, BMI)	63
EVERY KINDA PEOPLE Robert Palmer (Island/Restless, BMI)	53	THE CIRCLE IS SMALL Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)	42
FALLING Peter Carr (Carhorn, BMI/Music Mill, ASCAP)	49	THE CLOSER I GET TO YOU Rubina Flake (Scarab/Ensign, BMI)	5
FANTASY Maurice White (Saggifire, BMI)	40	THE HOUSE OF THE RISING SUN Nicolas Skorsky & Jean-Manuel De Scarano (Al Gallico, BMI)	82
FEELS SO GOOD Chuck Mangione (Gates, BMI)	16	THE WANDERER Michael Lloyd (Rust, ASCAP)	89
FLASH LIGHT George Clinton (Rick's/Malbiz, BMI)	14	THIS TIME I'M IN IT FOR LOVE Dennis Lambert & Brian Potter (House of Gold/Windchime, BMI)	33
FOOLING YOURSELF Styx (Almo & Stigian, ASCAP)	23	THUNDER ISLAND Bill Szymczyk (Painless, ASCAP)	66
GET ON UP Leo Graham (Content/Tyrnaza, BMI)	100	TOO MUCH, TOO LITTLE, TOO LATE Jack Gold (Homewood House, BMI)	21
GOODBYE GIRL David Gates (WB/Kipahulu, ASCAP)	20	TWO DOORS DOWN Gary Klein (Velvet Apple, BMI)	36
HEARTLESS Mike Flicker (Andorra, ASCAP)	65	TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neveerland, Peg, BMI)	51
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	98	USE TA BE MY GIRL Kenneth Gamble & Leon Huff (Mighty Three, BMI)	88
HOT LEGS Tom Dowd (Riva, ASCAP)	73	WATCHING THE DETECTIVES Nick Lowe (Plangent Vision, no license listed)	79
I CAN'T STAND THE RAIN Frank Farian (Burlington, BMI)	54	WE ARE THE CHAMPIONS Queen (Queen Music)	48
I COULD HAVE LOVED YOU Sylvia Robinson (Unichappell/Begonia Melodies/Fedora, BMI)	94	WEREWOLVES OF LONDON Jackson Browne & Waddy Watchel (Polite, ASCAP/Vevon, BMI)	25
IF I CAN'T HAVE YOU Freddie Perren (Stigwood/Unichappell, BMI)	3	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN Kyle Lehnig (Downbreaker, BMI)	11
I GO CRAZY Paul Davis (Web IV, BMI)	71	WHEEL IN THE SKY Roy Thomas Baker (Weed High Nightmare, BMI)	62
I'M GONNA TAKE CARE OF EVERYTHING Richard Podolar (Fox Fanfare/Nocibur, BMI)	26	WHICH WAY IS UP Mark Davis (Warner-Tamerlane/May Twelfth/Duchess, BMI)	91
IMAGINARY LOVER Buddy Buie & Robert Nix (Low-Sal, BMI)	18	WITH A LITTLE LUCK Paul McCartney (MPL/ATV, BMI)	12
IT'S A HEARTACHE David Mackay/Scott & Wolfe (Pi-Gem, BMI)	39	YANK ME, CRANK ME Lew Futterman, Tom Werman & Ric Browde (Magicland, ASCAP)	56
(I WILL BE YOUR) SHADOW IN THE STREET Spencer Proffer (Intersong/Timtope, Midsong International, ASCAP)	50	YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign, BMI)	24
JACK AND JILL Ray Parker Jr. (Raydiola, ASCAP)	8	YOU BELONG TO ME Arif Mardin (Snug/C'est, ASCAP)	72
JUST THE WAY YOU ARE Phil Ramone (Joelsongs, BMI)	87	YOU'LL LOVE AGAIN Dain Eric (Blair/Hotel, BMI)	99
LADY LOVE Sherman Marshall, Jack Faith, Von Gray (Mighty Three, BMI)	45		
LAY DOWN SALLY Glyn Johns (Stigwood/Unichappell, BMI)	9		
LET ME PARTY WITH YOU Bunny Sigler (Lucky Three/Henry Suemay, BMI)	96		
LET'S ALL CHANT Michael Zager (Sumack, BMI)	38		

APRIL 22, 1978

APR. 22	APR. 15	
101	134	FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474 (Gelring/Run It, BMI)
102	104	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor) (Sherlyn, BMI)
103	113	WEEKEND LOVER ODYSSEY/RCA 11245 (Featherbed/Desiderata/Unichappell, BMI)
104	103	(ANY WAY THAT YOU WANT IT) I'LL BE THERE STARZ/Capitol 8786 (Rock Steady/Starzong, ASCAP)
105	106	TAKE MY HAND RANDY EDELMAN/Arista 0309 (Piano Picker/Unart, BMI)
106	107	WHERE HAVE YOU BEEN ALL MY LIFE FOTOMAKER/Atlantic 3471 (Fourth of July, BMI)
107	105	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic) (S.D.R.M., ASCAP)
108	108	ISN'T IT ALWAYS LOVE KARLA BONOFF/Columbia 3 10710 (Sky Harbor, BMI)
109	—	ROLL WITH THE CHANGES REO Speedwagon/Epic 80902 (Fate, ASCAP)
110	114	TWICE AS STRONG SPRINGER BROS./Elektra 45475 (Acuff-Rose, BMI)
111	102	DOWN THE ROAD BTO/Mercury 2 54260 (Overhaul/Turnup, PRO)
112	112	WOMAN TO WOMAN BARBARA MANDRELL/ABC 17736 (East Memphis, BMI)
113	109	WORKIN' TOGETHER MAZE FEATURING FRANKIE BEVERLY/Capitol 4531 (Pecle, BMI)
114	122	BOMBS AWAY BOB WEIR/Arista 0315 (Ice Nine, BMI)
115	118	ONE NIGHT WITH YOU GINO VANNELLI/A&M 2025 (Almo/Giva, ASCAP)
116	116	HOLD ON TO YOUR HINEY TRAVIS WAMMACK/Epic 8 50511 (Tennessee Swamp Box, ASCAP)
117	120	IT'S A HEARTACHE JUICE NEWTON/Capitol 4552 (Pi-Gem, BMI)
118	119	TURN UP THE MUSIC SAMMY HAGAR/Capitol 4550 (The Nine, BMI)
119	—	GET IT UP AEROSMITH/Columbia 3 10727 (Daskel/Song & Dance/Vindaloo, BMI)
120	130	RIDING HIGH FAZE-O/She 8700 (Atlantic) (Play One, BMI)
121	121	IF I HAD MY WAY WALTER JACKSON/ChiSound 1140 (UA) (Six Strings/Golden Fleece, BMI)
122	—	SOFTLY AS I LEAVE YOU ELVIS PRESLEY/RCA 11212 (Miller, ASCAP)
123	124	I WANT YOU TO BE MINE KAYAK/Janus 274 (Heavy, BMI)
124	117	TO DADDY EMMYLOU HARRIS/Warner Bros. 8489 (Owepar, BMI)
125	111	EYE OF MY STORM (OH WOMAN) SANFORD & TOWNSEND/Warner Bros. 8539 (Gandharva/Edzactly, BMI)
126	135	IT'S SERIOUS CAMEO/Chocolate City 013 (Casablanca) (Better Days, BMI)
127	110	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems, EMI/First Artists, ASCAP)
128	131	IT'S A HEARTACHE RONNIE SPECTOR/Alston 3738 (TK) (Pi-Gem, BMI)
129	129	HEARTS UNDER FIRE CLOVER/Mercury 73978 (Chappell, ASCAP)
130	142	YOU'RE THE LOVE SEALS & CROFTS/Warner Bros. 8521 (David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI)
131	133	LET'S PUT OUR LOVE BACK TOGETHER MICKEY DENNE & KEN GOLD/MCA 40879 (Screen Gems, EMI/BMI)
132	136	IT'S ALL IN YOUR MIND SIDE EFFECT/Fantasy 818 (Relaxed/Happy Birthday, BMI)
133	143	SLICK SUPERCHICK KOOL & THE GANG/Delite 901 (Delightful/Gang, BMI)
134	137	OCEANS FOR THOUGHTS AND DREAMS DRAMATICS/ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)
135	115	WALK RIGHT BACK ANNE MURRAY/Capitol 4527 (Warner-Tamerlane, BMI)
136	148	GIMME SOME LOVING KONGAS/Polydor 14461 (Island, BMI)
137	139	NUMBER ONE ELOISE LAWS/ABC 12341 (Novalene, BMI)
138	140	HEY, SENORITA WAR/MCA 40883 (Far Out, ASCAP)
139	—	RUNNIN' WITH THE DEVIL VAN HALEN/Warner Bros. 8556 (Van Halen, ASCAP)
140	123	TURN ON THE RADIO GLORY/Mercury 73976 (April/Lazy Libra, ASCAP)
141	132	THE ONE AND ONLY KACEY CISYK/ABC 12333 (Famous, ASCAP/Ensign, BMI)
142	146	THIS NIGHT WON'T LAST FOREVER BILL LaBOUNTY/Warner Bros. 8529 (Captain Crystal, BMI)
143	147	I LOVE HER, SHE LOVES ME NRBQ/Mercury 73991 (NRBQ, ASCAP)
144	149	MS. DAVID OLIVER/Mercury 73973 (EleCon/Relaxed, BMI)
145	128	TRUST ME MILT MATTHEWS/H&L 4692 (BOCA, ASCAP)
146	125	LET'S LIVE TOGETHER CAZZ/Big Tree 210 (Atlantic) (Landers-Roberts, ASCAP)
147	127	MY REASON TO BE IS YOU MARILYN MCCOO & BILLY DAVIS, JR./ABC 12324 (Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec-O-Lite, ASCAP)
148	—	THE ONE AND ONLY GLADYS KNIGHT & THE PIPS/Buddah 592 (Arista) (Famous, ASCAP/Ensign, BMI)
149	144	WE FELL IN LOVE WHILE DANCING BILL BRANDON/Prelude 71102 (Sons Tailors/Dillco/Truman, BMI)
150	—	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Bertam, ASCAP)

**BLUER  
THAN  
BLUE** (8001)

**MICHAEL  
JOHNSON**

From The Upcoming Album

Produced By Brent Maher & Steve Gibson

Another Hit From



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# RECORD WORLD SINGLES CHART

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

APR. 22	APR. 15		WKS. ON CHART
1	1	<b>NIGHT FEVER</b> BEE GEES RSO 889 (5th Week)	12
2	2	<b>CAN'T SMILE WITHOUT YOU</b> BARRY MANILOW/Arista 0305	12
3	4	<b>IF I CAN'T HAVE YOU</b> YVONNE ELLIMAN/RSO 884	10
4	3	<b>STAYIN' ALIVE</b> BEE GEES/RSO 885	20
5	7	<b>THE CLOSER I GET TO YOU</b> ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	10
6	5	<b>DUST IN THE WIND</b> KANSAS/Kirshner 8 4274 (CBS)	13
7	6	<b>EMOTION</b> SAMANTHA SANG/Private Stock 178	24
8	9	<b>JACK &amp; JILL</b> RAYDIO/Arista 0283	19
9	8	<b>LAY DOWN SALLY</b> ERIC CLAPTON/RSO 886	17
10	10	<b>EBONY EYES</b> BOB WELCH/Capitol 4543	13
11	12	<b>WE'LL NEVER HAVE TO SAY GOODBYE AGAIN</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic)	9
12	19	<b>WITH A LITTLE LUCK</b> WINGS/Capitol 4559	4
13	14	<b>RUNNING ON EMPTY</b> JACKSON BROWNE/Asylum 45460	11
14	15	<b>FLASH LIGHT</b> PARLIAMENT/Casablanca 909	12
15	17	<b>COUNT ON ME</b> JEFFERSON STARSHIP/Grunt 11196 (RCA)	7
16	18	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M 2001	13
17	22	<b>ON BROADWAY</b> GEORGE BENSON/Warner Bros. 8542	7
18	20	<b>IMAGINARY LOVER</b> ATLANTA RHYTHM SECTION/Polydor 14459	9
19	11	<b>OUR LOVE</b> NATALIE COLE/Capitol 4509	18
20	13	<b>GOODBYE GIRL</b> DAVID GATES/Elektra 45450	19
21	29	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693	6
22	24	<b>DISCO INFERNO</b> TRAMMPS/Atlantic 3389	10
23	25	<b>FOOLING YOURSELF</b> STYX/A&M 2007	10
24	30	<b>YOU'RE THE ONE THAT I WANT</b> JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	4
25	32	<b>WEREWOLVES OF LONDON</b> WARREN ZEVON/Asylum 45472	5
26	27	<b>I'M GONNA TAKE CARE OF EVERYTHING</b> RUBICON/20th Century 2362	9
27	21	<b>THANK YOU FOR BEING A FRIEND</b> ANDREW GOLD/Asylum 45456	11
28	16	<b>(LOVE IS) THICKER THAN WATER</b> ANDY GIBB/RSO 883	26
29	33	<b>MOVIN' OUT (ANTHONY'S SONG)</b> BILLY JOEL/Columbia 3 10708	6
30	31	<b>BABY HOLD ON</b> EDDIE MONEY/Columbia 3 10663	10
31	23	<b>SWEET TALKIN' WOMAN</b> ELO/Jet 1145 (UA)	10
32	40	<b>DANCE WITH ME</b> PETER BROWN/Drive 6269 (TK)	8
33	37	<b>THIS TIME I'M IN IT FOR LOVE</b> PLAYER/RSO 890	7
34	28	<b>SOMETIMES WHEN WE TOUCH</b> DAN HILL/20th Century 2355	22
35	26	<b>BEFORE MY HEART FINDS OUT</b> GENE COTTON/Ariola 7675	11
36	41	<b>TWO DOORS DOWN</b> DOLLY PARTON/RCA 11240	6
37	51	<b>SHADOW DANCING</b> ANDY GIBB/RSO 893	2
38	43	<b>LET'S ALL CHANT</b> MICHAEL ZAGER BAND/Private Stock 184	8
39	47	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA 11249	5
40	34	<b>FANTASY</b> EARTH, WIND & FIRE/Columbia 3 10688	9
41	46	<b>EGO</b> ELTON JOHN/MCA 40892	2
42	39	<b>THE CIRCLE IS SMALL</b> GORDON LIGHTFOOT/Warner Bros. 8518	11
43	44	<b>MORE THAN A WOMAN</b> TAVARES/Capitol 4500	11
44	45	<b>ROCKET RIDE</b> KISS/Casablanca 915	8
45	35	<b>LADY LOVE</b> LOU RAWLS/Phila. Intl. 8 03634 (CBS)	18
46	52	<b>LOVE IS LIKE OXYGEN</b> SWEET/Capitol 4549	9
47	54	<b>MAKE YOU FEEL LOVE AGAIN</b> WET WILLIE/Epic 8 50528	4
48	36	<b>WE ARE THE CHAMPIONS/WE WILL ROCK YOU</b> QUEEN/Elektra 45441	27
49	38	<b>FALLING</b> LeBLANC & CARR/Big Tree 16101 (Atlantic)	21
50	55	<b>(I WILL BE YOUR) SHADOW IN THE STREET</b> ALLAN CLARKE/Atlantic 3459	5



51	58	<b>TWO OUT OF THREE AIN'T BAD</b> MEATLOAF/Epic/Cleveland Intl. 8 50513	6
52	59	<b>DEACON BLUES</b> STEELY DAN/ABC 1235	3
53	60	<b>EVERY KINDA PEOPLE</b> ROBERT PALMER/Island 100	4
54	56	<b>I CAN'T STAND THE RAIN</b> ERUPTION/Arfola 7686	6
55	61	<b>DANCE ACROSS THE FLOOR</b> JIMMY "BO" HORNE/SHS 1003 (TK)	6
56	57	<b>YANK ME, CRANK ME</b> TED NUGENT/Epic 50533	4
57	53	<b>DON'T COST YOU NOTHING</b> ASHFORD & SIMPSON/Warner Bros. 8514	9
58	48	<b>SWEET, SWEET SMILE</b> CARPENTERS/A&M 2008 Casablanca 914	11
59	70	<b>BECAUSE THE NIGHT</b> PATTI SMITH/Arista 0318	3
60	49	<b>BOOGIE SHOES</b> KC & THE SUNSHINE BAND/TK 1025	12
61	69	<b>AIN'T GONNA EAT OUT MY HEART ANYMORE</b> ANGEL/Casablanca 914	4
62	66	<b>WHEEL IN THE SKY</b> JOURNEY/Columbia 3 10700	4
63	65	<b>THAT IS YOUR SECRET</b> SEA LEVEL/Capricorn 9287	7
64	77	<b>DO YOU BELIEVE IN MAGIC</b> SHAUN CASSIDY/Warner/Curb 8488 (WB)	3
65	72	<b>HEARTLESS HEART</b> /Mushroom 7031	3
66	42	<b>THUNDER ISLAND</b> JAY FERGUSON/Asylum 45444	19
67	68	<b>CELEBRATE ME HOME</b> KENNY LOGGINS/Columbia 3 10652	4

## CHARTMAKER OF THE WEEK

68	—	<b>TAKE A CHANCE ON ME</b> ABBA Atlantic 3457	1
69	50	<b>ALWAYS AND FOREVER</b> HEATWAVE/Epic 8 50490	17
70	71	<b>MUSIC, HARMONY AND RHYTHM</b> BROOKLYN DREAMS/Millennium 610 (Casablanca)	5
71	63	<b>I GO CRAZY</b> PAUL DAVIS/Bang 733	35
72	—	<b>YOU BELONG TO ME</b> CARLY SIMON/Elektra 45477	1
73	62	<b>HOT LEGS</b> ROD STEWART/Warner Bros. 8535	10
74	—	<b>CHEESEBURGER IN PARADISE</b> JIMMY BUFFETT/ABC 12358	1
75	—	<b>OH WHAT A NIGHT FOR DANCING</b> BARRY WHITE/20th Century 2365	1
76	81	<b>MAMA LET HIM PLAY</b> DOUCETTE/Mushroom 7030	3
77	86	<b>STAY RUFUS/CHAKA KHAN</b> /ABC 12349	2
78	78	<b>SITTING IN LIMBO</b> DON BROWN/First American Records 102	4
79	80	<b>WATCHING THE DETECTIVES</b> ELVIS COSTELLO/Columbia 3 10705	7
80	99	<b>BAKER STREET</b> GERRY RAFFERTY/United Artists 1192	2
81	83	<b>BOOTZILLA</b> BOOTSY'S RUBBER BAND/Warner Bros. 8512	14
82	82	<b>THE HOUSE OF THE RISING SUN</b> SANTA ESMERALDA/Casablanca 913	7
83	94	<b>A LOVER'S QUESTION</b> JACKY WARD/Mercury 55018	2
84	87	<b>READY FOR THE TIMES TO GET BETTER</b> CRYSTAL GAYLE/United Artists 1136	5
85	64	<b>BABY COME BACK</b> PLAYER/RSO 879	30
86	67	<b>MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS</b> WAYLON & WILLIE/RCA 11198	10
87	76	<b>JUST THE WAY YOU ARE</b> BILLY JOEL/Columbia 3 10646	24
88	—	<b>USE TA BE MY GIRL</b> O'JAYS/Phila. Intl. 8 3642 (CBS)	1
89	—	<b>THE WANDERER</b> LEIF GARRETT/Atlantic 3476	1
90	73	<b>NEVER GET ENOUGH OF YOUR LOVE</b> LTD/A&M 2005	7
91	74	<b>WHICH WAY IS UP</b> STARGARD/MCA 40825	14
92	—	<b>ALMOST SUMMER CELEBRATION</b> FEATURING MIKE LOVE/MCA 40891	1
93	92	<b>DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)</b> CHIC/Atlantic 3425	23
94	95	<b>I COULD HAVE LOVED YOU MOMENTS</b> /Stang 5075 (All Platinum)	3
95	97	<b>OH HOW HAPPY</b> SKYLINERS/Tortoise Intl. 11243 (RCA)	2
96	91	<b>LET ME PARTY WITH YOU</b> BUNNY SIGLER/Gold Mind 4008 (Salsoul)	6
97	98	<b>DO YOU LOVE SOMEBODY</b> LUTHER INGRAM/Koko 728	3
98	96	<b>HOW DEEP IS YOUR LOVE</b> BEE GEES/RSO 882	30
99	—	<b>YOU'LL LOVE AGAIN</b> HOTEL/Mercury 73974	1
100	—	<b>GET ON UP</b> TYRONE DAVIS/Columbia 3 10648	1



# RECORD WORLD FM AIRPLAY REPORT

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

## FLASHMAKER



**HEAVY HORSES**  
JETHRO TULL  
Chrysalis

### MOST ADDED:

**HEAVY HORSES**—Jethro Tull—Chrysalis  
**GHOST TOWN PARADISE**—Les Dudek—Col  
**FM** (soundtrack)—MCA  
**CASINO**—Al DiMeola—Col  
**BOYS IN THE TREES**—Carly Simon—Elektra  
**STILL HERE**—Ian Thomas—Atlantic  
**NEW DAY**—Airwaves—A&M  
**THIS YEARS MODEL**—Elvis Costello—Col  
**PLEASE DON'T TOUCH**—Steve Hackett—Chrysalis

### WNEW-FM/NEW YORK

**ADDS:**  
**BURNING THE BALLROOM DOWN**—Amazing Rhythm Aces—ABC  
**CASINO**—Al DiMeola—Col  
**DOUBLE TROUBLE**—Frankie Miller—Chrysalis  
**FM** (soundtrack)—MCA  
**GRAND ARRIVAL**—Bryn Haworth—A&M  
**HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville  
**KAYA**—Bob Marley & Wailers—Island  
**SURVIVOR**—Randy Bachman—Polydor  
**THE LAST WALTZ** (soundtrack)—The Band—WB  
**HEAVY ACTION (airplay in descending order):**  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**BOYS IN THE TREES**—Carly Simon—Elektra  
**THIS YEARS MODEL**—Elvis Costello—Col  
**EASTER**—Patti Smith Group—Arista  
**LONDON TOWN**—Wings—Capitol  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC  
**PURE POP FOR NOW PEOPLE**—Nick Lowe—Col  
**PLEASE DON'T TOUCH**—Steve Hackett—Chrysalis  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**WBCN-FM/BOSTON**  
**ADDS:**  
**ATLANTA'S BURNING DOWN**—Dickey Betts—Arista  
**DOWN TO EARTH**—Sutherland Brothers—Col  
**ENCORE**—Brian Auger & Julie Tippetts—WB  
**FM** (soundtrack)—MCA  
**GHOST TOWN PARADISE**—Les Dudek—Col  
**HEAVY HORSES**—Jethro Tull—Chrysalis

**NEW DAY**—Airwaves—A&M  
**TRIGGER**—Casablanca  
**HEAVY ACTION (airplay in descending order):**  
**EARTH**—Jefferson Starship—Grunt  
**THE STRANGER**—Billy Joel—Col  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**KAYA**—Bob Marley & Wailers—Island  
**LONDON TOWN**—Wings—Capitol  
**DOUBLE FUN**—Robert Palmer—Island  
**MAGAZINE**—Heart—Mushroom  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**AJA**—Steely Dan—ABC  
**WAITING FOR COLUMBUS**—Little Feat—WB

### WLIR-FM/LONG ISLAND

**ADDS:**  
**CASINO**—Al DiMeola—Col  
**ENCORE**—Brian Auger & Julie Tippetts—WB  
**FM** (soundtrack)—MCA  
**GHOST TOWN PARADISE**—Les Dudek—Col  
**HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville  
**NEW BOOTS & PANTIES!!**—Ian Dury—Arista/Stiff  
**PLEASE DON'T TOUCH**—Steve Hackett—Chrysalis  
**SOME THINGS DON'T COME EASY**—England Dan & John Ford Coley—Big Tree  
**STILL HERE**—Ian Thomas—Atlantic  
**THE LAST WALTZ** (soundtrack)—The Band—WB

**HEAVY ACTION (airplay in descending order):**  
**EARTH**—Jefferson Starship—Grunt  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**INFINITY**—Journey—Col  
**EDDIE MONEY**—Col  
**CATS UNDER THE STARS**—Jerry Garcia Band—Arista  
**HEAD EAST**—A&M  
**LONDON TOWN**—Wings—Capitol  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**THE STRANGER**—Billy Joel—Col  
**SLOWHAND**—Eric Clapton—RSO

### WBAB-FM/LONG ISLAND

**ADDS:**  
**BURNING DOWN THE BALLROOM**—Amazing Rhythm Aces—ABC  
**DOUBLE TAKE**—Richard Torrance—Capitol  
**FM** (soundtrack)—MCA  
**GHOST TOWN PARADISE**—Les Dudek—Col  
**HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville  
**SHINE ON**—Climax Blues Band—Sire  
**STANKY BROWN**—Sire  
**SURVIVOR**—Randy Bachman—Polydor  
**THE LAST WALTZ** (soundtrack)—The Band—WB  
**WONDERGAP**—A&M

**HEAVY ACTION (airplay in descending order):**  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**EARTH**—Jefferson Starship—Grunt  
**DANCE A LITTLE LIGHT**—Richie Furay—Asylum  
**EDDIE MONEY**—Col  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**THE STRANGER**—Billy Joel—Col  
**SLOWHAND**—Eric Clapton—RSO  
**AJA**—Steely Dan—ABC  
**BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor

### WBLM-FM/MAINE

**ADDS:**  
**ARE YOU SERIOUS?**—Van Duren—Big Sound  
**BOYS IN THE TREES**—Carly Simon—Elektra  
**DOUBLE DOSE**—Hot Tuna—Grunt  
**FINAL EXAM**—Loudon Wainwright—Arista

**INSIDE OUT**—David LaFlamme—Amherst  
**SOME THINGS DON'T COME EASY**—England Dan & John Ford Coley—Big Tree  
**THIS YEARS MODEL**—Elvis Costello—Col  
**HEAVY ACTION (airplay in descending order):**  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**SOUTHERN WINDS**—Maria Muldaur—WB  
**NRQB AT YANKEE STADIUM**—Mercury  
**ONE-EYED JACK**—Garland Jeffreys—A&M  
**EARTH**—Jefferson Starship—Grunt  
**CATS UNDER THE STARS**—Jerry Garcia Band—Arista  
**DOUBLE FUN**—Robert Palmer—Island  
**SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC  
**ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum  
**LONEWOLF**—Michael Murphy—Epic

### WCMF-FM/ROCHESTER

**ADDS:**  
**ATLANTA'S BURNING DOWN**—Dickey Betts—Arista  
**CASINO**—Al DiMeola—Col  
**ELLEN McILWAIN**—UA  
**GHOST TOWN PARADISE**—Les Dudek—Col  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**LONG LIVE ROCK & ROLL**—Rainbow—Polydor  
**MAGAZINE**—Heart—Mushroom  
**MODERN MAN**—Stanley Clarke—Nemperor  
**PLEASE DON'T TOUCH**—Steve Hackett—Chrysalis  
**YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

**HEAVY ACTION (airplay, sales, phones in descending order):**  
**LONDON TOWN**—Wings—Capitol  
**THIS YEARS MODEL**—Elvis Costello—Col  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**PURE POP FOR NOW PEOPLE**—Nick Lowe—Col  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**NEW BOOTS & PANTIES!!**—Ian Dury—Arista/Stiff  
**DOUBLE FUN**—Robert Palmer—Island  
**VAN HALEN**—WB  
**SWEET CHEEKS**—Duke Jupiter—Mercury  
**LEVEL HEADED**—Sweet—Capitol

### WIOQ-FM/PHILADELPHIA

**ADDS:**  
**BOYS IN THE TREES**—Carly Simon—Elektra  
**DANCE A LITTLE LIGHT**—Richie Furay—Asylum  
**DOUBLE TROUBLE**—Frankie Miller—Chrysalis  
**FM** (soundtrack)—MCA  
**GHOST TOWN PARADISE**—Les Dudek—Col  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**PLEASE DON'T TOUCH**—Steve Hackett—Chrysalis  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**CITY TO CITY**—Gerry Rafferty—UA  
**LONDON TOWN**—Wings—Capitol  
**EARTH**—Jefferson Starship—Grunt  
**LINES**—Charlie—Janus  
**ROUND THE BACK**—Cafe Jacques—Col  
**VAN HALEN**—WB  
**PURE POP FOR NOW PEOPLE**—Nick Lowe—Col  
**JOHN HALL**—Asylum  
**FOTOMAKER**—Atlantic

### WYDD-FM/PITTSBURGH

**ADDS:**  
**BOYS IN THE TREES**—Carly Simon—Elektra

**BRITISH LIONS**—RSO  
**FM** (soundtrack)—MCA  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**NEW DAY**—Airwaves—A&M  
**STILL HERE**—Ian Thomas—Atlantic  
**YOU CAN TUNE A PIANO**—REO Speedwagon—Epic  
**HEAVY ACTION (airplay in descending order):**  
**EARTH**—Jefferson Starship—Grunt  
**LONDON TOWN**—Wings—Capitol  
**SLOWHAND**—Eric Clapton—RSO  
**RUNNING ON EMPTY**—Jackson Browne—Asylum  
**AJA**—Steely Dan—ABC  
**WAITING FOR COLUMBUS**—Little Feat—WB  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**EDDIE MONEY**—Col  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**INFINITY**—Journey—Col

### WHFS-FM/WASHINGTON

**ADDS:**  
**BEFORE & AFTER SCIENCE**—Brian Eno—Island  
**CASINO**—Al DiMeola—Col  
**DANCE A LITTLE LIGHT**—Richie Furay—Asylum  
**GHOST TOWN PARADISE**—Les Dudek—Col  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**MEMORIES**—Bonnie Bramlett—Capricorn  
**OUTLAWS**—Jeremy Steig—Inner City  
**ROTATIONS**—Tim Weisberg—UA  
**SURVIVOR**—Randy Bachman—Polydor  
**THE VIBRATION CONTINUES**—Rahsaan Roland Kirk—Atlantic

**HEAVY ACTION (airplay in descending order):**  
**MOTION**—Allen Toussaint—WB  
**THIS YEARS MODEL**—Elvis Costello—Col  
**SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC  
**CATS UNDER THE STARS**—Jerry Garcia Band—Arista  
**FINAL EXAM**—Loudon Wainwright—Arista  
**MEET ME AT THE CRUX**—Dirk Hamilton—Elektra  
**ONE-EYED JACK**—Garland Jeffreys—A&M  
**EASTER**—Patti Smith Group—Arista  
**ALL IN GOOD TIME**—John Kay—Mercury  
**SPYRO GYRA**—Amherst

### WQDR-FM/RALEIGH

**ADDS:**  
**DOWN TO EARTH**—Sutherland Brothers—Col  
**GHOST TOWN PARADISE**—Les Dudek—Col  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**NEW DAY**—Airwaves—A&M  
**WHAT IF**—Dixie Dregs—Capricorn  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**LONDON TOWN**—Wings—Capitol  
**RUNNING ON EMPTY**—Jackson Browne—Asylum  
**SLOWHAND**—Eric Clapton—RSO  
**THE STRANGER**—Billy Joel—Col  
**WAITING FOR COLUMBUS**—Little Feat—WB  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**WEEKEND IN L.A.**—George Benson—WB  
**SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC  
**EARTH**—Jefferson Starship—Grunt  
**WAIV-FM/JACKSONVILLE**  
**ADDS:**  
**AND THEN THERE WERE THREE**—Genesis—Atlantic

**ATLANTA'S BURNING DOWN**—Dickey Betts—Arista  
**DOUBLE TAKE**—Richard Torrance—Capitol  
**EGO** (single)—Elton John—MCA  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**JOHN HALL**—Asylum  
**MAGAZINE**—Heart—Mushroom  
**NEW DAY**—Airwaves—A&M  
**STILL HERE**—Ian Thomas—Atlantic  
**THIS YEARS MODEL**—Elvis Costello—Col  
**HEAVY ACTION (airplay, sales in descending order):**  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**WEEKEND IN L.A.**—George Benson—WB  
**RUNNING ON EMPTY**—Jackson Browne—Asylum  
**SLOWHAND**—Eric Clapton—RSO  
**ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum  
**EARTH**—Jefferson Starship—Grunt  
**THE STRANGER**—Billy Joel—Col  
**POINT OF KNOW RETURN**—Kansas—Kirshner  
**LONDON TOWN**—Wings—Capitol  
**EXCITABLE BOY**—Warren Zevon—Asylum

### ZETA 4-FM/MIAMI

**ADDS:**  
**BOYS IN THE TREES**—Carly Simon—Elektra  
**DANCE A LITTLE LIGHT**—Richie Furay—Asylum  
**GHOST TOWN PARADISE**—Les Dudek—Col  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**PLEASE DON'T TOUCH**—Steve Hackett—Chrysalis  
**THIS YEARS MODEL**—Elvis Costello—Col  
**TRIGGER**—Casablanca  
**U.K.**—Polydor  
**YOU CAN TUNE A PIANO**—REO Speedwagon—Epic  
**ZARAGON**—John Miles—Arista  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC  
**INFINITY**—Journey—Col  
**WAITING FOR COLUMBUS**—Little Feat—WB  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**DOUBLE FUN**—Robert Palmer—Island  
**A SONG FOR ALL SEASONS**—Renaissance—Sire  
**LONDON TOWN**—Wings—Capitol  
**EARTH**—Jefferson Starship—Grunt  
**AND THEN THERE WERE THREE**—Genesis—Atlantic

### WMMS-FM/CLEVELAND

**ADDS:**  
**DAVID JOHANSEN**—Blue Sky  
**DOUBLE TROUBLE**—Frankie Miller—Chrysalis  
**FM** (soundtrack)—MCA  
**HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville  
**NEW DAY**—Airwaves—A&M  
**THE LAST WALTZ** (soundtrack)—The Band—WB  
**HEAVY ACTION (airplay, sales in descending order):**  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**EARTH**—Jefferson Starship—Grunt  
**SLOWHAND**—Eric Clapton—RSO  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**LONDON TOWN**—Wings—Capitol  
**VAN HALEN**—WB  
**THE GODZ**—Millennium  
**RUNNING ON EMPTY**—Jackson Browne—Asylum  
**DOUBLE FUN**—Robert Palmer—Island  
**CATS ON THE COAST**—Sea Level—Capricorn



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ALBUM AIRPLAY  
CHART.**

AB 4168



# RECORD WORLD FM AIRPLAY REPORT

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

## TOP AIRPLAY



**EARTH**  
JEFFERSON STARSHIP  
Grunt

### MOST AIRPLAY:

**EARTH**—Jefferson Starship—Grunt  
**LONDON TOWN**—Wings—Capitol  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**SLOWHAND**—Eric Clapton—RSO  
**RUNNING ON EMPTY**—Jackson Browne—Asylum  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**INFINITY**—Journey—Col  
**SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC  
**WAITING FOR COLUMBUS**—Little Feat—WB

### WWW-FM/DETROIT

**ADDS:**  
**DOUBLE FUN**—Robert Palmer—Island  
**EASTER**—Patti Smith Group—Arista  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**IT'S A HEARTACHE** (single)—Bonnie Tyler—RCA  
**MODERN MAN**—Stanley Clarke—Nemperor

**HEAVY ACTION (airplay):**  
**EARTH**—Jefferson Starship—Grunt  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**GRAND ILLUSION**—Styx—A&M  
**INFINITY**—Journey—Col  
**LONDON TOWN**—Wings—Capitol  
**MAGAZINE**—Heart—Mushroom  
**RUNNING ON EMPTY**—Jackson Browne—Asylum  
**SLOWHAND**—Eric Clapton—RSO  
**WEEKEND IN L.A.**—George Benson—WB  
**YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

### WXRT-FM/CHICAGO

**ADDS:**  
**ATLANTA'S BURNING DOWN**—Dickey Betts—Arista  
**DOUBLE TROUBLE**—Frankie Miller—Chrysalis  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**LONG LIVE ROCK & ROLL**—Rainbow—Polydor  
**MAGAZINE**—Heart—Mushroom  
**PLEASE DON'T TOUCH**—Steve Hackett—Chrysalis  
**SHOWDOWN**—Isley Brothers—T-Neck  
**SPECIAL DELIVERY**—38 Special—A&M  
**SURVIVOR**—Randy Bachman—Polydor

**THIS YEAR'S MODEL**—Elvis Costello—Col  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**WAITING FOR COLUMBUS**—Little Feat—WB  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**LINES**—Charlie—Janus  
**HEAVEN HELP THE FOOL**—Bob Weir—Arista  
**STREET SURVIVORS**—Lynyrd Skynyrd—MCA  
**EARTH**—Jefferson Starship—Grunt  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**SLOWHAND**—Eric Clapton—RSO  
**RUNNING ON EMPTY**—Jackson Browne—Asylum

### KSHE-FM/ST. LOUIS

**ADDS:**  
**FLAME**—RCA  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**STILL HERE**—Ian Thomas—Atlantic  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**YOU CAN TUNE A PIANO**—REO Speedwagon—Epic  
**INFINITY**—Journey—Col  
**HEAD EAST**—A&M  
**EARTH**—Jefferson Starship—Grunt  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**VAN HALEN**—WB  
**MAGAZINE**—Heart—Mushroom  
**LINES**—Charlie—Janus  
**WATCH**—Manfred Mann—WB  
**STREET ACTION**—BTO—Mercury

### WZMF-FM/MILWAUKEE

**ADDS:**  
**ATLANTA'S BURNING DOWN**—Dickey Betts—Arista  
**BOYS IN THE TREES**—Carly Simon—Elektra  
**CASINO**—Al DiMeola—Col  
**GHOST TOWN PARADE**—Les Dudek—Col  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**LONG LIVE ROCK & ROLL**—Rainbow—Polydor  
**LOVE IS THE STUFF**—Henry Gross—Lifesong  
**STILL HERE**—Ian Thomas—Atlantic  
**SURVIVOR**—Randy Bachman—Polydor  
**WHAT IF**—Dixie Dregs—Capricorn  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**LINES**—Charlie—Janus  
**LONDON TOWN**—Wings—Capitol  
**THIS YEAR'S MODEL**—Elvis Costello—Col  
**WATCH**—Manfred Mann—WB  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**YOU CAN TUNE A PIANO**—REO Speedwagon—Epic  
**SWEET BOTTOM**—Sweet Bottom—Chrysalis  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**MAGAZINE**—Heart—Mushroom  
**SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC

### KQRS-FM/MINNEAPOLIS

**ADDS:**  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**HEAD EAST**—A&M  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**MAGAZINE**—Heart—Mushroom  
**MODERN MAN**—Stanley Clarke—Nemperor  
**ONE-EYED JACK**—Garland Jeffreys—A&M  
**PURE POP FOR NOW PEOPLE**—Nick Lowe—Col  
**THIS YEAR'S MODEL**—Elvis Costello—Col

**HEAVY ACTION (airplay):**  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**EARTH**—Jefferson Starship—Grunt  
**LONDON TOWN**—Wings—Capitol  
**RUNNING ON EMPTY**—Jackson Browne—Asylum  
**SLOWHAND**—Eric Clapton—RSO  
**SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC  
**STREET SURVIVORS**—Lynyrd Skynyrd—MCA  
**THE DAISY DILLMAN BAND**—UA  
**THE STRANGER**—Billy Joel—Col  
**WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA

### KZEW-FM/DALLAS

**ADDS:**  
**BOYS IN THE TREES**—Carly Simon—Elektra  
**CASINO**—Al DiMeola—Col  
**GHOST TOWN PARADE**—Les Dudek—Col  
**HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville  
**MODERN MAN**—Stanley Clarke—Nemperor  
**SHADOW IN THE STREET** (single)—Allan Clarke—Atlantic  
**SHINE ON**—Climax Blues Band—Sire  
**THE LAST WALTZ** (soundtrack)—The Band—WB

**HEAVY ACTION (airplay, sales, phones in descending order):**  
**LONDON TOWN**—Wings—Capitol  
**EARTH**—Jefferson Starship—Grunt  
**SLOWHAND**—Eric Clapton—RSO  
**INFINITY**—Journey—Col  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**LONEWOLF**—Michael Murphy—Epic  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**THE STRANGER**—Billy Joel—Col  
**AJA**—Steely Dan—ABC  
**WAITING FOR COLUMBUS**—Little Feat—WB

### KPFT-FM/HOUSTON

**ADDS:**  
**A MAID IN BEDLAM**—John Renbourn Group—Transatlantic (import)  
**BLACKJACK**—Clarence Gatemouth Brown—First American  
**CASINO**—Al DiMeola—Col  
**ENCORE**—Brian Auger & Julie Tippetts—WB  
**GHOST TOWN PARADE**—Les Dudek—Col  
**GIVE US A BREAK**—Proctor & Bergman—Mercury  
**INSIDE OUT**—David LaFlamme—Amherst  
**STILL HERE**—Ian Thomas—Atlantic  
**YOU'LL NEVER FIND**—Mance Lipscomb—Arhooley  
**ZARAGON**—John Miles—Arista  
**HEAVY ACTION (airplay in descending order):**  
**PURE AS RAIN**—Gil Goldstein—Chiaroscuro  
**BURCHFIELD NINES**—Michael Franks—WB  
**A SONG FOR ALL SEASONS**—Renaissance—Sire  
**GRAND TETONS**—Patterson & Pults—Patterson & Pults Prod.  
**MIROSLAV**—Miroslav Vitous—Arista/Freedom  
**SONGWRITER**—Margie Adams—Pleiades  
**OPEN FIRE**—Ronnie Montrose—WB

**WAVES**—Terje Rypdal—ECM  
**IT HAPPENED ONE BITE**—Dan Hicks—WB  
**KISSIN' IN THE CALIFORNIA SUN**—Katy Moffatt—Col

### KBPI-FM/DENVER

**ADDS:**  
**FM** (soundtrack)—MCA  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**SLOWHAND**—Eric Clapton—RSO  
**RUNNING ON EMPTY**—Jackson Browne—Asylum  
**POINT OF KNOW RETURN**—Kansas—Kirshner  
**GRAND ILLUSION**—Styx—A&M  
**LONDON TOWN**—Wings—Capitol  
**THE STRANGER**—Billy Joel—Col  
**EARTH**—Jefferson Starship—Grunt

### WNOE-FM/NEW ORLEANS

**ADDS:**  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**CITY TO CITY**—Gerry Rafferty—UA  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**MEET ME AT THE CRUX**—Dirk Hamilton—Elektra  
**ONE-EYED JACK**—Garland Jeffreys—A&M  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC  
**EARTH**—Jefferson Starship—Grunt  
**STREET PLAYER**—Rufus—ABC  
**LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu  
**WARMER COMMUNICATIONS**—AWB—Atlantic  
**INFINITY**—Journey—Col  
**DOUBLE FUN**—Robert Palmer—Island  
**KAYA**—Bob Marley & Wailers—Island  
**HEADS**—Bob James—Col  
**TRIGGER**—Casablanca

### KOME-FM/SAN JOSE

**ADDS:**  
**ALL IN GOOD TIME**—John Kay—Mercury  
**BRITISH LIONS**—RSO  
**CITY TO CITY**—Gerry Rafferty—UA  
**DOUBLE DOSE**—Hot Tuna—Grunt  
**GHOST TOWN PARADE**—Les Dudek—Col  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**ROCK & ROLL MADNESS**—Ruby—PBR Intl.  
**STILL HERE**—Ian Thomas—Atlantic  
**WE CAME TO PLAY**—Tower Of Power—Col  
**YOU CAN TUNE A PIANO**—REO Speedwagon—Epic  
**HEAVY ACTION (airplay, sales):**  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**EARTH**—Jefferson Starship—Grunt  
**EDDIE MONEY**—Col  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**FOOT LOOSE & FANCY FREE**—Rod Stewart—WB  
**INFINITY**—Journey—Col  
**NEW BOOTS & PANTIES!!**—Ian Dury—Arista/Striff  
**RUNNING ON EMPTY**—Jackson Browne—Asylum  
**VAN HALEN**—WB  
**WATCH**—Manfred Mann—WB

### KWST-FM/LOS ANGELES

**ADDS:**  
**FM** (soundtrack)—MCA  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**EARTH**—Jefferson Starship—Grunt  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**VAN HALEN**—WB  
**WATCH**—Manfred Mann—WB  
**LONDON TOWN**—Wings—Capitol  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**WAITING FOR COLUMBUS**—Little Feat—WB  
**INFINITY**—Journey—Col  
**POINT OF KNOW RETURN**—Kansas—Kirshner

### KSAN-FM/SAN FRANCISCO

**ADDS:**  
**GHOST TOWN PARADE**—Les Dudek—Col  
**LINES**—Charlie—Janus  
**MODERN MAN**—Stanley Clarke—Nemperor  
**SHOWDOWN**—Isley Brothers—T-Neck  
**HEAVY ACTION (airplay in descending order):**  
**PURE POP FOR NOW PEOPLE**—Nick Lowe—Col  
**THIS YEAR'S MODEL**—Elvis Costello—Col  
**EASTER**—Patti Smith Group—Arista  
**EXCITABLE BOY**—Warren Zevon—Asylum  
**EARTH**—Jefferson Starship—Grunt  
**KILL CITY**—Iggy Pop & James Williamson—Bomp  
**PLASTIC LETTERS**—Blondie—Chrysalis  
**DRASTIC PLASTIC**—Be Bop Deluxe—Harvest  
**WAITING FOR COLUMBUS**—Little Feat—WB  
**NO DICE**—Capitol  
**KZEL-FM/EUGENE**  
**ADDS:**  
**BOYS IN THE TREES**—Carly Simon—Elektra  
**CASINO**—Al DiMeola—Col  
**DOUBLE TROUBLE**—Frankie Miller—Chrysalis  
**GET TO THE FEELING**—Pleasure—Fantasy  
**GHOST TOWN PARADE**—Les Dudek—Col  
**MEMORIES**—Bonnie Bramlett—Capricorn  
**NEW DAY**—Airwaves—A&M  
**SPYRO GYRA**—Amherst  
**TRIGGER**—Casablanca  
**ZARAGON**—John Miles—Arista  
**HEAVY ACTION (airplay):**  
**BURNING THE BALLROOM DOWN**—Amazing Rhythm Aces—ABC  
**EARTH**—Jefferson Starship—Grunt  
**HEAVY HORSES**—Jethro Tull—Chrysalis  
**LONDON TOWN**—Wings—Capitol  
**RUNNING ON EMPTY**—Jackson Browne—Asylum  
**SLOWHAND**—Eric Clapton—RSO  
**SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC  
**THIS YEAR'S MODEL**—Elvis Costello—Col  
**VAN HALEN**—WB

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## Buddy Allen Criticizes Racial 'System,' Claims Black Acts Are At A Disadvantage

By SAM SUTHERLAND

■ LOS ANGELES — While The Spinners, his managerial clients for some years, are hardly viewed as a struggling act, veteran manager and entrepreneur Buddy Allen claims that his strategy in handling the successful group's career continues to reflect what he perceives as an ongoing racial barrier separating all but a handful of black acts from their white pop peers. "To me, it's a 'system' in which there's still racism involved," Allen said in a recent interview with RW.

While Allen estimates the Spinners' own audience as evenly divided along racial lines, he argues that radio playlists and national charts still place most black acts at a disadvantage. Naming Stevie Wonder and Earth, Wind & Fire as two other black acts breaking from a conventional "r&b" tag and into a mass marketplace embracing a wide variety of listeners, Allen noted, "An r&b act still has to go through r&b stations and get high numbers before it can cross over into pop. I feel it's a kind of quota system . . . The pop stations are either told, or feel, that they can only play so many black records."

While admitting that crossover in either direction is more common overall, he does feel there has been a regression toward a greater division between the two audiences. "White r&b stylists can get pop play," he notes. "Why do those stations play a Leo Sayer or Bee Gees record? Because it's a good record." Such crossovers, bringing white acts to black audiences, are healthy in Allen's view, as is the development of progressive black radio formats. But in order to pursue his belief "that show business is really all one business," Allen has had to concentrate on offsetting what he feels is an imbalance in radio coverage through varying the Spinners' live itineraries to insure they play before as wide an audience culturally and demographically as possible.

Allen feels the nature of live bookings for black acts continues to reflect a wide divergence between the types of dates, venues and guarantees offered acts, but, unlike the radio situation, blames the limitations of the "chitlin' circuit" on the performers as much as the agents. "That's their own fault. It's something they can correct," says Allen. "The Spinners were on that same circuit when we first

got together, and it became obvious that they needed to reach more people; now they play every kind of venue. They still play some of those original places, by the way, because you don't want to lose that audience."

At the same time, he books the group into arena dates, as well as smaller theatres. In Los Angeles, for example, the past year has seen the group play both the Greek Theatre and the smaller Pantages Theater, which adopted a contemporary music sector to its bookings last year. "I think those are needed venues," Allen explains, "in that you have the Forum and those larger halls for bigger shows, but the theatres are becoming more attractive in terms of the intimacy they offer. The Spinners are one of those acts that like to play closer to their audience, and the public likes that too. You can't make as much in an evening, but I'm not sure that's so important, at least in the long run, and every move we make is aimed at achieving longevity."

Such dates draw an older audience, he adds, that would seldom attend large arena dates.

Allen also says he places special emphasis on keeping the group's involvement with non-profit ventures visible, but notes that he has had to be cautious in screening individual concerts in recent years. More satisfying over the long run, he projects, will be the Spinners Scholarship Fund. "They're very proud of the fund," he remarks, "and they'll continue supporting it as long as there's a group." Allen and the Spinners are also members of PUSH, another activity Allen says will likely be an ongoing aspect of their career.

## Non-Commercial Station Airing A's Games

By SAMUEL GRAHAM

■ LOS ANGELES—Sports fans of all kinds are well aware that the doings of Charles O. Finley, owner of major league baseball's Oakland Athletics, are usually accompanied by a maverick sensibility rarely found in professional sports. That being the case, the announcement that the first 20 A's games of the 1978 season would be broadcast by KALX-FM, the non-commercial radio voice of the University of California at Berkeley, probably did not come as much of a surprise. Nevertheless, it is a highly unusual, if not unique, situation.

Jim Switz, KALX program director, told RW that KALX sports director Larry Baer first approached Finley prior to the 1977 season; however, KNBR, a San Francisco commercial station, signed on to do the '77 broadcasts just before the season started. This year, due to an unstable situation caused by the on-again, off-again move of the A's to Denver, there were no commercial applications for the broadcast rights, and KALX found that Finley was more receptive to the idea of a college station handling the games. "We offered to do the A's as a public service, for fans who wouldn't otherwise be able to follow the team," Switz said. "Charlie hemmed and hawed for about half an hour, and finally he said, 'Sure.'"

The agreement between Finley and KALX stipulates that the station broadcast all 20 of the team's games from opening day (April 7) through April 23, at which time an official announcement is expected regarding the move to Denver. The 20-game schedule includes trips to Anaheim, California, where the season opened, as well as to Seattle and Minnesota. After the 23rd, Switz said, KALX's involvement will probably end, even if the team remains in

Oakland. Switz indicated that a commercial station would likely take over at that point, and "duplication of services is not what college radio is supposed to be about—it's supposed to offer an alternative."

Switz added that covering the games (Baer handles play-by-play, with Bob Kozberg adding color) is "hardly a financial windfall" for KALX, although the station is attempting to arrange "FM underwriting," a system whereby certain sponsors will cover their expenses. "As it is, it looks like we'll just about break even," Switz suggested. Nor is it a money-making proposition for the A's; but the team, like the station, is getting "a lot of good publicity out of it. Financially, they're not making anything off our broadcasts. But it's been a lot of fun and a lot of work, and it's rather good for our reputation," Switz noted. "Charlie's personality fits with college radio. His attitude was 'What the hell, let's do it,' and that's fine with us."

## D.C. Public TVer Ties with FM Station

By BILL HOLLAND

■ WASHINGTON—For the first time in the history of D.C. broadcasting, the city's public television station, WETA-TV, has selected a commercial FM radio station to simulcast a new series.

The station, WHFS, will simulcast a commercially uninterrupted rock concert series called "Soundstage" for twelve consecutive weeks beginning May 28th at 11 p.m.

Richard Brown, WETA-TV's development officer, said in a letter to the WHFS-FM executives that the station was selected for its "professional manner" in the business marketplace, their recent increased audience and the strength of its signal, which will cover what Brown termed "our area of dominant influences."

Soft-pedaling the fact that its sister station, WETA-FM, decided there would be "format problems" if it simulcast the program, and the implication that its listeners might not enjoy an hour of rock and roll supplanting their regular diet of classical, operatic, jazz, folk and public affairs programming, the TV station emphasized that it chose WHFS-FM because its rock-oriented audience "has been loyal for years now."

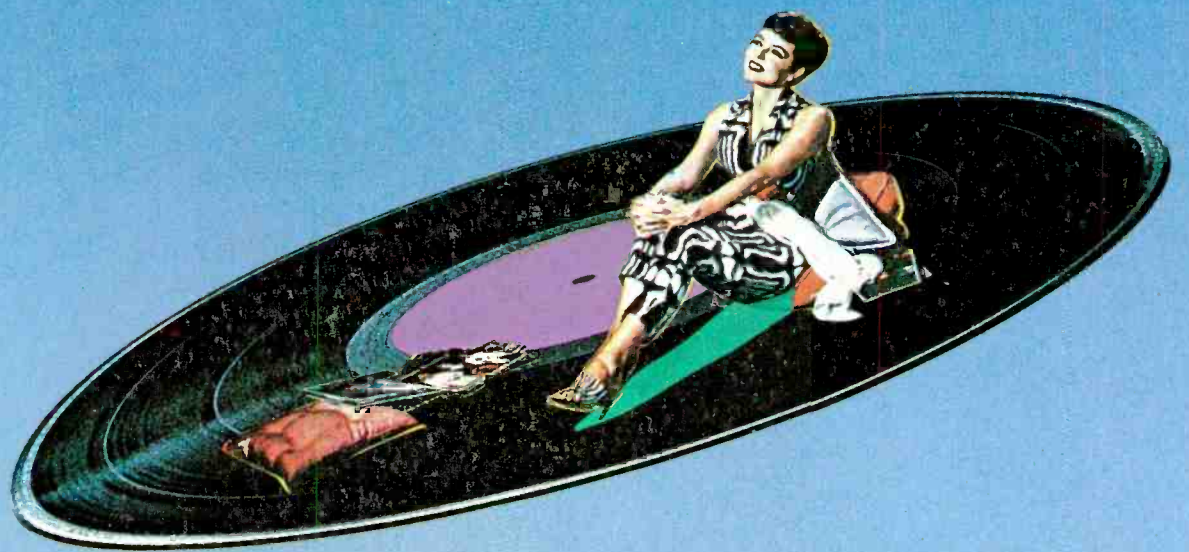
WHFS-FM is indeed Washington's best-known "progressive rock" station, and continues to be one of the few remaining playlist-free commercial FM stations in the country.

## Chocolate City Signs Vernon Burch



Chocolate City Records president Cecil Holmes has announced the signing of singer/composer Vernon Burch. Burch, a former member of the group Bar Kays, will have his first Chocolate City album released sometime in mid-summer.

Burkhart & Abrams.  
Quality does not go unnoticed.



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Wherever they go, B/A and *Superstars* attract audiences, with a continuing commitment to the highest quality programming. That's something to be proud of.

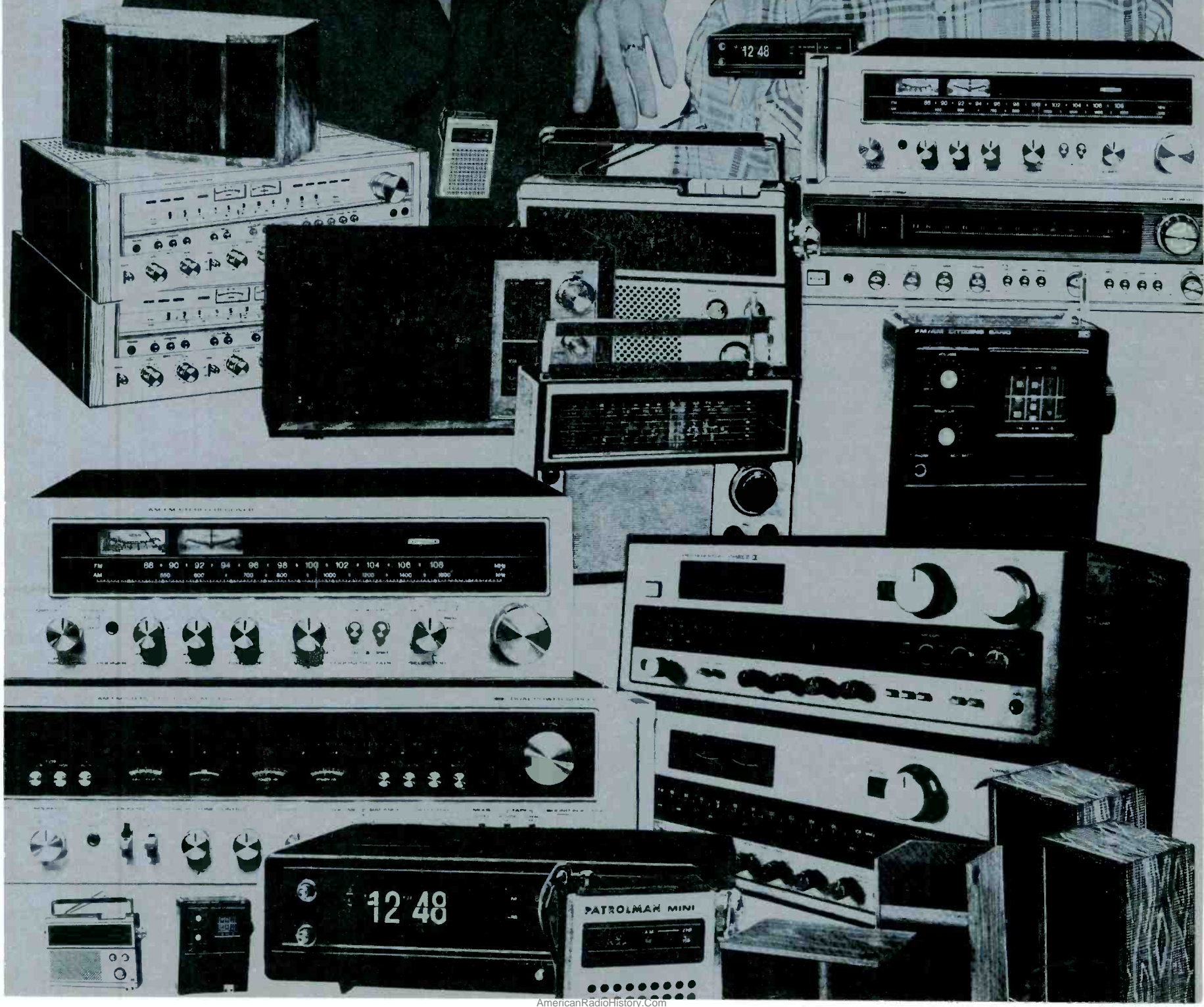
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Best wishes for continued success, Ken and Lee.  Warner Bros. Records and its family of labels

Record World Presents

APRIL 22, 1978

# THE BURKHART/ABRAMS STORY





## SPECIAL SECTION

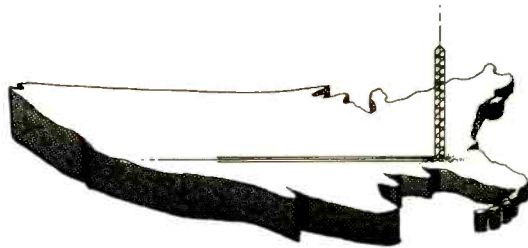
# THE BURKHART/ABRAMS STORY

■ What makes a good radio consultant? First, obviously, is expertise—the inside-and-out knowledge of the medium that can only be acquired, bit by bit, through years of work. Second is the ability to give stations a national perspective on music, trends and air talent. Third, and perhaps most important, is the willingness to make “house calls”—to visit the stations, re-learn markets that change with every rating book, and deal with the sort of emergencies that require outside help.

Seventy stations attest to Kent Burkhart and Lee Abrams' ability in these areas. Both are veterans of a number of radio formats, and have learned first-hand the techniques that separate winners from losers. They travel constantly, as do their assistants, to educate and re-educate their stations and help them respond to new competition. And their research, as extensive as any now being done on musical tastes and popular styles, has earned an almost magical reputation for results.

In five years their Atlanta-based consulting firm has become a force to be reckoned with by broadcasters and record executives alike. This *Record World* special salute looks at every aspect of the Burkhart/Abrams & Associates' success story—as accurate a barometer as exists today of where radio is and where it is going.

# THE BURKHART/ABRAMS STORY



## Burkhart /Abrams: Superstars Among Radio Consultants

By MARC KIRKEBY

■ NEW YORK — Where did radio consultants come from? Although a few of these specialists antedate this decade, they are largely a seventies phenomenon, born of the increasing competition and sophisticated research that have reshaped the medium in the past 10 years.

When programming a radio station was as easy as listening to records, or at most surveying a few record stores, no demand existed for the high-priced troubleshooter heading an army of researchers. But when the pursuit of audience tastes began to resemble a science, paralleling the growth of market research as a field of university study, the stakes increased dramatically.

Top 40, the original "mass appeal" format, showed the earliest interest in radio-as-science, but today no significant format remains untouched by reliance on statistical methods. Even in small cities, the station manager who has rejected research as too expensive or just unnecessary may wake up, like Rip Van Winkle, to a world that has no place for him.

Pulling such stations into the present is the work of Kent Burkhardt/Lee Abrams & Associates. From their Atlanta base, Burkhardt, Abrams and their small staff guide the programming of over 70 AM and FM stations, providing counsel on matters ranging from how excited disc jockeys should sound to what slang words currently hold sway over the nation's teenagers.

The dramatic growth of their five year-old firm testifies not only to their skill at what they do, but also to the burgeoning need for their services. Abrams' clients, for example, have swelled from 17 to 42 in little more than a year.

Each partner now has an assistant, and they will surely need more. And what began as strictly a radio consulting operation has now expanded to movies (through their affiliate, Marketing, Advertising, Research Services, Inc. of Los Angeles) with other products and media in the offing.

The personal styles of Kent Burkhardt and Lee Abrams differ markedly, and each man brings a complementary expertise to the

company. Burkhardt, a brash, talkative Texan who admits "I've got a ham streak in me a mile wide," virtually grew up in top 40, learning the format under such pioneers as Todd Storz and Gordon McLendon. He has worked as a disc jockey, program director, station manager and station owner, making contacts in the process with most of the country's leading radio executives.

Abrams, by contrast restrained in his manner, is a Chicago native who discovered his fascination with research while trying to determine what songs should be played by a rock band he managed. Choosing radio over college, Abrams quickly moved from disc jockey jobs to programming research. His background in the development of "album-oriented rock" (AOR) FM formats parallels Burkhardt's in top 40: Abrams had a hand in the construction of the ABC-FM "Rock'n Stereo" format in the early seventies, which later grew into his successful "Superstars" rock format and its current spin-off, "Soft Superstars."

Burkhart, Abrams and their assistants, Mike Scott and Lee Michaels, travel three to five days a week. Implementing their tech-

niques at new client stations takes most of that time, but emergencies—a crucial rating book, the unexpected loss of a program director, a contest stolen by a competitor—also demand their personal attention.

Along the way the firm has become something of a clearing house for air talent in a variety of formats — disc jockeys can move through the Burkhardt-Abrams stations as if they were in a large corporation, going from small to large markets, from on-air positions to program or music directorships.

Even those most skeptical of Burkhardt-Abrams' talents find it hard to belittle the firm's impact on American radio airwaves. Abrams' "Superstars" format, or imitations of it, have certainly spread the album-rock sound from a handful of "progressive" rock stations, mostly in big cities, to almost every market of any size. At the same time, few students of radio would dispute that "Superstars" has hastened the decline of those same progressive stations to the handful that remain today.

Burkhart - Abrams' impact on the record industry has been no

less profound. The rapid expansion in album sales in the seventies surely owes much to the growth of AOR radio, and more than one manufacturer has been compelled to add album promotion to the departments of his company simply because of "Superstars."

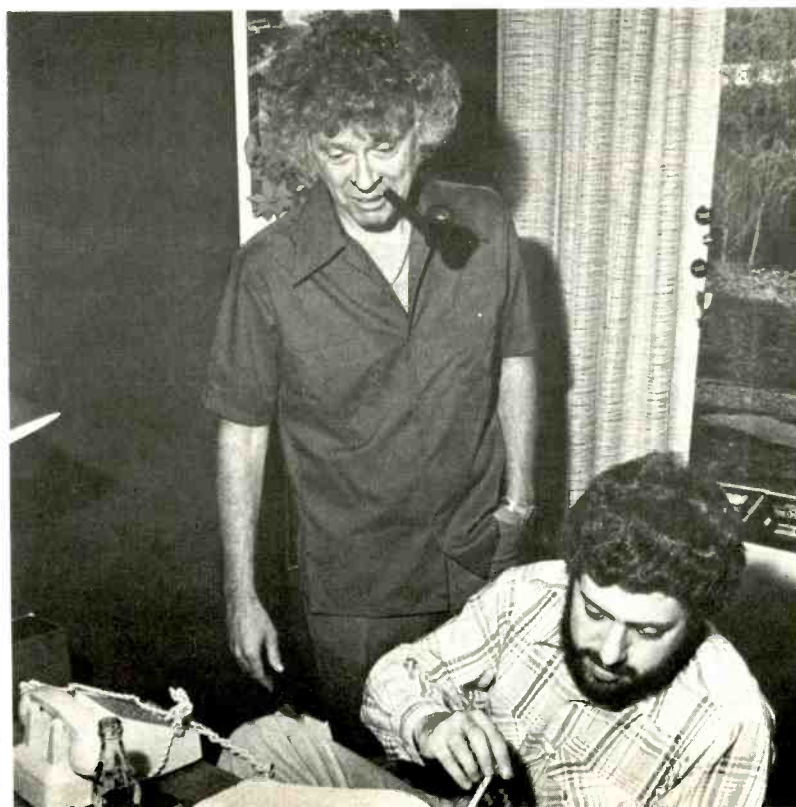
But for record labels "Superstars" is a two-edged sword: while the format has brought some albums to listeners who otherwise might never have heard them, its success has also meant the rapid dwindling of "open" formats. Where a local promotion rep might once have gotten airplay for five new albums, he may now have to settle for one or two.

Still, the "Superstars" stations have shown a consistent willingness to take chances on new records that fit their sound, and have earned the gold records that have often followed.

A live concert series (that has led to several radio-only promotional albums), with special tapings made for the "Superstars" stations, and the practice of airing a new album in its entirety at midnight on many of the "Superstars" stations, have made Burkhardt-Abrams a major force in the exposure of artists who are not yet superstars themselves. And Abrams' inclusion of a limited rotation category in his system for untested records has provided artists with some platform from which to reach their potential audience, even if that platform is smaller than it was at the height of the free-form era.

### Rapid Escalation

Kent Burkhardt, Lee Abrams & Associates mirror, then, the major trends in radio, most importantly the rapid escalation of competition — competition that is now not just for sheer numbers of listeners, but for listeners in demographic groups that particularly appeal to advertisers. Increasingly, it seems, good local management isn't enough to provide that competitive edge. Supplying it has become the job of the consultant, the professional researcher — and Kent Burkhardt and Lee Abrams have demonstrated convincingly that they rank at the top of their profession.



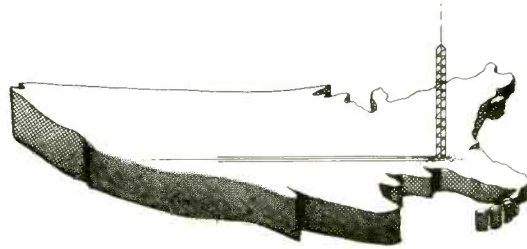
Kent Burkhardt, Lee Abrams

# THE PROGRAMMER'S PROGRAMMERS.

COLUMBIA RECORDS SALUTES  
**KENT BURKHART** AND **LEE ABRAMS**,  
AND EXTENDS ITS BEST WISHES FOR THEIR  
CONTINUED DISTINCTION IN THE  
BROADCASTING ARENA.



# THE BURKHART/ABRAMS STORY



## Lee Abrams On Research, Radio and The Future of 'Superstars'

■ There is probably no radio broadcaster more talked about these days than Lee Abrams, whose name has become synonymous with album-oriented rock (AOR). Although he has emerged as a public figure only in the past year or two, Abrams has been in on every significant development in the AOR format in this decade—he has worked at WMJQ in Miami, the first FM "Q" format, at WRIF in Detroit, where the ABC-FM "Rock'nStereo" format was developed, and at over 40 other FM outlets where his "Superstars" and "Soft Superstars" formats have been introduced. A recent profile in "People" magazine confirmed his growing celebrity. In the following Dialogue, Abrams talks about changes in "Superstars," forecasts upcoming radio trends and outlines his own goals for the future.

**Record World:** Has your expanded client list changed the way you are able to do business?

**Lee Abrams:** No, not really because, one, we've added Lee Michaels which helped out a lot. Also, we've been able to systemize things to the point where we're able to handle things a lot more efficiently now. Also, a lot of the stations we deal with are at a different stage in their evolution, where they need a different type of attention. In many cases it doesn't take the time that some of the newer clients take. Still the same kind of energy but sometimes not as much of the detail work, so that helps, too. Some of the clients we've been with three or four years just have different needs than some of the newer ones. Those needs just don't require the same kind of intensity as some of the ones we've only been with a year or two.

**RW:** Has Superstars changed over the years?

**Abrams:** Tremendously. When we first went into it, we wanted all the stations to sound kind of the same. Then we realized that it would be much better if every station took on its own identity, and the program director of the station didn't feel intimidated by the consultancy and could use his own creativity. So it has changed in that respect, to where each market is totally separate from another one. There is no one real standard sound, and it's also evolved from a musical standpoint. Initially, it was just extremely tight, and it has opened up, and now it's back into a little tighter frame, but it has evolved.

**RW:** Do you still have your conference call with 42 PDs?

**Abrams:** No, we talk separately. We tried that once but it was just mass confusion, especially with everyone doing something a little bit different. It just ended up in confusion so that was a short-lived experience.

**RW:** Are you finding tougher competition with so many other FM stations putting on copies of Superstars, or their impressions of what Superstars is?

**We keep batting averages on program directors just to see how everybody's ear is . . . Certain guys have tremendous batting averages, picking hits.**

**Abrams:** Right—it used to be where we could go into just about any market in the country and it would be really a snap. Just say here are the records, put them on and we would go. Now it's getting to the point where the FM band is super competitive, and in many cases the stations are much like our own. It creates additional problems that we can't overcome, but it makes the job more challenging.

**RW:** Have you turned your attention more to other elements of the radio station, rather than just how the music is programmed?

**Abrams:** Actually we always have. Music, jock presentation and promotion are the three important areas for us. Of course, engineering is more important than any of these three, but we don't get too involved in that.

**RW:** If I'm a station owner and I want to hire Burkhart/Abrams Associates to consult my station, what are the steps that you are



Lee Abrams

likely to go through to start up?

**Abrams:** The first thing we'll do is get together with the management of the station to see if it's going to work. Sometimes we will talk to a station and find out that the station is in a market that is super competitive, and that they are just not willing to do what's necessary. There might be a few personnel changes or changes in logo or something, but if we can get past that stage—which we usually do—the next phase is to study the market a bit, make some phone calls, talk to people on the street to find out where the station's at and where the market's at. Then we would discuss program directors and talk with the one that is already there in hopes that we'll be able to work out or find him another one, a couple of candidates for him to hire. Then we come into the market for a set-up period which usually takes anywhere from three days to a week. At this time we go through the whole format, A-Z, cover promotion, cover research, jock meetings individually and as a group and by the end of that one-week period the station should be pretty much on the air and rolling. Then it's the continuing process of feeding the station information, promotions, talking to them about the music and jocks and getting into the market as thoroughly as possible.

**RW:** To what extent are you providing them with research, and to what extent are you showing them how to do their own?

**Abrams:** Initially we'll give them starters on research systems that they establish locally. The idea here is for every station to do their own local research and for us to act as sort of a clearing board. If everybody reports in information, that's 42 stations reporting information, so in effect we put together our own chart and then we feed back the information to each station.

The music selection process is a kind where no one person really decides. It is sort of systematically decided. In other words, when you talk to a station we'll say okay, what's happening locally, and run through that, and I'll tell them what's happening nationally and just sort of get it together. Certain program directors do have good ears and those are taken into consideration also—guys like Max Floyd in Kansas City. We keep batting averages on program directors just to see how everybody's ear is and we'll tell them what their batting average is. Certain guys have tremendous batting averages, picking hits. So that's taken into consideration also. That's important because if one guy finds a record in Kansas City, he can spread that to other markets maybe weeks or months before the competitors might get word on that record.

**RW:** Do you find that most stations need a full-time research person to do the job properly with Superstars?

**Abrams:** Every station needs one. Some stations in certain financial situations have other priorities, but ideally every station could use

(Continued on page 16)

*To All Burkhardt/Abrams PD's and DJ's:*

# ON MAY 12th WE PRESENT NEW MUSIC FROM 4 SUPERSTARS:



**PABLO CRUISE**  
*Worlds Away*  
Produced by Bill Schnee



**RITA COOLIDGE**  
Produced by David Anderle

**QUINCY JONES.**  
*Sounds... And Stuff Like That!*  
Produced by Quincy Jones



**L.T.D.**  
Produced by Bobby Martin

# AND 7 FUTURESTARS:

**U.K. SQUEEZE**  
*U.K. Squeeze*  
Produced by John Cale & U.K. Squeeze



**THE TARNEY SPENCER BAND**  
*Three's A Crowd*  
Produced by David Kershenbaum



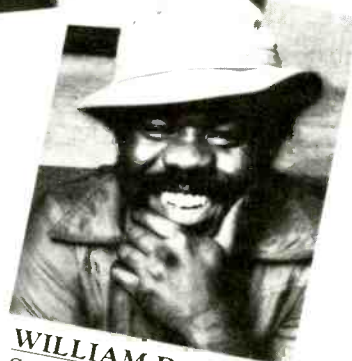
**THE STRANGLERS**  
*Black & White*  
Produced by Martin Rushent



**SYLVIA SYMS**  
*She Loves To Hear The Music*  
Produced by Don Sebesky & Dick Duane



**PAUL WINTER**  
*Common Ground*  
Produced by Paul Winter, Oscar Castro-Neves & David Greene



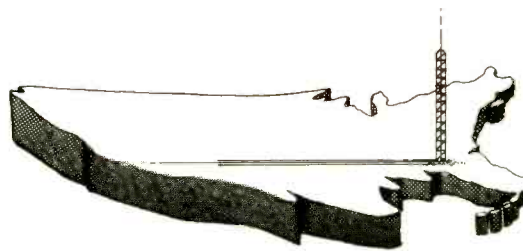
**WILLIAM D. SMITH**  
*Smitty*  
Produced by Terry Woodford & Clayton Ivey



**GAP MANGIONE**  
*Suite Lady*  
Produced by Larry Carlton

Superstar Music On A&M Records & Tapes 

# THE BURKHART/ABRAMS STORY



## Kent Burkhart: This Radio Doctor Makes House Calls

■ To say that Kent Burkhart found his calling early in life may be understating his case: he worked for a radio station in his hometown, Bay City, Texas, before he was 12 and was filling in at major stations in Houston before he entered college. In the years that have followed, Burkhart has seen the radio business from almost every conceivable angle, from small stations on the prairie to the skyscraper offices of broadcasting conglomerates. When top 40 began to transform the medium in the fifties, Burkhart was there, and he has since had a hand in many of the notable changes in that format. In this Dialogue with RW, Burkhart talks about what that experience has taught him, about his consulting business (one of the first and one of the largest such enterprises) and about the state of the radio marketplace today.

**Record World:** How long have you been working with movies?

**Kent Burkhart:** We're in it about a year and a half.

**RW:** Is it a national thing?

**Burkhart:** The first one we did was a test for Universal, called "Car Wash," and we had real good success with it. We knew we had a hit soundtrack. We took the soundtrack and tested it. We have an ear testing process in four or five markets in the country where we do panel testing, and we knew we had a hit in the soundtrack so we knew we had something to work with. The movie did a heck of a lot more than Universal thought that it would do. That's sort of how the marriage began. We're delighted. I really enjoy it. It's a fun sideline so to speak. We're taking our research and applying it to something else and to see it work makes you feel good.

**RW:** Do you specialize in any particular kind of movie?

**Burkhart:** No, we just want to get some. We want to get as much box office as we can for them in a very commercial way. We found that generally like most advertisers, they really don't know as much about reaching an audience as radio people do. I mean, there's no way that they could conceivably know. We know more about radio than they do. What really shocks me is why Coca Cola and some of the other companies don't come and talk to us. We can give them new key words out of research so that they can put those words on the air. They are called motivational words to get people to go buy their product. I don't understand why they don't come around. It's beyond me. If I were a product guy and if I wanted to sell Kawasakis I would come to the 18-24 male adult experts to find out how to sell them real fast. It wouldn't take very long.

**RW:** Is it the same basic research as your radio work?

**Burkhart:** Motivation of 18-34s. You motivate 18-34s to go see a movie just like you motivate them to listen to radio. Same basic approach.

**RW:** Have you consciously kept a low profile for your firm in the industry?

**Burkhart:** If you will note we have never run an ad for Superstars. We have never hired a publicity agent for Superstars, for this company—we have never done that. We have been underplayed guys. It's not that those things won't work, because advertising pays. We know that, we're in that business, but the fact is that we didn't have enough people to handle what we thought the advertising would bring to us. I mean, it was just Lee and I for a long while. Now we have two other fellows and we are just about to hire a third. We knew we could not take the impact. It was something that we wanted to be smart about. We did not want to be a large syndicated type of deal with streamers. That was something that did not appeal to either one of us.

Our concept was to esthetically build a strong format, to esthetically build a strong consultation firm that would be Superstars or country programming or MOR or top 40 or whatever it is.

So that's sort of how it is until today. In the first year, year and a half, we worked right out of my house, and then we got some offices—and you'll notice that they are not super furnished. We call this nonplush offices, and the reason is that we don't want to get too comfortable. If we start getting too comfortable, we'll start letting down and we know that. That's why we keep aggressively at it.

**RW:** Do you make sure you like a client before you take his station



Kent Burkhart

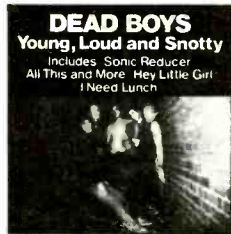
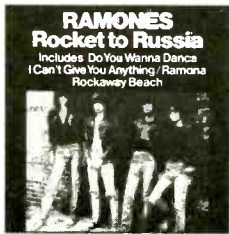
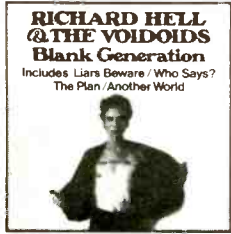
on?

**Burkhart:** We have some fantastic clients—some clients who are just tremendous, good people, good stock. And then we have some clients—most of them we have resigned or they have resigned us, people that we should not have been in business with to begin with. In the beginning we were a little greedy because we needed the bread to keep operating, we don't need that per se any more. We want all of our clients to stay. If we have somebody we don't like because the person is not doing a good job with us, if we don't have that harmony and cooperation to make a station work, then we resign the account because it's crazy to spend your time and effort with somebody who is not going to try to do well. Because we are trying to do well and it becomes a blemish on our record. Some of the best operators in the country are the Smith people, KJR, KJRB—fantastic unbelievable, heavy. The Kaplans over at WAYS and WAPE—between WAYS and the FM station in Charlotte, they were looking at a gross figure last year, well, let me just say this, it was at least a third of the market. It was extraordinary. I have a country station in El Paso that takes a third of the market from a revenue point of view and Spanish people, Mexicans and Chicanos do not like country music, so I have a real fight in El Paso which is a 50-50 ratio. We are number two there in that market, I'll admit that. Our country station is behind the Spanish station but only by two points. They have a 14 and we have a 12 and I think that's a pretty good challenge. That's up from a 7 and I think we've done a neat job there. I'll tell you the kind of work that we try to do. We not only play offensive, but we have to play defensive games. Lee Alan Smith, WKY in Oklahoma City which has

Our concept was to esthetically build  
a strong format, to esthetically build a  
strong consultation firm that would be  
Superstars . . . or whatever it is.

been a very fine station, a wonderful station for many years—he started getting competition about two years ago. He said hey what can you do for us and I said well I think we can fight and he said okay let's fight. There have been 18 new rock points, rating points, share points, percentage points introduced to that market in the past year or year and a half. 18 new points, he has lost three. That is in our view fantastic holding against huge fragmentation odds. That is really hanging in there. That is not all us, a lot of that has to do with the image that WKY has had for 20 years then it was a mass display of this image all at one time to the public to let them know, hey guys we have been there for a long time and I got to tell you we're pretty good. That kind of approach that kept us from being fragmented

(Continued on page 20)

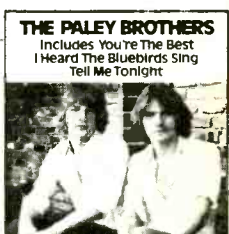


SR 6037

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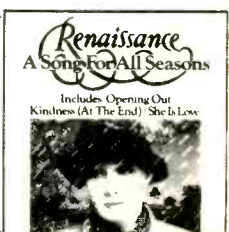


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SRK 6053



SRK 6049

SRK 6056

SRK 6051

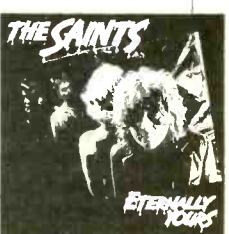
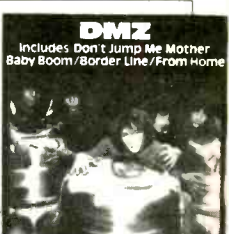


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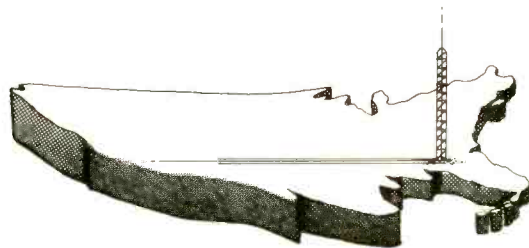
SRK 6055



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# THE BURKHART/ABRAMS STORY



## Program Directors Praise Burkhart's Expertise & Experience

By WALTER CAMPBELL

■ The role of a radio consultant is sometimes difficult to define. In some instances, he virtually runs the show; in others he gives advice which is either used or discarded. Whatever the situation, the critical factor is results. That is the main concern of the 30 country and top 40 program directors across North America whom Kent Burkhart provides with music research, promotion ideas, program critiques and other valued services.

And results is what he provides, according to those program directors, results which come from working relationships, expertise and experience, and sound advice based on thorough studies on the key elements in the radio industry.

The usefulness of any service provided hinges on the relationships maintained between the providers and the clients, and that relationship is one of the most valued aspects of Burkhart's services for many programmers. "As far as a program director working with a programming consulting firm, it's been a great relationship," said Charlie Brown of KEND, Lubbock, Tex., which changed to a country format one and a half years ago with Burkhart/Abrams' help. "We get a lot of valuable information from them, of course, and we have all the opportunity in the world for our own input. And they always provide a reason for every recommendation they make. It's as clear as day, and there's absolutely no confusion between KEND and Kent Burkhart because we know why everything is being done. Every time they come up with an idea or a policy they want us to initiate, they don't say 'do this, no questions asked,' they say 'do this because it worked here, and it worked here because.' They give us an in-depth background of every suggestion, so it's easy to work with them. It's well thought out. They listen to us and we listen to them very carefully."

"Basically it's just good to have somebody on the outside who can come in who has your interest at heart but yet can look at your overall station objectively and tell you what they think is either right or wrong with it,"

said KYTE's (Portland, Ore.) Mike Davis. "His friendship is the best asset as far as I'm concerned. I don't know how he interacts with other people across the country, but the fact that you can call him up on the phone when you can't make up your mind on something is really nice. There he is with a friendly ear and an optimistic outlook."

John Sherman of KJRB, which has used Burkhart's services for nearly two and a half years, also voiced appreciation of the working relationship established by Burkhart. "One thing he's really good about is realizing there are a lot of differences in marketplaces. He kind of takes an overall viewpoint and is able to funnel all the information to us and then we talk about differences and uniquenesses about our market and decide what we want to put in. He doesn't run the radio station, and he doesn't try to dictate to us. He offers us different ways to do things. He's an information source and a damn good one."

PDs generally expressed recognition and appreciation that Burkhart and his people go out of their way to meet their needs. "Their concern is a little more in-bred," said KAMC's Randy Robbins from Anchorage, Alaska. "I can call Mike Scott, who works with Kent, any hour of the day or night with a question and he'll answer it. They're a very sharp outfit."

Of course a sharp outfit which provides its clients with positive

Basically it's just good to have somebody on the outside who can come in who has your interest at heart but yet can look at your overall station objectively . . .

results needs more than friendships to work, especially with the increasing complexity and competition in radio today. "I want to know when a song has expired and when a song is hot, and those are two very important things when you're putting a country music station on the air," said Dave Charles of CFGM, Toronto, Ontario. "Determining the longevity and the life of a record is critical today. Radio is a science, especially in a market like this where there are 22 radio stations. You've got to be damned sure, and I want to be damned sure, and that's the reason I engage consultants who can give me that extra piece of research on a national basis to say whether a song is hot, it's climbing and it looks like it's going to be around for a while, or the song is stiff, it's died. Research, music choice and promotions are the three things we value from Burkhart. Also critical overviews of on-the-air tapes help us with an overview. These people get around to the people who are in touch with good research techniques. We like to get a feel of North America, and the States especially. There's safety in numbers and it helps us a great deal."

"Their concept on music is their strength as far as we're concerned," said KLWW's Don Weir in Cedar Rapids, Iowa. "Because of their research into music, they're very helpful even though our music is what is currently selling and heavily requested and heavily wanted right here in the Cedar Rapids area. On spot placement and positioning of where to go with the heavy emphasis on news, where you cluster the commercials, everything, their expertise is really in all those areas. So many of the things they do are so logical, but a lot of stations don't implement them unless they have fine consultants that have done the necessary research on how to program a station to make it sound better. They've cleaned up our air sound tremendously, and we feel our listenership not only has grown, but the listeners we had before we went with the consultancy will, we feel, stay longer with us now because we have fewer objectionable things on the air that cause tune-out because they have alerted us totally to the things to watch out for."

"We primarily deal with Kent Burkhart on music," said Mike Matthews of KMEN, San Bernardino. "Being able to sample a million people like they can, they are able to give us a much quicker and a much more accurate readout. We've got a lot of faith in their research."

Different stations rely on Burkhart's services to different degrees. Some follow him all the way down the line; some, like KMEN, use part of his services, tailoring it to their individual needs. KYTE, in Portland, Ore., uses the services of Burkhart/Abrams for its AM and FM stations with pleasing results. "Opening up with a brand new station and just getting rolling on the air last summer, we opened up in the October-November book with

(Continued on page 32)



Kent Burkhart with staffer Diane Fradin.



There's no need for burnin' books  
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I'm tryin' to reach your mind but  
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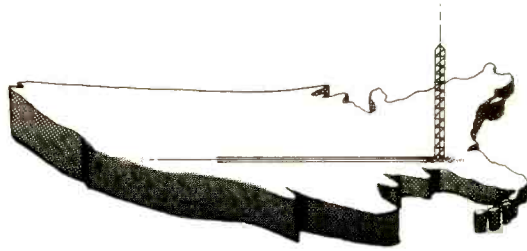


6E-125

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# THE BURKHART/ABRAMS STORY



## Burkhart /Abrams' Record Industry Impact Has Been Great

By SOPHIA MIDAS

■ NEW YORK — The viability of today's record company is as directly related to radio airplay as any other factor, including its roster of artists. Given the interdependence of radio and record companies, coupled with the powerful emergence of the Superstars radio format during the last few years, Kent Burkhart and Lee Abrams have had a significant impact upon the recording industry. During interviews with *RW*, promotion executives from leading record companies discussed the impact of Burkhart/Abrams concerning the direction of their companies and the music industry in general.

### Dick Kline

The size and national scope of Burkhart/Abrams' stations, 42 all-told in major markets across the country, represent a powerful venue by which to present product—providing that product is picked up. Dick Kline, senior VP of promotion for Atlantic, commented, "If Abrams is behind you, it can mean nothing short of a tremendous boost for your product. You could conceivably pick up over 40 stations in one swoop."

Also commenting on the strength of the Burkhart stations was Lenny Beer, VP of promotion for 20th Century: "Burkhart and Abrams have enough power to break an act all by themselves. If they get behind a project, and stay behind it, it'll break."

## Mike Scott: Getting a Radio Overview

By DAVID MCGEE

■ NEW YORK—How does an 18-year radio veteran find happiness after admitting he's reached all of his goals? Try this answer on for size: "I would say the most pleasing thing to me is being able to get a tremendous overview of what's going on in radio as a whole, which I was never able to do before I joined Burkhart-Abrams."

Second question: why is the above answer true? Answer: because the speaker, Mike Scott, self-described right hand man to Kent Burkhart and advisor to most of the B-A stations, had spent the better part of his career in radio flitting about, performing a variety of functions—"even janitorial services" Scott says facetiously—

**The greatest thing is the communication that occurs throughout this large network of stations. These people are all working together, and this provides for a type of nationalized radio.**

Although the success of Burkhart/Abrams is largely due to the devising of individual playlists for each consulting station, Ray Tusken, national AOR promotion manager for Capitol, explained the feasibility of regional or national exposure: "The greatest thing is the communication that occurs throughout this large network of stations. These people are all working together, to some extent, and this provides for a type of nationalized radio."

### Scot Jackson

The job confronting all promotion people is to first get their product picked up, a task which has apparently become more difficult since the onset of formatted radio: "The Abrams stations are responsible for speeding up lp cuts on radio," said Scot Jackson, heading promotion for Arista, "but they're also responsible for making it initially more difficult to get a record added. The record has to meet up to the parameters of Burkhart and Abrams." Rick Swig, director of national album promotion for Epic added, "Burkhart and Abrams stations definitely have tighter playlists, but

they also allow for greater rotation once the cut has been picked up."

### Breaking Acts

All promotion people agreed that the rotation system and national exposure that may result from the Abrams stations have played a part, to one degree or another, in breaking an act. According to Tusken, "Most of the groups that Mercury has launched have had varying degrees of exposure on the Abrams stations, and every one of our acts have been helped by them." Jim Sotet, in charge of national album promotion for Mercury stated, "The featuring of lps at midnight has been influential in breaking our acts. This feature furthermore opens up a line of communication between record companies and the audience; so you are able to get excellent feedback from the local program directors, if you have developed a rapport with them. It can work both ways, however; sometimes an unknown act can get lost if they release their lp during the same week as a group with a track record."

### Singles

According to promotion people, Burkhart and Abrams have been helpful in determining which single should be released off an album, particularly in light of the consultants' research and the resulting feedback. Billy Bass, director of promotion for Chrysalis, stated that Burkhart and Abrams have been influential in helping his company choose a single, but he was quick to add, "Sometimes we disagree with Abram's choice. Our research is much different than his; we're obviously concerned with sales, whereas he's concerned with audience compatibility. The important thing, however, is that it's not hard for me to get Abrams on the phone, so we can both share each other's viewpoints. There's a definite line of communication, and we help each other." Swig also com-

mented on the communication between his company and the two consultants: "When we have a hunch that a particular cut is the correct one to release as a single, and they agree, we go with it." "You have to respect the fact," added Tusken, "that they research individual cuts off an lp in order to discover what people are responding to, and record companies have to consider this information."

### Album Promotion

When asked if their style of promotion had changed as a result of the predominance of superstar stations, the general consensus was that a promotion person's style was not contingent upon changing radio formats if he were good; however, most spokesmen interviewed believed that the growing popularity of AOR necessitated a change in orientation in terms of promotion. According to Swig, Epic Records has put a much greater emphasis upon lps as a result of Burkhart and Abrams. "We now have a department specifically geared to the promotion of albums," said Swig, "and up until a year ago this was not the case. In the past, we were more single-oriented—just as every other record company was. For example, we used to only release seven-inch singles, but now we release a 12-inch, 33 1/3 rpm disc to make it easier for lp radio stations."

In as much as promotion people have readjusted their styles to meet the needs of AOR, the significance of maintaining a human element in promotion was strenuously emphasized: Mike Pilot commented that they "believed that the program director was still the most important person to deal with at each radio station, and that the individualized human element was important to maintain." Swig articulated his commitment to this philosophy by stating, "Although I've elaborated my style to adhere to the changing radio formats, and despite the fact that scientific research must be recognized, the human element is still our main thrust. Music is still our core and focus."

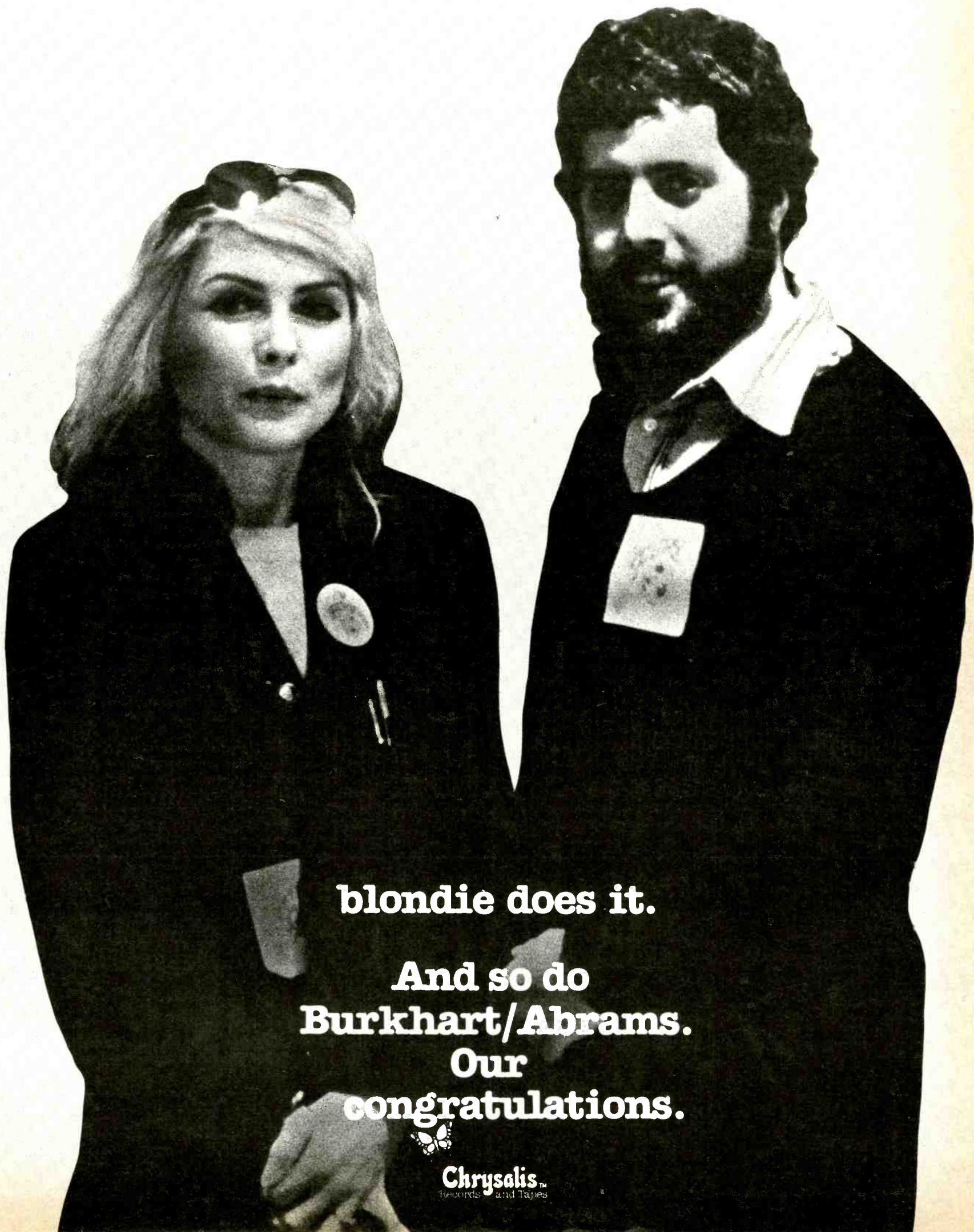
### Program Directors

Gary Davis, VP of sales/promotion, cited the role of program (Continued on page 38)

for a dozen-plus stations prior to joining B-A on June 1, 1976 in a position requiring him to recognize quickly the nuances and developing trends in virtually every U.S. market.

California-born and bred, Scott claims that upon hearing his mother's radio for the first time—"I was about four or five years old when she was listening to Jack Benny and all the rest back in the early '40s") he was hooked: "I said That's it; that's fantastic; that's what I want to do. And until I finally got on the radio in 1960, I was doing my own shows—pretending, of course—at home."

It was radio station KIST in Santa Barbara that opened its doors for Scott with a seven- (Continued on page 44)



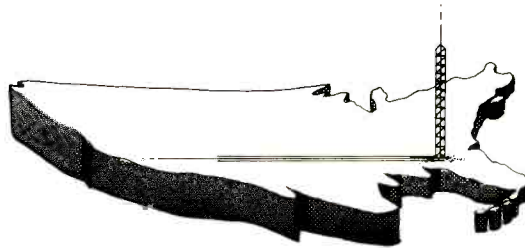
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Records and Tapes

# THE BURKHART/ABRAMS STORY



## PDs Cite Abrams' Awareness, Accurate Appraisals

By ALAN WOLMARK

■ "Lee Abrams brought a great deal of science to radio," says Keith Allen, program director of the Superstar network's "flagship station," WKLS-FM (Atlanta). "He brought knowledge and a more realistic approach to the idealistic views of '60s radio."

### Right Lesson

With over 40 FM stations in his domain, there's no doubt that Lee Abrams learned the right lessons from his experiences as a program director and an early '70s radio consultant. FM radio, since its mid-sixties birth as a marketing force separate from AM, has been a plaything for creative thinkers, yet for years could not produce a dominant format. WDVE (Pittsburgh) program director John McGhan points out that after years of experimenting "radio for once is being done right." The key to the Abrams concept is a conscientious awareness and accurate appraisal of the listener. McGhan continues, "AM ignored its audience 10 years ago and we got FM. Then FM played holier-than-thou" and Abrams put his thumb to the pulse. Borrowing heavily from the progressive rock concept and the extensive market research that goes into the successful merchandising of any product, he synthesized a mass appeal contemporary rock format adaptable to markets coast to coast.

In the less profit-conscious golden days of FM programming, free-form stations could exist by appealing to an elite/select group and riding the social climate. "People thought AOR had to be down-oriented. There was a negative attitude because of political connections," says Chris Miller, program director of Raleigh's WQDR. "Abrams took that and did away with the negativism and made it more palatable. He clearly made it a better mass media."

### First Station

WQDR became the first of Abrams' Superstar stations when it hit the air in January of 1973. Lee Abrams was hired to consult the station, not take it over as is the common misconception, and it proved an immediate success even in the crude form in which it originally appeared. "At first we were experimenting," says Miller. "We didn't have any of

“Abrams . . . did away with the negativism and made it more palatable.”

the special features which now characterize the Superstar network. We didn't do feature albums—special features weren't defined. Things have gotten more defined and we've experienced a logical growth." The latest overall ARB shows WQDR with a 10.7 share of its market making it one of the half-dozen outlets Abrams regards as firmly in an advanced stage of his programming strategy.

As the Abrams process became clearer and more defined, so did the individual stations involved, to the extent that the immediate and prime objective in firmly implanting a station in a marketplace is to establish a strong image with maximum appeal. Abrams thoroughly researches a market with his "undisclosable" methods and then exercises his art by interpreting the data into a winning image via which to present contemporary rock to a particular area. Many rock for-

mats approach their music haphazardly as did Detroit's WWWW a year ago when it had a 1.3 ARB rating. It recently scored a 5.0 and a 3.5, says program director Jim Johnson, who credits the station's turnaround to "a big subliminal change in image. We had no image but now we feel that things are happening. We're always involving and interesting."

Abrams plays with stations' images in a number of ways—the most direct way, of course, is with the bill of fare, the music. Record libraries are scrutinized from the perspective of the research data for each market and, with an eye on the quarter-hour clock, material is weeded out. The Superstar network structure is virtually a disciplining of the undisciplined '60s rock formats, according to WKLS' Keith Allen, so many of the longer cuts are removed. He adds, "We're not progressive, but we're cleverly done. We disguise what we do."

For example, a midwestern station, KQRS, appealing to a rock-oriented market, programs The Who's "Won't Get Fooled Again" (8:31) but dropped Elton John's "Funeral For A Friend" (11:05). Carefully zeroing in on each marketplace's musical preference is a crucial step with which a station's initial image is set, and the results can be rather sensational: WLRS (Louisville), which currently dominates its area with an 11.8 (see separate story), jumped from a 4.6 to a 7.0 with its first book as a Superstar station, and WQDR (Raleigh) debuted at about 9.0.

### Solidifies Image

Jesse Bullet, program director of KPRI (San Diego), sees Abrams' work with a station's image in stages. "The music is laid down and we're crawling at first. Then we walk—a little more budget, some more manpower. It's a slow and involved process." But once the music is in, an Abrams station begins to solidify its image by maintaining high visibility. Promotions are a primary function in the Superstar network and with extended budgets and manpower the station begins to walk.

(Continued on page 40)

## WLRS: Dominating in Its Market

By ALAN WOLMARK

■ Amidst the overwhelming and largely consistent success of Lee Abrams' Superstars network is a station which has totally dominated its market, presenting the unique circumstance of a #1 rated AOR. Louisville's WLRS, owned and operated by the sister-brother team of Edward and Louisa Henson, has had to deal with this very desirable situation and with no obvious models: What do you emphasize? Can dominance be maintained?

### Community Involvement

"What we're really talking about is basic community involvement," says Louisa Henson, WLRS' general manager. "AOR stations generally being successful in a market is new. The maintenance factor and programming go hand in hand with community involvement. Look at MORs in any market."

As a basic philosophy, Lee

Abrams outlines his strategy thusly: "Once the basic music thing is laid down, which WLRS grabbed the basics of very quickly, we can look to widening the station's appeal." With WLRS riding an 11.8 ARB, preceded by a 12.8 and 11.0, gaining appeal is of little consequence, but to maintain a hold on the market gets into Abrams third stage of attack "to establish a long term image. The community element in a dominant radio station is important to maintain visibility. Once 'in' the process is to get 'out.'"

### Grassroots Promotions

To "get out" into the community WLRS, in its third year of employing Abrams, has commandeered what Henson calls "grassroots, psychographic promotions which involves being conscious of tuneouts and music balance and transferring it to promotions." The station has

worked with the March of Dimes, run a Walk-A-Jog-A-Bike-A-Thon, and collected 25,000 toys in four days in a Toys For Tots campaign.

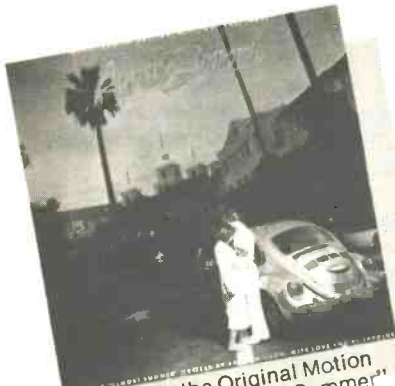
"Until we did something that mass," says the general manager. "we didn't realize how we were really getting into the people. You have to roll your sleeves up and serve as a backbone of the community." Maintaining this sort of high visibility keeps the station in the public's eye making it one of the first AORs to hold a double-digit ARB for three consecutive ratings periods.

### Local Project

Its community strength is a major force when it is considered that another local Louisville project, a voter registration drive, credits WLRS with registering 3200 persons and largely accounting for the 30 percent turnout of voters.

Henson attributes WLRS' long (Continued on page 40)

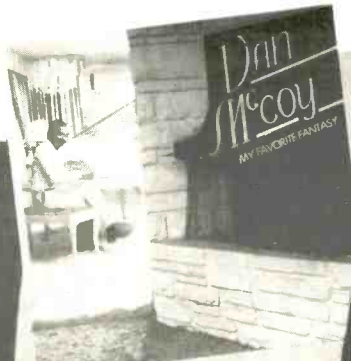
# OUR SUPER NEW SOUNDS



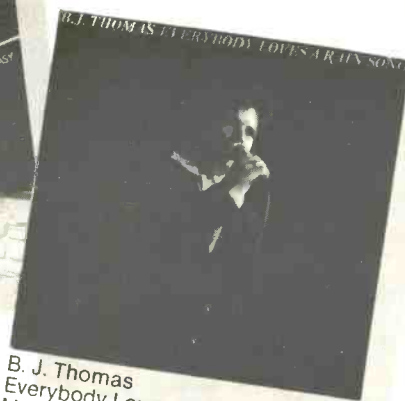
Music from the Original Motion Picture Score "Almost Summer" MCA-3037



Melanie Phonogenic Not Just Another Pretty Face MCA-3033



Van McCoy My Favorite Fantasy MCA-3036



B. J. Thomas Everybody Loves A Rain Song MCA-3035



Silver Convention Love In A Sleeper MCA-3038



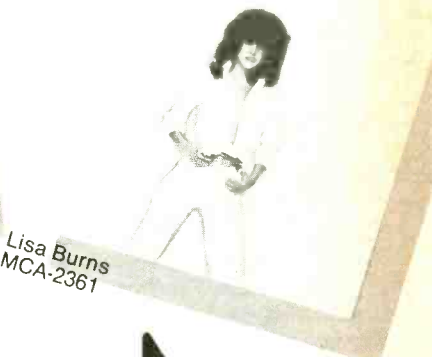
Colosseum II Wardance MCA-2310



The Original Movie Soundtrack "FM" MCA-12000



Music from the Original Motion Picture Score "Blue Collar" Original Music Composed, Arranged and Conducted by Jack Nitzsche MCA-3034



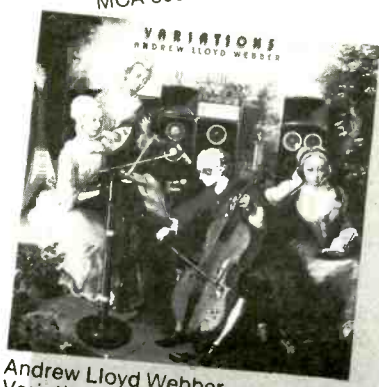
Lisa Burns MCA-2361



Lane Caudell Hanging On A Star MCA-3039



Thor Keep The Dogs Away MCA-2337



Andrew Lloyd Webber Variations MCA-3042

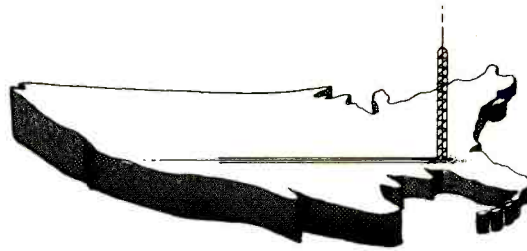


# FOR A SUPERSTAR NETWORK BURKHART/ABRAMS

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# THE BURKHART/ABRAMS STORY



## Lee Abrams On Research, Radio and The Future of 'Superstars'

(Continued from page 6)

one.

**RW:** Is the basis of it sales research or is it call backs?

**Abrams:** On the local station level usually it's finding out what's happening retail and discovering any local or regional trends. From our standpoint, we do more 'on the street' kinds of things trying to find out what non-record buyers are into, because that's a little tough, but easier for us to do. The main responsibility of the average station would be to find out what's happening retail-wise. Some of them do have the staff to find out some non-retail information, but unfortunately not everybody has that luxury.

**RW:** Are you still doing your callbacks with cards filled out in record stores?

**Abrams:** We sure do. We find the interesting thing with the average mainstream album is that the response of the person who buys the record—his favorite cuts are almost universally the same as the person who didn't buy the record, like with a Fleetwood Mac or Steve Miller. The only time the record buyer differs from the non-record buyer is the more esoteric stuff, jazz rock or orchestral rock, Genesis kind of thing.

**RW:** What sort of panel testing are you using?

**Abrams:** This is where we'll take people right off the street, sit them down at a panel, and they'll have a radio. There'll be different buttons, and each button is hooked up to a tape of a different kind of music or a different station, all prefabricated with a production studio. The little device will tell how long each person stays on which button and exactly at what point they punch out of any button. It



*"We put together the Superstars thing which was an aid to vulnerable top 40 listeners, giving top 40 listeners something that was accessible but progressive."*

registers that information so we can tell exactly what songs they like and what they don't like. We punch around and we might find that 60 percent of the people tune out at the midway point on tape #3 which is button #3, and find what is played at the midway point, that's one of the things. Another thing we do: we will take somebody right off the street, Joe Schmoe, never been in contact with a record or radio person in his life, and we'll give him a record. They keep the record for a week, we go back to their home at the end of the week and say what do you think of the record? Out of the 100 people that we do this with, 20 of them have track records of everything they say is good becomes a hit or pretty close. So what we then do is throw away the other 80 percent and just work with those 20 percent knowing that for some reason they have natural hit instinct and we can tell amazing things from them. When we tested Foreigner, this was a test pressing we got two years ago, and instantly "Feels Like The First Time," "Cold As Ice" those were great cuts. And we went back a year later and said, hmm, those guys were right. The same people picked "Carry On Wayward Son."

**RW:** Do you still find that your response rate is about the same—are more people inquiring about now about Superstars than in the past?

**Abrams:** I would say more than ever. In the last six months, for example, I would say 90 percent of the stations we've added have been call-ins.

**RW:** How long has Soft Superstars been in the works?

**Abrams:** We saw soft rock stations starting to happen a few years ago. However, the main incentive for us getting involved in the Soft Superstars is that we're seeing a trend much like we saw in album radio several years ago. In 1969, we saw what we called vulnerable top 40 listeners: people who listened to top 40 and liked it to a certain degree and had been listening for years. These people would really love the Moody Blues when they would come on, and Chicago when they came on, and didn't care for David Cassidy or the Osmond Brothers. They had tried the progressive station at the time but it was too bizarre for them so they are back at the top 40 station, vulnerable. They like it but don't love it, if something came along and played Moody Blues and Jefferson Airplane and avoided the Osmond Brothers, that would be just right for them. We put together the Superstars thing which was an aid to vulnerable top 40 listeners, giving top 40 listeners something that was accessible but progressive. Now we are finding that there are a lot of album listeners, album rock listeners who like the AOR station, listen to it, love Jackson Browne and James Taylor, Fleetwood Mac and Steve Miller, don't particularly like it when Aerosmith, Ted Nugent or the Zeppelin comes on because it's too hard. But if a station came along that played nothing but Jackson Browne and James Taylor and Fleetwood Mac, they would listen to that. It kind of corresponds with the vulnerable top 40. So Soft Superstars is geared toward that person. He tends to be 18-24 female and 25-34 male and female. Also we're designing Soft Superstars to be a tool for the background listening environment. In other words, not a foreground station at all, strictly geared for background listening. The Soft Superstars is actually quite a bit unlike a lot of the other soft formats, in that the softness is important to a certain degree but we're not let's say obsessed with the need to be soft. Which means that there are certain records that might appeal to the demographic that may not be all that mellow. An example might be some of the Steely Dan tracks, which really aren't mellow rock by definition.

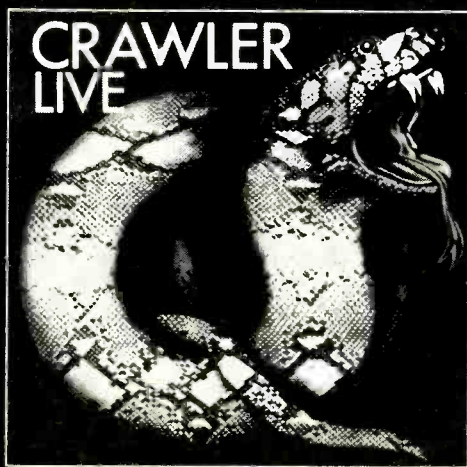
**RW:** How do you ascertain what those older people, who probably aren't buying anything but greatest hits albums, want to hear?

**Abrams:** Well, it's strictly a matter of on-the-street questionnaires,  
(Continued on page 22)

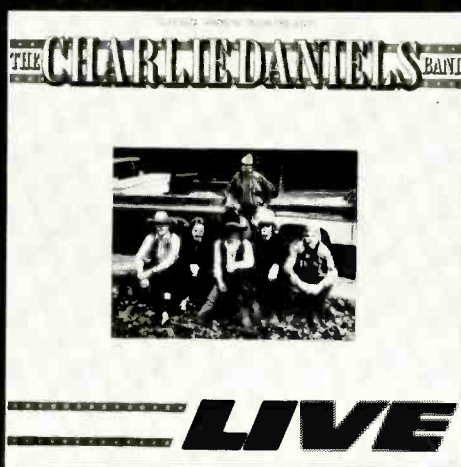
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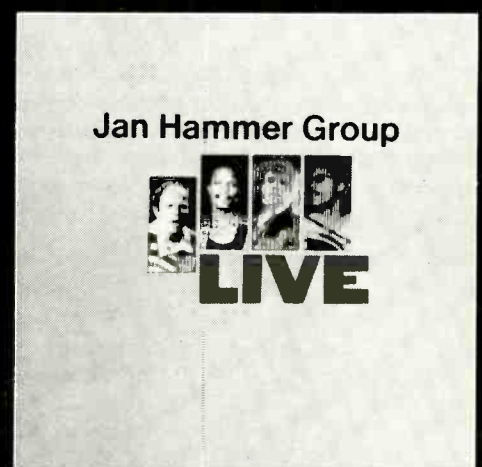
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AS 405



AS 407



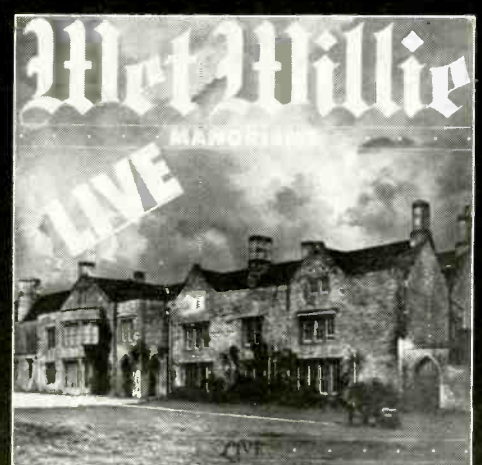
AS 424



AS 406



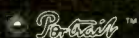
AS 410



AS 428

From all of our superstars to all of yours,  
thank you and congratulations on a job well done.

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# THE BURKHART/ABRAMS STORY



## Lee Michaels on Working with the Superstars Stations

By MARC KIRKEBY

■ It was just chance that Lee Michaels decided to leave his native Dallas and move to Seattle to look for a radio job after college, he says. Soon after arriving there, he took a job at KISW-FM, which later became one of the first of Lee Abrams' "Superstars" clients. The rest, as they say, is history. Michaels became Abrams' program director at KISW, held that position for two years, and moved to Atlanta last summer to join the expanding staff at Burkhardt-Abrams & Associates. In the following conversation with RW, Lee Abrams' right-hand man gives his impressions of "Superstars" and where it is headed, and outlines his work with Abrams' client stations.



Lee Michaels

the entire time. When I graduated from college in Dallas, I just got burned out on Texas and said what the hell, I'll go somewhere else. As a suggestion from a friend I just moved to the northwest on a whim and stayed there for 7 years. I have been in Atlanta since June. My furniture is there, but I'm never there.

**RW:** Has the travelling been rough?

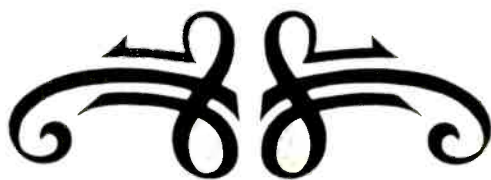
**Michaels:** No, actually it took a while for me to discipline myself to get this travelling trip down to where it can be done without it being a big chore. It's a matter of getting a day's work done while being in the air, keeping up with a station on the ground while I was in the air and realizing that while I was in a certain market I would concentrate on that market but at the same time I have other stations calling my office, leaving a message, needing advice or assistance on something.

**RW:** Are there certain Superstars stations that are only your responsibility or do you deal with all 42 of them?

**Michaels:** Neither Lee nor myself are exclusive to any stations but there are some stations, about ten or a dozen of them where I am the person that does most of the correspondence. At the same time, Lee and I both put out memos to all stations quite often so there is a lot of crossover. For instance, I have never visited WDVE in Pittsburgh. Lee has worked with them for years and he keeps going there. I have never been to YSP. But other than the set-up visit, Lee has never been to Memphis; Minneapolis; Tampa; York Pennsylvania and Toledo, Ohio. Usually we set them up together and one of us will

(Continued on page 35)

England Dan & John Ford Coley  
Le Blanc/Carr Band, Hot  
Pete Carr, Johnny Rivers, Jimmie Mack  
Belle Epoque, Marilyn Scott



BIG TREE RECORDS FAMILY  
THANKS  
BURKHART/ABRAMS



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Capitol Records  
and its family of artists  
join in saluting  
Lee Abrams,  
Kent Burkhardt  
and the Superstars  
Radio Network.*

*We offer our best wishes for your  
continued success.*



# THE BURKHART/ABRAMS STORY



## Kent Burkhart: This Radio Doctor Makes House Calls

(Continued from page 8)

away and that was also the strength of the morning man who had been there for many many years in the market which is extraordinarily valuable.

In Nashville we have a station—WLAC—and we made a deal with them three or four years ago and when they still had gospel on from 6:00 p.m. to 6:00 a.m. Our challenge was to get their 6 a.m. to 6 p.m. up enough in ratings so that they can make enough money to take the 6 to midnight gospel off to get the ratings up and therefore get the revenues up. Then if that happened then we would get the mid-night to 6 gospel on. That was the challenge. That was not an easy one. Those are the kind of tasks that drive you crazy, but we got it, and we are in the upper echelon of ratings and have been for the past three or four books.

We have a new challenge in the metroplex of Dallas-Fort Worth, we have a station that is a disco station which we have never done one of before. We were hired by Earl Graves and his group to do the station. Earl said what do you think, and I said I think we can do it. We do not have an Arbitron out yet, but the Media Trends have gone from like a 2 to a 6 and we're in significant percentage position in the market. I think we're going to turn out real good.

**RW:** How many formats do you do?

**Burkhart:** We do everything.

**RW:** Anything with music.

**Burkhart:** Anything with music. We have not done all news and we

To hear some of the best radio go to the northwest — Seattle, Spokane and Portland. It makes the rest of the country, for the most part, look shameful.

have not done all polka, but I'm expecting all polka to fall for us any day.

**RW:** Where in this country am I likely to hear the best radio?

**Burkhart:** There are a lot of hidden guys, programming guys and good guys, good stations in the country. Not many people know about the northwest. If they want to hear some radio, they ought to go to the northwest, Seattle, Spokane and Portland. It makes the rest of the country, for the most part, look shameful. They're tough and they're mean and the reason that they are is because once people get in that part of the country, they rarely leave and they have to keep trying to self-improve. They don't want to leave because they like the environmental part of the country and they don't want to leave so they have to keep improving and keep working and the challenge is always there. It's really sort of an interesting thing, but you can move at least the top four stations in Seattle into any top five market in the

(Continued on page 26)

## MERCURY'S PROMOTION STAFF SALUTES

# BURKHART/ABRAMS

Jim Taylor

Al Privett

Jim Sotet

Mike Bone

Chris Hubbarth—Detroit  
Pat Mileanse—Philadelphia  
Danny Davis—Baltimore/Washington  
Wayne Cordray—Seattle  
Paul Power—Boston  
Michael Wright—San Francisco

Daryl Crum—Dallas  
Roger Sayles—Atlanta  
David Kragoskow—St. Louis  
Dave Smith—Houston  
Larry Ferris—Miami  
Tony Autuore—Cincinnati  
Don Stowne—Los Angeles

John McNamara—Chicago/Minneapolis  
Steve Greenberg—New York  
Debbie Towsley—Nashville  
Doc Remer—Cleveland  
Jay McDaniel—Charlotte  
Don Zucker—Denver



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From: Polydor Records.  
To: Kent Burkhardt/Lee Abrams and Associates.

Subject: A powerful thank you to the  
foremost in formats.

*Jerry Gaffe*

*Jim Collins*

*Andrea Ganis*

*Randy Roberts*

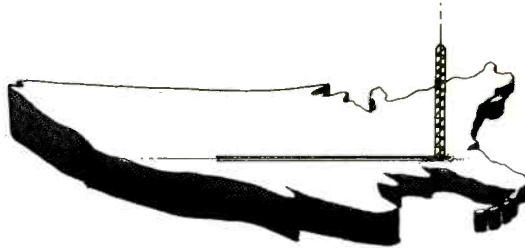
*Harry Singer*

*Joe Simon*

*Lee*

POLYDOR RECORDS, INC. NEW YORK, N.Y. 10017

# THE BURKHART/ABRAMS STORY



## Lee Abrams On Research, Radio and The Future of 'Superstars'

(Continued from page 16)

usually conducted in shopping centers on busy weekends.

**RW:** How long did that take?

**Abrams:** About two years now.

**RW:** It's taken you this long to be ready to go?

**Abrams:** Well, yeah, and we've been so busy with the regular Superstars that we really haven't had the time. 'KTU is the first soft Superstar station. We are working with a soft format in Los Angeles, KPOL, although in this situation they were already established as a soft rock station and it wasn't the kind of thing where we could go in there and change it all around. We just added some modifications.

**RW:** Do you have other Soft Superstars stations lined up?

**Abrams:** At this point no. Just really want to see some action first.

**RW:** Has it surprised you that that format hasn't caught on? KNX and WKTU have been in it for years, and yet it doesn't seem like a format that's taken root in every top 50 market.

**Abrams:** Well, I think there are a couple of reasons. One is that there are about 20 different versions of it. There's no real one soft rock sound. Secondly, I think that KNX-FM did it right from a marketing standpoint and just the overall sound of the station is just right. A lot of stations heard the format in Los Angeles and brought it back to Wheeling, West Virginia and tried it, but just didn't have

(Continued on page 28)



"We are working with a soft format in Los Angeles, KPOL, although in this situation they were already established as a soft rock station . . . we just added some modifications."

# Ken Burkhardt and Lee Abrams We Thank You

Tommy Mottola  
and



When people think of Atlanta,  
they think of  
**THE VARSITY, RICHARDS,  
THE GREAT SOUTHEAST MUSIC  
HALL, TED TURNER, COCA-COLA,  
JIMMY DAVENPORT, STONE  
MOUNTAIN, THE OMNI, STEAK &  
SHAKE, LYNYRD SKYNYRD, ALEX  
COOLEY, AUNT FANNY'S CABIN,  
ATLANTA RHYTHM SECTION, BILL  
SMITH, THE FOX THEATRE,  
PEACHTREE STREET, and**

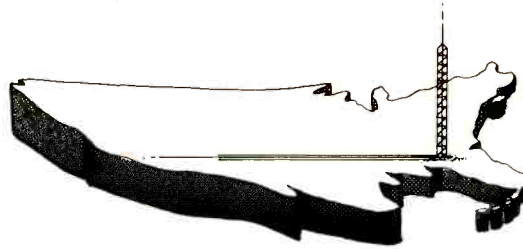
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BURKHART/ABRAMS!!!**

**LEE, KENT, LEE, DENNIS, MIKE, DIANE, AND SHARON,  
CONGRATULATIONS ON YOUR SPECIAL!!!!!!**

**THE ABC TEAM**



# THE BURKHART/ABRAMS STORY



## Lee Abrams On Research, Radio and The Future of 'Superstars'

(Continued from page 22)

some of the fine points down. I just don't think it's the kind of thing that would work in every market, because there aren't a significant number of vulnerable AOR listeners.

**RW:** If you were going to project what the FM band in a medium to big size city would be like 10 or 15 years from now, what sort of formats are there going to be?

**Abrams:** I think it's going to be fragmented all over the place. I can see mellow rock stations, mainstream AOR stations, hard rock stations, I think eventually there may even be new kinds of country stations, new kinds of pop classical stations, all sort fragmented from contemporary radio. 15 years ago there was one kind, top 40 and now of course there's top 40, "Q" top 40 as it used to be called, there's the mellow rock, New York has got a jazz-rock station, oldies, and I think it's a fragmentation trend that is continuing. What it will mean is the end of the 10 and 15 shares and most radio markets will become more demographics oriented. We are already seeing that right now. Soft Superstars probably won't ever be the number one rocker in the market, but it will have, very, very prime demographics.

**RW:** Is that likely to become the adult contemporary or MOR station of that time?

**Abrams:** I don't really think there's going to be MOR stations like we know now, that reaches everybody 45 to 60, just because it will be fragmented and everybody will have their own little chunk. If it

**“As long as the music and the engineering is right, the real bottom line there is presentation.”**

does happen, where there are going to be MOR stations, I think they are going to be the stations like WRLS in Louisville which is just capturing tremendous loyalty among the listeners now at a relatively early age. If that loyalty grows up with those people, that's going to be the MOR station.

**RW:** When the 10 and 15 shares are gone and everyone is doing their homework as they should and nobody is programming their station from the seat of their pants, what's going to make a good station stand out over a bad station?

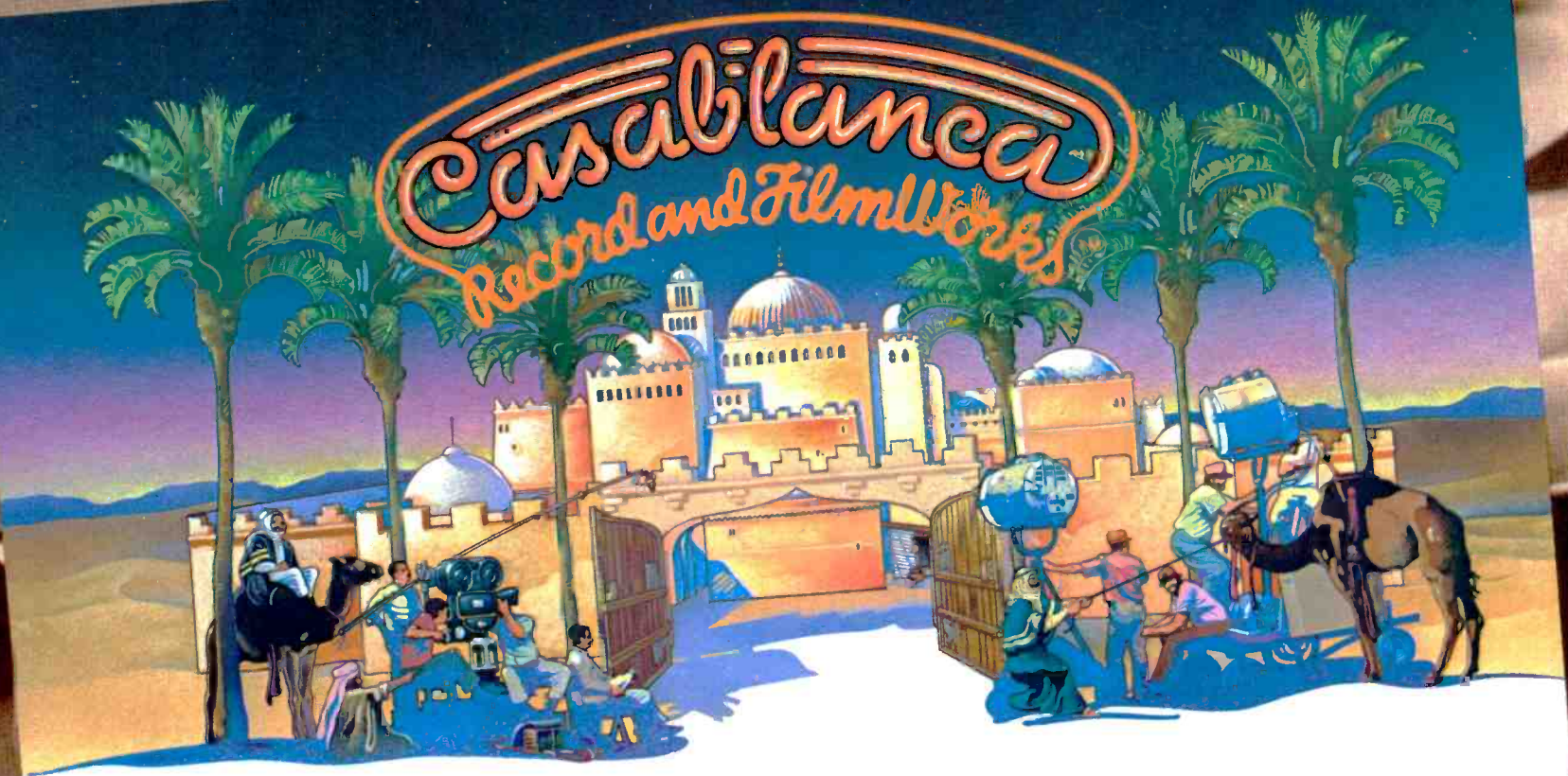
**Abrams:** As long as the music and the engineering is right, the real bottom line there is presentation. Just among the stations we work with there are some that sound good and some that just sound unbelievable and excellent. The difference is usually the magic in the presentation. There are some jocks and some program directors and some stations that just make it sound great, and that's not easy to do. It takes chemistry inside the station, and stations that have that really

(Continued on page 36)



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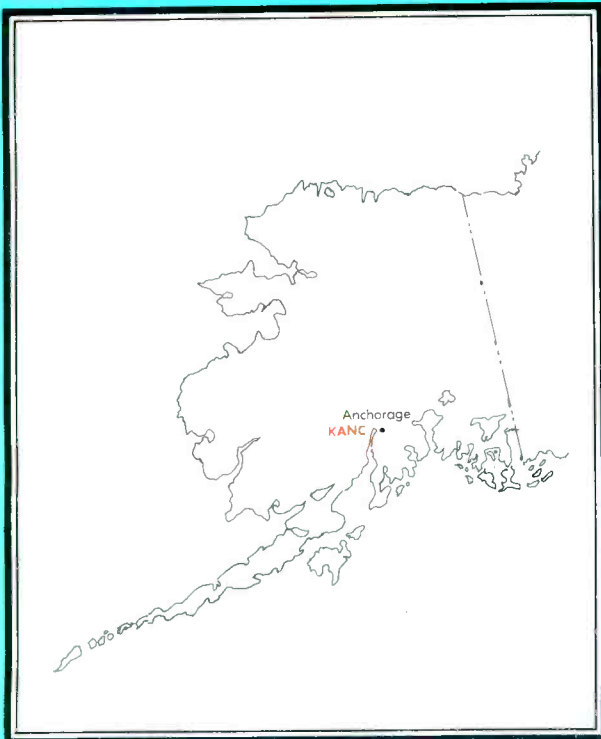
from the  
**Casablanca Record and FilmWorks Family**



# Kent Burkhart's Stations

# The Burkhart/Ab

STATION	CITY	PROGRAM DIRECTOR
CFGM	Toronto	Dave Charles
KANC	Anchorage	Bobby Simon
KCJB	Minot	Chester Riten
KCKN	Kansas City	Chris Collier
KEND	Lubbock	Chuck Hall
KHEY	El Paso	Jud Milton
KJR	Seattle	Steve West
KJRB	Spokane	John Sherman
KLWW	Cedar Rapids	Ron Thompson
KMEN	San Bernardino	Mike Matthews
KNOK	Ft. Worth	Duane Dancer
KPUR	Amarillo	Charlie Broomhead
KRKE	Albuquerque	Joe Burns
KRMD	Shreveport	Tom Phiefer
KYTE	Portland	Mike Davis
KZZY	San Antonio	Ron Dennington
WAPE	Jacksonville	Steve Rivers
WAVA	Arlington	Tim Powell
WAYS	Charlotte	Scott Slade
WCSC	Charleston	Bob Casey
WDSM	Duluth	Tim Michaels
WHOT	Youngstown	Dick Thompson
WIFE	Indianapolis	
WKBO	Harrisburg	Dan Steele
WKY	Oklahoma City	Bill Burkett
WLAC	Nashville	Dick Kent
WLCS	Baton Rouge	Gene Nelson
WREC	Memphis	Leonard Blakely





# rams Roadmap

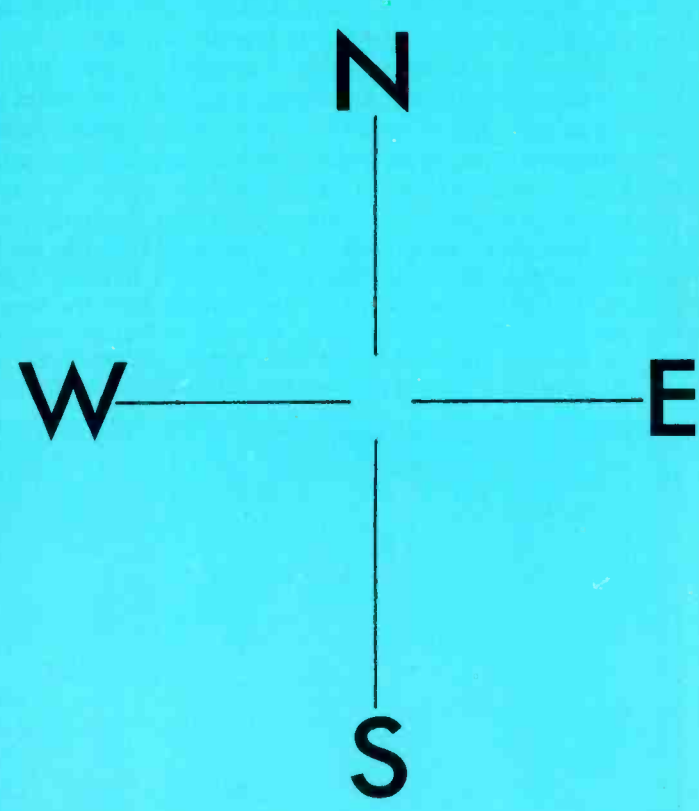
## Lee's Superstars Stations

### STATION

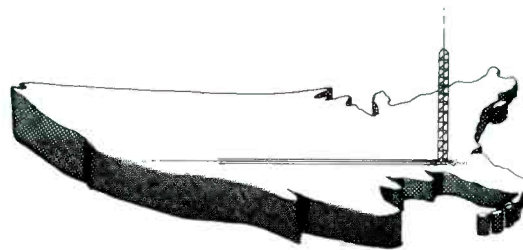
### CITY

### PROGRAM DIRECTOR

KGON	Portland	Jim Robinson
KISW	Seattle	
KPRI	San Diego	Jesse Butler
KCBC	Des Moines	Mike Meacham
KRKE	Albuquerque	Brock Whaley
KYYS	Kansas City	Max Floyd
WAAF	Worcester	Lee Arnold
WDVE	Pittsburgh	John McGhan
WGRQ	Buffalo	Johnny Velschoff
WHCN	Hartford	Mike Picozzi
WHOT	Youngstown	Dick Thompson
WILS	Lansing	Dave Lalng
WKLS	Atlanta	Kelth Allen
WLRS	Louisville	Austin Valli
WQDR	Raleigh	Chris Miller
WLVO	Columbus	Perry Frey
WRCN	Riverhead	Don Brink
WROQ	Charlotte	Jim Ballard
WWWV	Charlottesville	Ed Owens
WYSP	Charlottesville	Sonny Fox
WYXE	Madison	Alan Young
CILQ	Toronto	Dave Charles
WWWW	Detroit	Jim Johnson
WIYY	Baltimore	Denise Oliver
KCJB	Minot	Rick Anthony
KQRS	Minneapolis	Tom Hammer
WQXM	Clearwater	Mike Lyons
WIOT	Toledo	Jon Sinton
WZXR	Memphis	Tom Owens
WRHY	York	Rick Harris
KPOL	Los Angeles	Jack Popejoy
KSMB	Lafayette	Mike Mitchell
WXLN	Savannah	Bar Nables
WLPX	Milwaukee	Tom Daniels
KRLY	Houston	Bill Todd
KDKB	Phoenix	Hank Cookenboo
WFBQ	Indianapolis	Dave Parks
WKTU	New York	Sonny Fox
WMJQ	Rochester	Al Peterson
KAZY	Denver	Dave Van Dyke



# THE BURKHART/ABRAMS STORY



## Kent Burkhart: This Radio Doctor Makes House Calls

(Continued from page 20)

country and they would be more than competitive, I mean really good.

**RW:** Could you give me some idea of how you spend your time in an average working week?

**Burkhart:** Here's the scenario. Monday for me is music day. Our research is sort of gathered over the weekend and it is called in from various points on Monday morning. I can't tell you any more about the research because we keep it classified. I can tell you that we use young markets to grade our research like Madison, Wisconsin and Columbus, Ohio, Baton Rouge and New Haven and markets of that ilk on the youth side. It's compiled very easily, it's put together very easily and has a real quick overview of what's happening in this country. I'm not going to knock your charts at all because you have reasonable charts with your company, but we probably know more about what's going to happen in the next three or four weeks from a music point of view than anybody if it relates to sales. From an image point of view or from a prediction point of view where music is going, we have a good six-month to one-year shot on a week-to-week basis. We really have a pretty good handle on it.

So on Monday mornings I get in at nine-ish or so and look over the research and become prepared and I talk to some 15 stations, maybe 20 on the telephone that day doing music with them. These markets are different size markets, they have different circumstances and they have different formats. It's an interesting day. My ear gets tired by seven in the evening or eight in the evening, and I normally wrap up that late because I wrap up with the west coast with KJR, KJRB late and with KITE in Portland late and so I'm pretty well spent by 8:00 at night. Also during the day I will have two or three or four crises from radio stations who have an emergency that they have to talk to me about, which could be personnel leaving or could be a promotional problem, somebody stole a contest or whatever it might be. Those things I have to take care of, those are mandatory items I must do. Monday is the hardest day of my life every week. The responsibility of it is shattering because you are really programming or assisting to program a station 1,000 miles away, with their input and your input and coming into an agreeable area.

Tuesday, Wednesday and Thursday are normally always travel days. There are some markets I don't like to go to because they're not fun, but I've got to do it and I don't like the people in some of the markets, but I've got to do it. As I said earlier we've sort of weeded most of those out but there is still a handful. I go to these stations and I sit down, some of the stations are very, very constructive, we get a lot of work done. We talk about promotional activities six months from now, we talk about personalities, we review all the tapes. See these tapes on the floor over there? Most of these

**We probably know more about what's going to happen in the next three or four weeks from a music point of view than anybody if it relates to sales.**

are from stations that send us tapes every other week for critique. We have a scanner technique by which music is cut out and we just hear the disc jockeys and we critique those jocks. We can do an entire 24 hours in about an hour that way and we send the critique information back to each station.

Then it's up to the station program director to start executing what we have said to him and to get these guys on the stick and get them rolling. We're not sitting there with that program director. If the program director isn't any good on a local basis, then the station normally doesn't perform well.

Since I am in the air and since I'm out there traveling a lot and doing these things, I do soak in a lot of information about what's going on, not only in the radio business but at airports around this country or whatever else, and you see a lot of things. Most of my clients are very thirsty for that kind of information. They are really interested in where this country is going because we program to a great degree as to where it's going. If it's going back to mini skirts we want to have 4,000 pair of mini skirts stacked up in the corner ready to give away or whatever.

We do a lot of research in this area, too, making an attempt to find out what will project itself in the future. We are in the process of trying to work out a deal with a researcher in Canada whose name is John Parikh. John studied under Marshall McLuhan for three years and we believe he has the capability we've been looking for to help us project. They grade things such as current styles to see what that will mean one year from now in styles or in mental thinking. It's a wild process but we're trying to work out a deal where we can even represent them in this country from a sales point of view, which I think we'll be able to do. He is the best researcher I have seen maybe ever in my lifetime. He's 32, he hasn't even started yet. He will be a philosopher before it's all over and people will be quoting him by age 45. He'll be retired looking at stars or something.

I feed all of this information to the clients when I go see them. I normally spend one day in each city. Sometimes two if it really takes a lot of work. When I'm setting up I might spend more than two. It varies and it depends. There is a price to pay for this and the price to pay is that when you're away from your desk here in the air, on the road, it is that some people who want to get in touch with you can't and I do my best at this office through Diane to screen to see which are the really important calls. I will have three or four crisis calls per day always. It is embarrassing to me, but I must excuse myself from that station that I'm in at that moment and make these phone calls to these people. After all, they expect that of a doctor, and I would do the same thing for the client I was with at that moment should we have a crisis wherever, and he has to learn to understand that. That's sort of hard and I get some bitches about that. As long as the penicillin is making the patient well, I would hope that they would have a good clear mind about that.

I try to lock it up so that I would be in, let's say, a Youngstown on a Tuesday, a Harrisburg on Wednesday and a Washington on

(Continued on page 30)



# KENT BURKHARDT      LEE ABRAMS

You guys are tops, and everybody knows it.

Sincerest congratulations  
from Windsong Records.

Renee Armand

Lee Holdridge

Johnny's Dance Band

Roger Miller

Rocky & ChyAnn

Helen Schneider

Michael Smotherman

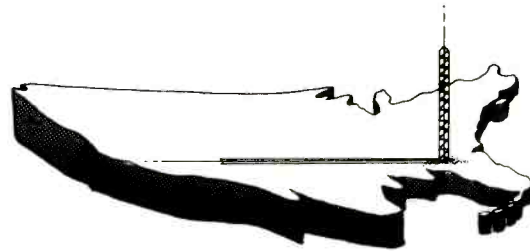
Starland Vocal Band

Doonesbury's Jimmy Thudpucker



Manufactured and Distributed by RCA Records

# THE BURKHART/ABRAMS STORY

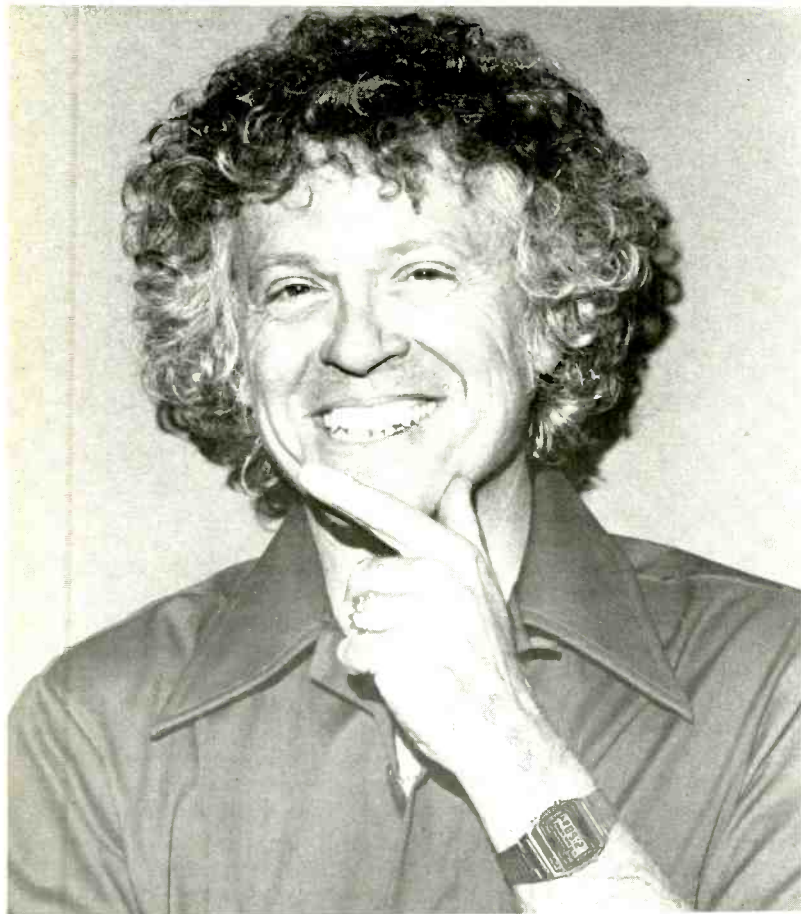


## Kent Burkhart: This Radio Doctor Makes House Calls

(Continued from page 26)

Thursday. Now Friday is sort of an option day, in that, maybe I need to go to New York to talk to some sales representatives in behalf of some clients, they may want me to do that which I'm happy to do. It may be that since I'm in Washington that day or Harrisburg or wherever I was the last day that I would flit up there on Friday and talk to those guys and explain what we're doing and how we're doing it and then I would come back here. Saturday I spend in the office until about noon or three going over the paper work for the past week. Lee and I normally have a meeting sometime on Saturday. It might be by telephone—he may be in his house and I may be in mine, but maybe after we both miss each other independently at the office, we'll get together. So we're able to have a very short conversation and know where the hell we are and know the progress. That's sort of how it goes.

On top of that you have the convention problems, because there are now four or five a year, and you must attend those to meet your clients there or people who want to buy your product. You also have a problem that a guy does not want your service for a one-year deal but he wants an analysis of his market. I will do those. I charge tremendously for those. One day costs a person \$2,500 and expenses. I'll go analyze his market for him, I'll give him a good one, but that's all it is, but that's how much it costs. Because I don't really like to do those. The reason I don't is because it takes me out of my routine with my regular clients and that's why I priced it high. We normally only do four or five of those a year. Then we have the MARS situation, and there are films that I must go see in Los Angeles. I know I'm bringing new money into the radio business by doing this and that makes me feel good. Universal is buying more radio and I like that, that turns me on.



"We are now going into a new rate structure which is up considerably, about 25 percent and two-year deal period."

**RW:** Are most of your arrangements with radio stations on a one-year basis?

**Burkhart:** Right. They have been in the past. We are now going into a new rate structure which is up considerably, about 25 percent and a two-year deal period. We're not going to do any more deals for less than two years. It is not worth the hassle. People get mad at each other, they try to overnegotiate on a contract. We're sort of non-negotiable. I mean, we've got a price and that's where it is and we waste a lot of time that way and they waste a lot of time.

**RW:** Are your rates the same whatever the market size?

**Burkhart:** It varies from market to market. Here is the monthly rate—from \$3,125 a month in New York City to \$700 for markets underneath 200. If a guy has got more than three or four stations or even more than one we do discount, there is no question about it. We've got to, at 10 percent per station. I mean that's only the right thing to do because if not, many times a guy steals information from one place and puts it in the other anyway, but that's how we run our structure.

**RW:** Now there's yourself, Lee Abrams, Lee Michaels and Mike Scott?

**Burkhart:** Right. We're just about to bring another guy, a major PD in this country, who will announce his resignation soon. We've already made the deal. There's some political reasons he can't announce it right now to anybody and so we have to keep our mouths shut.

**RW:** Are there other entirely new areas that you would like to get into?

**Burkhart:** Yes, I want to get Perikhal in here from Canada to work with us on pure research techniques. That guy is flat good, and he's different from any researcher I've ever seen in my life. He thinks of new ways. He's incredibly good. Number two thing is I would like to move our research beyond the movie business into the Gallo wine business, into the Coke business, into whatever where we could bring about more sales, where we can create better words on the radio for retail sales purposes. That turns me on tremendously. Number three is, there is no question that we are going to buy some radio stations. I mean, there is no doubt about that. Number four is that somehow or other, I'm not quite sure how we are going to do this yet, we're going to go into the syndication business and one of the things we are going to syndicate is Soft Superstars. That is a softer version of the regular Superstars, and that is flying for us.

**RW:** By syndicating, you mean tapes.

**Burkhart:** Yeah. I don't want to become a full service syndication house, but if I have a couple of formats like Superstars on four stations—regular Superstars automated—if we've got 10 or 15 Soft Superstars, I'd like to do that because it's a worthwhile approach to radio broadcasting and I like that, it sounds good and it sells merchandise and that's what it's all about.

**RW:** Are you employing full-time people to do your research?

**Burkhart:** I farm it out in a way that I know all these people from eons so I know who they are. One well I go to a lot is the university well. I find those people to be contemporary thinkers, because they are surrounded by contemporary people all the time and so they are thinking in a positive way. Out of the 5,000 responses we get back a week it's so amazing the kind of information you can dig out. There are little image things that work which are neat. We're able to get words. Let's say that if you personally interviewed 5,000 college students tomorrow morning, if you had the time to do that, talk to them each for a minute, after you got past your 500th one you would start hearing certain words start popping again and again and again that they use in their vocabulary. We call those key words. Those are communication words and when you define them even more, they become motivation words within the sphere of those key words

(Continued on page 34)

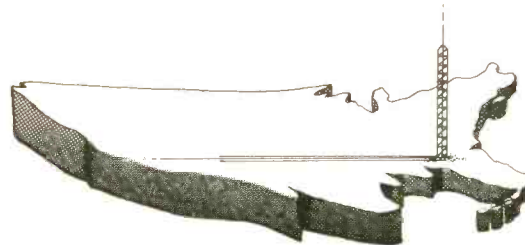
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**Atlantic Records salutes  
the Burkhardt/Abrams 'superstar'  
format as one of  
the most creative and  
productive approaches to  
album rock programming.  
We wish to thank both its  
originators and its participants.**

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# THE BURKHART/ABRAMS STORY



## Program Directors Praise Burkhart's Expertise & Experience

(Continued from page 10)

a 7.5 over-all quarter-hour share. With change and heavy restructuring, new ownership and everything you start with ground zero. We burnt everybody out and went to a zero and came right back to a 7.5 in our opening book. That's not small potatoes," said PD Mike Scott. "Kent is really up and travelling around the countryside and finding us people and really helping us out. It's quite a chore finding good people and obviously when Kent Burkhart contacts some people that are pretty decent and wants to place them in here, and I ask him to find me someone, it's really a big help to us to have a name like that going for you."

"They help us with our music research on a weekly basis," said WAPE's Steve Rivers (Jacksonville, Fla.). "They tell us what's going

on around the country; we compare notes. They may suggest records that are happening elsewhere. They also invite us to give them information about successful promotions that we've run so that they can pass them on to their other stations, and they tell us of other things that have been done around the country that have been successful that we may want to try."

"He does mass research on music for us," said WCSC's Bob Casey in Charleston, S.C. "And they are really involved in just about everything we do. We work very closely with Kent and consult with him on everything we do. We consult with him on all the promotions we do, the whole number, and we're very pleased." WREC in Memphis also uses Burkhart's services to a large ex-

tent, according to PD Leonard Blakely. "He's got good research, probably the best research that I've ever seen. Whatever mechanism he uses for his research, it's ok. That's proven and tested. He can help us to see things we wouldn't ordinarily see. It's like not being able to see the trees because of the forest sometimes, and he overcomes that problem for us. That's the best reason to have him. We have him 100 percent; we use his entire services."

"It's like having an expert assist you and offer you input which you can weed through and use what you like or dislike. We rely quite a bit on his research, he's got a very good record," said WKY PD Bill Burkett in Oklahoma City. "As a program director you try to become knowledgeable with what's going on elsewhere

and you're looking for fresh ideas all the time, and Kent functions as a source. He deals with so many radio stations, he's almost like a book of knowledge you can refer to."

However much a station relies on Burkhart/Abrams' consultancy, results seem to be happening. The long list of loyal clients confirms that. "I know there are some people who follow them to a T, but we don't. We share ideas," said KJR's Steve West (Seattle). "But we value their input and are happy with what they produce. Things are fine. The station is doing very, very well, both rating-wise and billing-wise. We couldn't be happier."

"Our ratings are excellent, and our demographics are young," said Charlie Russell of KHEY (El  
(Continued on page 40)

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April 1978

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WE SALUTE YOU!

Phil Rush

(NOW will you increase Sea Level's rotation...)

# MEMORANDUM

*From One Superstar To Another*

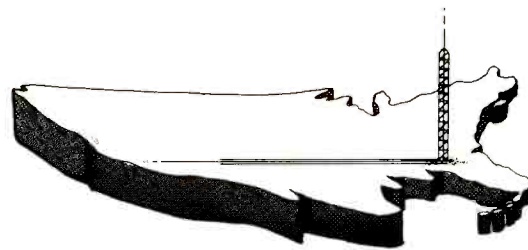


WHITFIELD RECORDS

*Thanks For Everything*



# THE BURKHART/ABRAMS STORY



## Kent Burkhart: This Radio Doctor Makes House Calls

(Continued from page 30)

and that's what we use in our advertising technique. We take the key motivational words and utilize them. So we use that, we use colleges I like a lot. At some of our stations we'll even hire other researchers to confirm what we found. WLAC in Nashville has been thinking about doing some changes and we've given them some research and we've been successful with that station anyway, they wanted to know about the marketplace and so they hired a local researcher to do the deal. I helped them in the formulation of the questionnaire, etc. The local research guys were good, incidentally. The results were very predictable in my view. They came back and they looked just exactly like I thought they were going to look, right on the nose, and it was money well spent because it verified to management that we were absolutely giving them the straight poop. As a matter of fact, WLAC-AM looked much stronger than indeed it looks in the ARB.

**RW:** Do you own broadcast properties now?

**Burkhart:** I own stock in WAYS in Charlotte, WROQ in Charlotte and WAPE in Jacksonville, but I want to buy some others. Radio is really a lot of fun if you really want to play it, if you don't take it too seriously. If you start taking it too seriously, then you become a defeatist at it, because you get too innerbound with frustration. You almost have to play it as a game.

**RW:** But when you had your station in San Angelo, didn't you find yourself taking it seriously?

**Burkhart:** Absolutely. What I needed to help me was a me. I needed a me to come in from the outside and say, hey, look, here's what you ought to do, do this with the sales department, do this with the engineering department and do this over here and do this over here, don't take it all so seriously, it's all coming together, I can see the percentages are coming together. And it would take me out of the forest and put me into the prairie so I could look at the forest to be sure that I was really on solid ground. That's one of the reasons that I know this is a valuable business for broadcasters.

**RW:** Consulting a station means checking out the competition—are the stations getting better, are more people more in tune with what it takes to be competitive today? Is the talent stronger?

**Burkhart:** There are so many more, radio stations are much better. They're much better than they were 10 years ago. A lot of that has to do with automation. At the same time I must tell you that there are fewer good guys in the broadcasting business—they have gone into television and they have gone into the music business. This has taken place over the past 10 years. If I get a phone call from one of our managers today who says that we have lost our program director to another station, it is much harder to dig out a young programmer now, who wants to look at the entire programming spectrum, than it was 10 years ago. No doubt about it—it is much tougher. The same way with disc jockeys. Try to find me a morning man in this country that you can hire for less than \$60,000 that's worth a damn. They are very hard to find and the major markets have them locked up and there are only five in the country or less. To me only five, to other broadcasters maybe 30.

Gordon McLendon years ago had a seminar in which he looked for seven guys that he was going to train. They were going to come to Dallas to be with him for 60 days or 90 days and out of that he got two or three good programmers, and I've sort of been thinking about the same thing. Maybe we ought to screen this, maybe we ought to have it even if they are currently employed by a station wherever, their boss man would really want them to come here for a month to learn as much as they can learn in one month. The disadvantage to the boss man is that this guy will go back to Oshkosh or wherever and I would call him in three months and say, listen, I've got a gig for you, you're in Louisville or wherever it is. I'd move him up a market size and I would already know through his personality at one month whether he can handle a job.

I don't have time for anybody in this business who doesn't want to work. If I find a guy who doesn't want to work more than eight



*"I don't have time for anybody in this business who doesn't want to work. If I find a guy who doesn't want to work more than eight hours a day, then I figure he's no good . . ."*

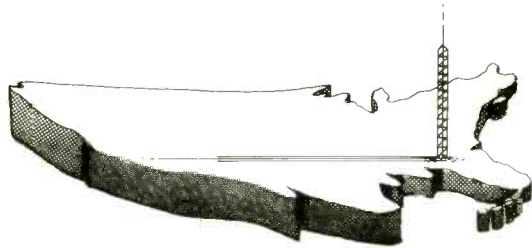
hours a day, then I figure he's no good, that he's really not the kind of guy that's going to come along, he's interested in the paycheck only. When you start talking in terms of working 15 hours a day you begin to talk my language.

I sat in the Atlanta airport and hired a guy for a friend of mine, this is recent and this guy had wanted to be a PD for a long time, he'd been bugging me for one year, intelligent guy, really bright. He had had some knocks on him here and there about being a little flighty and a little rough inside the station with his manner, with his language, and doubting the program director's word, etc. I throw all those things out the window when I look at brightness and when I look at a guy who wants to do something—I mean, that's what it really gets down to. I'll give that guy a chance, normally, somehow, somewhere. I will caution management that it is a chance and I did.

Anyway management met with this person at this other property, got the same impression that I did that he's full of anxiety, but that he would probably be okay. He convinced both of us that he was cool, that he was not a hothead, that there was no problem, that everything was right, that he wanted this more than anything in the world, that he would do everything that I laid out for him. So he was hired for this station. He got up there. The first day I got a phone call—he said, well I don't know about this. This station sounds terrible and I think we're going to have to replace some people. I said, well, fine who do you want to replace? He said I want to replace three guys and I said well okay. He said I want to bring in two guys of my own. I said who are they? He told me and he played some tapes for me on the telephone. I said that's fine if you want those guys, they sound okay to me, go talk to your manager. So he did. The next day he called back and he had another complaint and the next day another. So it was that in a very short number of days he had destroyed his credibility inside the radio station by unloading some guys, by becoming by being a non PR non smiler, by having dramatic conflicts with the manager in which he accused the manager of lying and the manager accused him of lying, who knows which is right and I really don't give a damn. What I'm getting to is the guy obviously was not ready or mature enough to be able to handle the gig. I would like to give young guys a break, but I can't give them a break when they don't have the maturity to handle the job or the pressure.

There are some good guys that you can't move so you have to look for 21 or 25-year-old guys who are coming up strong, who you believe to be morally and ethically sound, who will not stab you, who will not hurt management, who will not hurt the station, who will try to work with people, who have pure maturity to try to make something work. That, my friend, is hard to find in any job. ☺





## THE BURKHART/ABRAMS STORY

### Lee Michaels on Working with the Superstars Stations

(Continued from page 18)

try to keep up a weekly contact with that station, but we will cross-over. Sometimes, if I'm in a market area in the region I'll go visit the station and sometimes Lee will visit mine. There are about a dozen stations that I visit consistently.

**RW:** Could you tell me some of the things that you are likely to do with a station during your weekly travels. What are some of the reasons you would visit a station that has already started with the company?

**Michaels:** A lot of the times it is to indoctrinate new employees. In other words, to give them the full background of the format in a meeting environment that we gave the original employees the day they went in there. Let's face it, in six months in this business the faces at a radio station can change dramatically and before long, everyone who's doing the format on the air has learned it kind of second hand. It doesn't mean they aren't doing it right, it may mean they do not understand the background of it. Then if they went in there they had to make a value judgement they would understand what the value we were trying to reach was. So that's one thing. Another area is helping to design and create promotions. A station might sound good but not have any excitement, so I would go in there and help with some promotional ideas. Sometimes during the pre-ARB visits, it's just a visit to sit down with everybody and get everybody up to that 100% level and retouch upon some of the fine points of the format that are easily forgot. Sometimes it may be to listen to the competitor. If a book comes out and we look real good

and the competitor has a bad book, it's real easy for us to say, 'They've changed. They've gone top 40.' Unless we listen to them closely they may not really have gone top 40 and they may still be a major threat. Sometimes, it's just going in to see what the competition has done since we've come into the market. And then sometimes it's to work with the sales department.

**RW:** Do you work with the sales departments?

**Michaels:** Yes. Sales departments come and go as well. Sometimes they go out and can sell numbers and such but sometimes they need a good explanation of how and why the format works so they can pass it on to their accounts and sell off something besides just the ARB results. Probably the fun part of this whole thing is that every visit can be different. What I am doing today may not be what I will be doing tomorrow, because tomorrow I will be in Tampa and the next day I will be in Hartford. Not only is there a geographical difference but there is a difference in the needs of the radio stations. Sometimes I set up research projects. We will sometimes sense a trend with something that is happening in one marketplace and we don't want to overreact and assume that it is happening everywhere else, but we want to check and see if maybe it is. Sometimes it will be going into a market and work out a research questionnaire and project and set deadlines to get it done to make sure that we suddenly aren't doing radio that may be antiquated.

**RW:** Are there changes in Superstars that you can perceive in just the nine months that you have been in the home office? Is the format

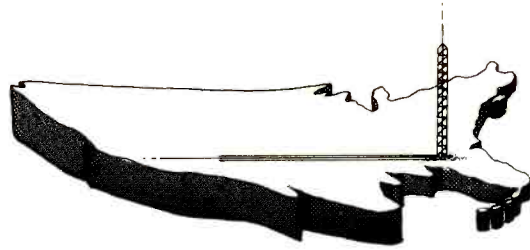
(Continued on page 40)

# CONGRATULATIONS



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# THE BURKHART/ABRAMS STORY



## Lee Abrams On Research, Radio and The Future of 'Superstars'

(Continued from page 28)

stand out.

**RW:** Do you put a lot of emphasis on personality?

**Abrams:** Definitely. Ideally we would be pure personality stations. The problem is, personality has to be reinterpreted for 1978 standards.

**RW:** What are those?

**Abrams:** Well, that's one of the problems. We have it down to a certain degree. It's just finding out what personality means today. Sometimes when we think personality, we think back to wild tracks and one liners, whereas it's changed a lot right now. I think the ability to be loose, a party feel is important today. The big problems, of course, are reinterpreting personality for today and getting the jock who understands that. Secondly it's just finding people who are capable of that. Our format is one that is easy to get overmechanized—in other words, former top 40 jocks, and we're definitely trying to stay away from that.

**RW:** If you're hired as a consultant at a given station and you go in and assess the air personalities, what sorts of things are you likely to mark people either up or down for?

**Abrams:** Some negative points would be jocks who sound "radio." In other words, have a sound about them that instantly qualifies them as a disc jockey, a DJ sound. Another thing is the jocks who don't have the ability to pull off the mechanics. First the mechanics have to be pulled off flawlessly before they can evolve into another stage of their presentation and there are certain people, many of them extremely talented, who just can't really get it right from a mechanical standpoint which is really phase one. As far as positives, it's jocks who can let's say interpret the mechanics of the format in their own style. From a mechanical standpoint do everything right but at the same time, have their own distinctive sound. Do everything right but he's also himself, really exposing his own personality. Also another positive with jocks is that he can talk the language of the streets. "Here's a selection from Steve Miller" really isn't street talk. Nobody uses the word selection. "Get down and kick ass with Nugent right now" is more of a street feel, somebody who can relate to what's going on in the street. It was real hip several years ago for a jock to say "far out," a lot of jocks are still saying that, whereas the term is passe from a street standpoint.

**RW:** How's the talent market? Obviously you are called upon to fill a lot of vacancies at one level or another.

**Abrams:** I think the talent market right now is only fair and I suppose our kind of radio is one of the reasons for that. One of the misinterpretations of that whole concept is that we are only looking for mechanical jocks. Actually that's not right at all. One jock should do mechanics plus get funky. That's the problem, finding jocks who can do those two things.

**RW:** Where are most of them coming from?

**Abrams:** Two areas. One is the top 40 jock who just gets burned out on top 40. That type of jock is great from the standpoint that he really knows mechanics, he knows the technical aspect of the formats and at the same time goes home at night and instead of listening to the station he works for, goes home and listens to Emerson, Lake and Palmer records. That type person is great because he understands mechanics but in his own head he's really into our kind of music. The other type of jock is the free-form jock who is ready to make the transition. One problem with that type jock frequently is that they feel there's sometimes been more about the music than the research. But more and more we're finding this kind of people just bringing over their natural talents and accepting the mechanics. We're finding really poor training generally on a college level, which is unfortunate. It seems the college stations are preparing the jocks for jobs on stations that don't exist any more, or don't exist like they used to. I wish they would be preparing people for our kind of station.

**RW:** It seemed that for a while you were staying away from the top five markets. Now you have a station in New York. Are you more anxious to get into the bigger cities now?

**Abrams:** We always have been. One of the big problems has been the stations with the big signals in the larger markets are usually owned by the networks or large corporations and generally shy away from outside help. Just recently we've been able to crack into some of those markets, but we've always wanted to be there.

**RW:** Are there trends in music now, or in radio, that you find particularly interesting, that might make a format or a new spinoff somewhere down the road?

**Abrams:** We are doing a lot of studying on specific music trends, treating the trends just as important as artists. One of the trends we see is the sort of AOR/MOR—this type of music is trademarked by image groups. Groups that have an unquestionable progressive identity like Fleetwood Mac. Nobody questions that their roots are progressive but at the same time they put out super pop songs. We're also seeing a trend toward orchestralized hard rock music, such as Styx or Kansas, which is pretty sophisticated, classical-oriented arrangements made very accessible for a midwest rock and roll sound. I can see that type of music perhaps evolving into a format.

**RW:** I'm sure that in your sales research and call-back research you get to talk to a lot of black listeners. Is there any possibility of a Superstars r&b format? A hipper black radio sound might be successful in many areas.

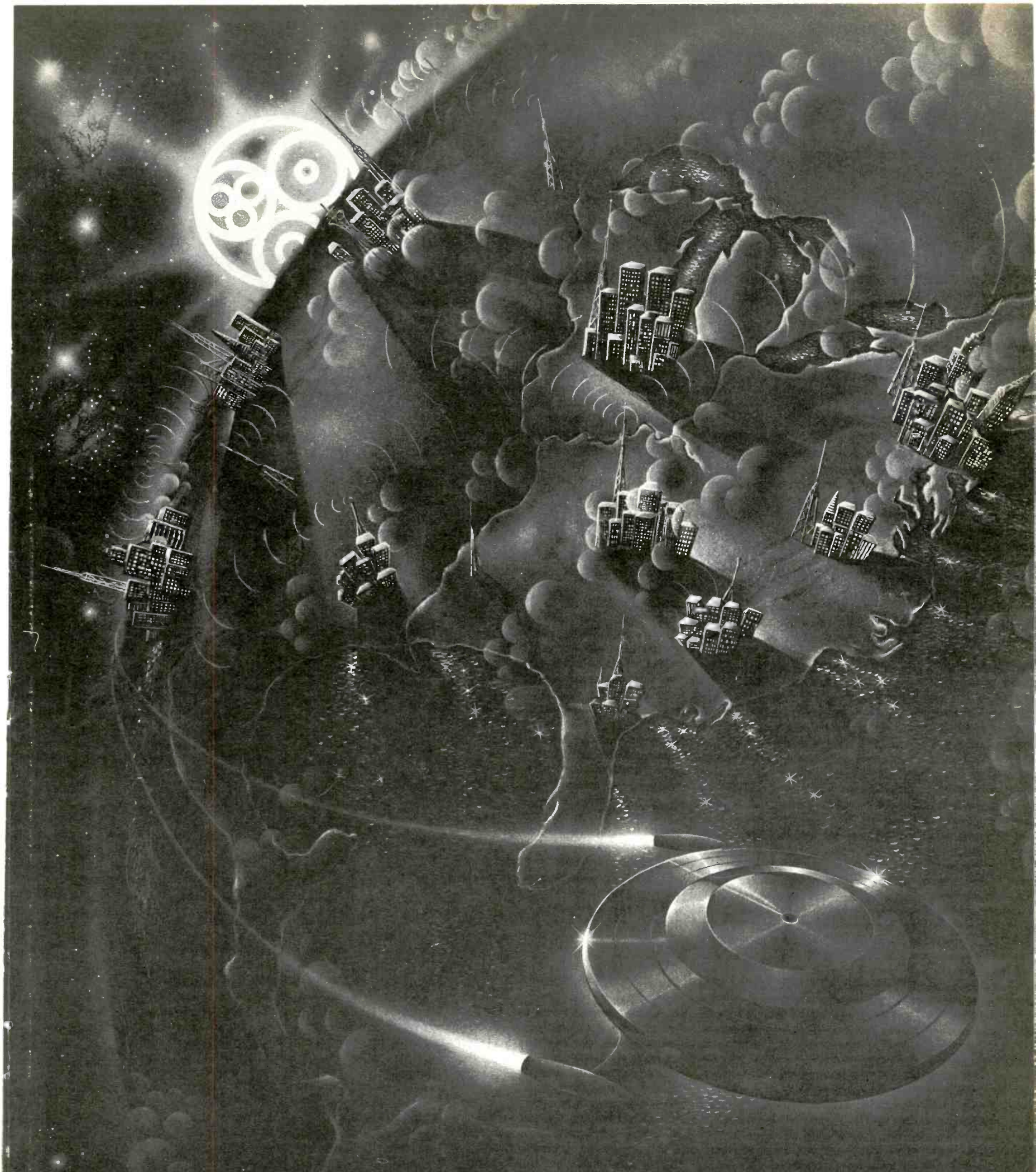
**Abrams:** I think definitely there's a great deal of potential for that, but I think it would realistically be the kind of format that should be executed by blacks. There are cultural differences, and part of the

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# THANKS!



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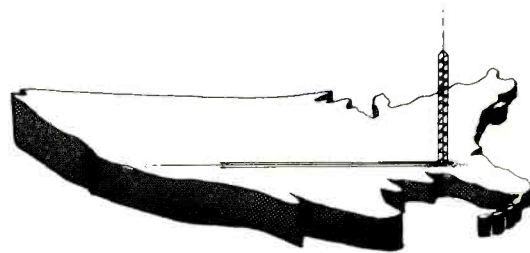


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# THE BURKHART/ABRAMS STORY



## Burkhart /Abrams' Record Industry Impact Has Been Great

(Continued from page 12)

directors at the Abrams stations and stated, "The program directors are the key, and Lee Abrams lets each guy operate on his own; the format is the basis, but the program directors pretty much guide themselves."

### Key Roles

Discussing the impact Burkhart and Abrams have had on radio, promotion spokesmen concurred that AOR was quickly becoming the competitive format, and that since Burkhart and Abrams were the leading consultants of AOR, the two men played key roles in today's radio programming. Sotet commented that Burkhart and Abrams have stimulated the growth of AOR considerably: "Burkhart and Abrams have had a positive effect upon formatted radio in that they have forced AOR to adjust their programs to the audience. Anytime someone

comes into the marketplace and causes you to improve your air-sound because the stations you're competing against have improved their air-sound, you're improving the business. And when you have someone like Abrams who has added things to the FM band, like feature lps and the concert series, you're improving the FM band and that's positive." Tusken pointed out that product was improving due to AOR predominance: "Everybody is concentrating on promoting acts that are geared to lp-oriented radio—you just can't come out with weak product with all this competition." Swig mentioned the credibility that Burkhart and Abrams have brought to AOR and said, "Credibility has brought AOR from the underground up to the society it was originally revolting against. AOR has become big

AOR has become big business . . .

“Gone are the days when AOR had to rely on local accounts and head shops.”

business, and this is evident by the national advertisers it now attracts. Gone are the days when AOR had to rely on local accounts and head shops."

### Radio of the Future

When asked about the future of music radio, promotion people stated that AOR had become the dominant format and could very well become the radio of the future. Projecting into the future, Tusken said, "The essence is still on the FM band, and there are a great many formats there. However, AOR has had a head start and because of its sophistication, I see it as the radio of the future, as well as the predominant format today. Counter-culture music has become mainstream, and I think top 40 radio has recognized that as well. The Abrams stations have become the competitive rock radio that other stations have to look at."

### Don McGregor

Also commenting on the status of the radio of the future were Don McGregor, national promotion director for Warner Brothers, Davis and Beer. According to McGregor, "there's a place for all formats, although I believe that we will continue to see more

specialization in terms of the audience. There will always be a place for a teen or upper demographic station; furthermore, there are too many good people out there programming too many good stations. I think radio will fragment, and we'll see a lot of radio stations with basically the same numbers." Beer added, "I think the near future of FM radio is tighter formats, but I think the trend could reverse itself; tighter formats could very well be a phenomenon of the present."

### More LP Cuts

Davis commented on the future of radio in regard to the market, as opposed to a specific radio format, and said, "I see in the future almost the elimination of the top 40 station waiting for the single; I see them listening to albums more, and playing more lp cuts. A lot of top 40 stations are as hip as AOR, and it's just that their presentation is different. Radio is more than ever trying to program its music to the audience. We've got to get the 18-34 buyer, the hip 34-40 buyer and the hip 14-18 buyer. With these buyers, radio will be successful, and a record company's first product is radio."

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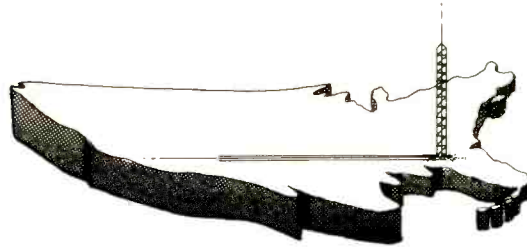


*The Gang at Bearsville*

*Dear Kent & Lee  
Thank you for believing in  
Meat Loaf from the beginning!*



# THE BURKHART/ABRAMS STORY



## PDs on Superstars

(Continued from page 14)

At this stage it has become part of what WQDR's Miller describes as "the looseknit federation."

Held together by Abrams' constant traveling and a nationwide flow of ideas, communications within the "federation" lends itself to a lot of cross-pollination. Promotional concepts are easily transferred and the network's "chief ambassadors" research can quickly be assessed for other markets. Bullet says, "The strength of the chain is there's a lot of back-up research to determine which are popular artists and which are cult ones." WWWW's Johnson adds that "stations rely on Lee's research to determine the viability of new product."

### Educational Course

The learning process for the Superstar program directors is a plentiful and continuous source as was evidenced recently in Dallas where the Superstar seminars were most productive. "Lee is one of the few people who's an educator," says WDVE's McGhan. "Being a part of the network is like being enrolled in a true educational course in radio. Lee really knows and keeps up with what's going on. He knows the terms, meanings and technicalities. And with everything constantly in a state of flux, we can keep on top of it."

Currently at 43 stations, the Superstar stations are rapidly increasing in number because of the prestige and bottom line advantages of being a part. KPRI (San Diego) reports doubling its billing after one year, while Tom Daniels, program director of Milwaukee's WLPX which joined the network but four months ago, claims to be "three or four months ahead in revenue goals and two or three ahead on ratings. The Superstars is very well known now so on regional and national levels it's been very profitable and on the local level it sounds so good and flows well enough to pull in ads."

Prestige associated with the Abrams consultancy can make a big difference to a station like WRCN on the extreme eastern end of Long Island. PD Don Brinks, after evaluating a variety of new formats, hired Abrams because he "offered us instant recognition in the industry and gave

us an immediate in with groups and labels. We saw changes within six weeks." For a relatively small outlet like WRCN, Brinks added, "It allows us to do things that only a major market station could afford."

As the Superstar network grows it is also diversifying, marked by the recent addition of Sonny Fox as program director of New York's WKTU. Fox, who also programs WYSP (Philadelphia) and established Abrams-Fox consultants a few years ago, is currently programming an "expansion of the Superstar format," he says.

## Lee Michaels

(Continued from page 35)

evolving?

**Michaels:** Yes. It is evolving in some markets faster than in others, but the overall format is evolving as well. Partly because there are more stations now. When I came down in June, I believe we had 26 or 28 stations. Now I believe it's 40 or 41. All those stations are not only stations we give information to, but they are also facilities we get input from because all of the markets are doing their own research and giving us feedback. Because of the increased amount of information being shared, and because of the increased number of facilities, a lot of things that we used to pick up as vague hints of things going on, we now pick up in four or five places and we realize that something is happening and it is not just a regional fluke. We are then able to institute research projects and find out if it is universal. Just the way listeners have started perceiving radio stations has changed in just the last six months it seems. Possibly because with every month that goes by there is more activity on the FM dial. Top 40 stations spring up on FM. It has made the dial more active, fractionalized the audience a little bit more, and it makes you have to be a little bit more refined in everything that you do to hit that target. Now you can't just plug into a market because the competition isn't that far out on the left as it used to be and so it becomes even more important how far to the left or right in relation to the top 40 or AOR you get to know if you win it all or lose it all. You can wash out your own identity by not knowing where you stand. It has become more of a challenge and it makes us get even more into a research situation. One situation that I'm always concerned with is that the markets don't let themselves get where they wait for us to tell them everything that's happening in their city.

**RW:** Are you getting that research consistently from all your stations?

**Michaels:** Yes, but the smaller markets are having a harder time because it comes down to manpower. It just gets chaotic when they have to set aside 20 hours a week to do research. We give them national information and they can counter with the validity or lack of it for whatever concept we may have come up with. The bottom line in radio to me is, wouldn't it be nice to make whatever decision you want in radio and never have to rescind that decision? That goes from adding the right records to doing the right promotion. Another positive thing about having all of these stations together is that there are certain promotions we do that are indigenous to Superstars and each time we've done it in a different market we always learn a little more. Something we've started doing three years ago is drastically improved by now. Little detail things that make something come off sparkling as opposed to just sounding all right and that is something we learn from experience. All of the "Superstars" elements did not come from Lee Abrams or me but from individual programmers who understood what we were trying to do.

"We remove the harder artists and launch a more revolutionary approach which will be capturing a bigger and larger audience. This is appealing to an older, more passive listener developed in the past three years." As one of the more innovative program directors working with Abrams, Fox has initiated a unique "combination of a musical production sound with electronic IDs" and feels "extremely proud and honored" to be contributing to these properties. They're the first people to know what they're doing."

## Program Directors

(Continued from page 32)

Paso). "They help us give people what we feel is the right mix, and it's paying off. It's been a plus for us: there's no question about it. I'm just glad that my boss saw fit to spend a few extra bucks to make sure we were right. It's given us more confidence." Tom Phiefer, of KRMD (Shreveport, La.) which is owned by KHEY, agreed with Russell. "At one time we had good ratings, but were losing an audience we needed to get to, and he advised us how to get back into that audience. His advice is just invaluable because he'll spot things immediately that we don't hear. You just couldn't even put a price on how much he could save us in the end."

Dan Wilson of KPUR (Amarillo) says his station follows "about 99 per cent of their suggestions and recommendations. We're running what I believe is a very efficient major market format."

Dick Kent, program director for WLAC in Nashville, which has used the services of Kent Burkhardt for three and a half years views the bottom line. "All you can do is just look at the total picture and see how you came out, and over the past three and a half years WLAC has gotten higher ratings than any radio station in Nashville has gotten in the last five years. So it's performance. They're super people and they've proven it."

## WLRS

(Continued from page 14)

term success to its practical local research and participation in local events which make it seem "more sensitive and giving the listener credit for being intelligent." The station avoids quizzes and gimmicks opting for direct giveaways.

Essentially WLRS is the fully developed AOR station reaching "the facet of the Abrams format which is self-promotion. A built-in factor which forces a station to promote and market itself." But this extensive marketing might not work for a middle-rated station; WLRS and Lee Abrams have devised it for the dominant AOR. Henson explains, "We would burn out if we used the same technique while we were growing. It would turn into hard sell. Marketing helps create a station's image and the image is the most tangible factor in maintenance."

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# THE BURKHART/ABRAMS STORY



## Lee Abrams On Research, Radio and The Future of 'Superstars'

(Continued from page 36)

ideal Superstars station is really the cultural radio station, one that people can really relate to as a close friend. I think a black Superstars has a great deal of potential. We have talked about it a lot but what we have to do is collaborate with sharp black programmers because we can supply the research, the mechanical and promotional ways to pull it off, but as far as the actual feel of the stations it's going to take someone who is involved in the black community.

**RW:** You mentioned that you're doing market research for groups or record companies.

**Abrams:** Actually what we have there is a company called MARS (Marketing, Advertising, Research Services, Inc.) which is run by a guy named Dennis Nicholas out in Los Angeles. This isn't to be confused with Todd Wallace's company, this is a different one and we supply that company with some research data and they work with the groups.

**RW:** What groups have you worked with?

**Abrams:** Well, we did out of a desire to do it—in other words, no financial compensation—a thing with Yes, and then we did a very intensive one for Foghat.

**RW:** What did that involve?

**Abrams:** Well, it involved studying pretty much every aspect of the group, from the effect the cover of the record album has on the record purchase to what key they should play in for best effect to specific reactions to their concerts and how the concert can be more positive and maybe what songs the group should do in concert, ideally what material they should do, what style. Really comprehensive, every aspect of the group that you can think of. Of course the problem in dealing with these groups is that artists are not merchandisers. A lot of the information is not taken to heart. Nonetheless, I think there is a tremendous potential for this, not necessarily with the artistic aspect of the group but with improving the marketing of their records.

**RW:** Where did you go to find this information?

**Abrams:** For example, with the Yes thing, we had people outside of all their concerts afterwards interviewing two or three thousand people coming out of the concerts, plus we called thousands of people who bought Yes records. We've done different kinds of panel testing where we get people who have never bought a Yes record and find out why they like it and why they don't. We have even re-engineered some of their music to find out just certain elements of their music that are irritating such as certain frequency ranges, production, etc.

**RW:** Would you like to get more into that kind of work?

**Abrams:** Definitely—it's sort of in my personal long-range goals. For the next 10, 12 years it's going to be a major priority.

**RW:** I presume that there are a lot of things coming up in your research that you didn't look for. Are you just asking your researchers to write down anything that happens repetitively?

**Abrams:** Well, usually we just ask a series of questions and then we find out weird things in the translation process. Let me think of an example. There was one style of music we were studying and we were trying to find reasons why this kind of music was popular and right in the middle of all this we found out that it was a certain key that made the songs appealing, the key of E major, so that was a real surprise. From there we did our own little project on not key words but musical key signature research—anyway, we could program by key. We're right in the middle of it now but it's showing some pretty interesting—frightening—results.

**RW:** How do you as a research professional see the various ratings services?

**Abrams:** I think the biggest pitfall of all the rating companies is the way they break things out. In other words, I think we're going to have to see more psychographic breakouts. For example, in the 25-34 you've got very straight middle American suburban housewives, you've got people who are just getting out of college and you've got



*"My priorities are going to change, and as we grow just the whole nature of the company and the duties of everyone will change."*

just blue collar urban laborers, you've got so many different types of people all falling into one category 25-34 and I think really we're going to have to see more specific breakouts. Another thing is I don't know how valid 18-24 is, or 12-17, because in the teens there's a vast difference between a 12 and a 13-year old and a 16 to 17-year old. We tend to think as soon as somebody turns 18, all of a sudden they are into FM, head phones and a hip lifestyle when actually that process starts at 16. The same thing at the other end. When somebody turns 25, they are not all of a sudden into Montovani. So I think the Arbitron is just a little idealistic but the problem with all rating services is the breakout being too wide.

**RW:** You touched briefly on your goals for the next however many years—what might you want to get into that you're not into now?

**Abrams:** Several things. I do have about a 15-year master plan, it includes, of course, the immediate future and for quite a while continually involved with the radio thing that's really very exciting right now. In the long run you see tremendous potential studying pretty deeply cable television which we'll see as the next major medium. We believe, based on some preliminary research, that cable TV is being marketed so poorly relative to the potential strength of the medium. I also have personal musical aspirations, I'm a musician myself so I plan on ending up as an artist.

**RW:** What do you play?

**Abrams:** Normally guitar and also I'm involved in organ. I'm getting a mellotron.

**RW:** Who are your musical influences?

**Abrams:** There are three influences. I would say music along the lines of Yes, Alan Parsons because of the classical influence, also some of the jazz guitarists like Al DiMeola, Pat Martino; and some of the more accessible classical such as "The Planets."

**RW:** How are you spending your time now? Are you still traveling as much as you were?

**Abrams:** It's usually four or five days on the road and then two days in the office on the weekends.

**RW:** Do you anticipate that changing?

**Abrams:** It's going to change as we get more people. My priorities are going to change, and as we grow just the whole nature of the company and the duties of everyone will change. I can't see getting off the road completely, but I can see in the next few years a change. The road is very important because it gives you face-to-face contact with the people you work with. That's one of the problems of some of the larger syndicators, a lack of frequent face-to-face contact. ☺



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WEST  
AND INTO  
A DREAM.

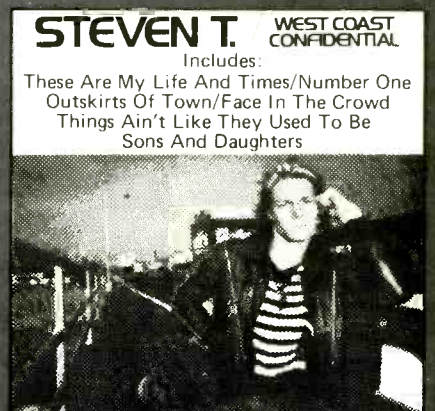
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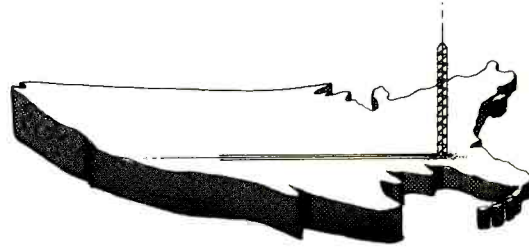
Produced by Kim Fowley



DA 3500



# THE BURKHART/ABRAMS STORY



## Mike Scott: Getting a Radio Overview

(Continued from page 12)  
hour nighttime airshift in 1960. Thus the odyssey began: from Santa Barbara it was on to Monterey, Sacramento, Fresno and other California markets, in 1967 Cincinnati and WUBE, a Bill Drake station, beckoned. Other stops remained: Buffalo, Milwaukee and finally, Atlanta, where he was named in 1973 as program director for General Cinema's four stations, including the celebrated Z93.

But change was in the air. General Cinema considered selling its stations and getting out of radio altogether. Enter Kent Burkhardt.

"I had known Kent since the early '60s," Scott explained, "from my time at WOKY in Milwaukee. He had been talking to me at that time and had also been a big admirer of Z93. We just seemed to hit it off. I had a tremendous amount of admira-

tion for him and he liked what I was doing and decided then that I should join the organization. It's worked out fine."

Scott's expertise in combating FM competition on the top 40 level, plus his solid background in country music, render him invaluable to Burkhardt-Abrams. Of his approach to programming Scott says there is no simple answer, no formula for bolstering a floundering station or for strengthening an already highly-rated one. "Radio's so totally complex today," he says with a trace of exasperation in his voice. "Now it's a matter of taking all the information you have and trying to pick out just exactly what you should be doing at a given time; and staying with the tried and true as far as contests are concerned, as far as music is concerned—staying with what you know is going to happen."

Scott unflinchingly hammers home the last point: conservatism is the cornerstone of his philosophy "Of course there are areas you have to get into now that you didn't years ago, such as identifying with an AOR factor; you do have to play some music that isn't absolute hit material. But it should still come off hit albums.

"We don't really take any chances with totally unknown, unfamiliar artists unless we see something developing in the secondary."

As committed as Scott is to the AM band, he feels FM represents the future of music radio. AM, he predicts, will eventually turn to news and information formats exclusively, with country music perhaps remaining as its only musical ally.

"But there's plenty of time," he advises. "FM's coming gradually. Stations that are really getting

shot down on the AM side are ones that just aren't getting prepared for it. 70 percent of the major markets in this country are dominated by AM, not FM. And there's so many ways for FM to go wrong. It hasn't got the mass audience that's available to AM; and it suffers in mobility. KXXK in Denver came on with big numbers and just faded away. That's a perfect example of just not being able to hold with programming. These are areas where we capitalize with our AM facilities and get the audience that is available."

High ratings and industry plaudits are the more tangible results of Scott's work. But he insists that the greatest reward comes with knowing that the Burkhardt-Abrams stations are committed to community service. "I feel we are. We're constantly looking for new things that work."

## *The Superstars in AOR...*

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Skyliners\*  
Bonnie Tyler  
Valentine



## Commentary: Burkhart/Abrams Helps Radio Gain Respect



By NEIL McINTYRE

■ Doing consultant work is like having a wife and a girlfriend, and that's if you only have two radio stations; when you have 70 of them, it makes it difficult to spread your love around. Burkhart/Abrams have managed to keep the customer satisfied by being successful.

As program directors read this, imagine the problems that occur at your station on a daily basis, then put yourself in the position of the consultant and multiply that times 70 stations across the country.

Burkhart/Abrams' ability to direct their time and energy throughout the country and maintain and create new successes is a credit to good planning and stability in format. Besides the obvious recognition from the music industry, the radio stations in the country have responded, not just by hiring their service but in changing their formats to the AOR style of programming. Many top 40 operations have made a transition to rock album music and have used some of the guidelines set down by Abrams to formulate their music and audience research. The same stations have put emphasis on image artists or superstar types as part of their programming clock. When listening to stations that are considered AOR you'll hear a number of program elements that were originated in the superstar format. This makes Burkhart/Abrams' job more difficult as the stations change in markets that they consult, putting them in a position at times of competing against their own ideas.

Some may say that Burkhart/Abrams have deleted some of the poetry at rock album programmed stations, but no one can deny that at the same time they have helped FM radio gain respect and success.

# "Darlin'" Kent & Lee,

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

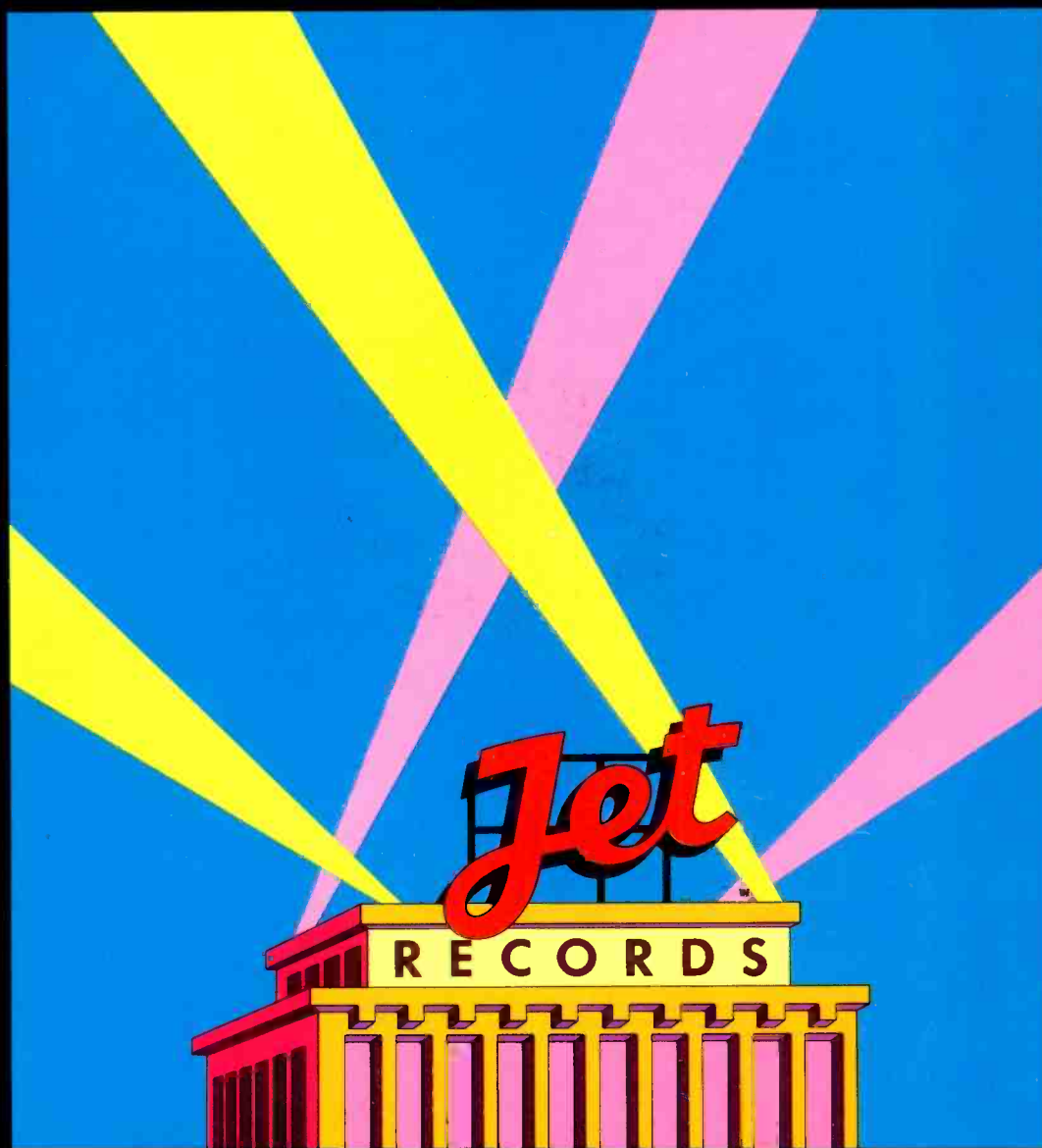
A Dazzling Summer Single  
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AND SUCCESS



# The Coast

(Continued from page 14)

capabilities, which account for about 80% of the recordings done there (including music-oriented films like the **Grateful Dead** movie and "Thank God It's Friday"); and one of the machines that makes it a pleasure to record there is what Lazerus called "the only high speed rock and roll (not the music, but a description of its operation) system for automatic dialogue and sound effects replacement," invented by **Al Green**, head of post-production sound at The Burbank Studios. They also have machine synchronization, whereby up to three 24-track machines can be pooled at once, and "every conceivable microphone available," said Lazerus, as well as personnel like **Danny Wallin**, **Frank Jones** and **Jimmy Haskell**. The record recording dept. out at TBS is sometimes overlooked due to the lot's use for TV and movie productions, but one visit was enough to convince us that TBS's recording studios are impressive indeed.

**FITTING TRIBUTE**—Friends of **Malvina Reynolds** are planning a May 18 benefit concert at the Berkeley Community Theatre honoring the life of the songwriter, who died March 17 at the age of 77. Benefit producers **Gary Pernel** and **Barbara Price** are still finalizing details, but expected to appear are **Pete Seeger**, **Steve Goodman**, **Margie Adam**, **Rosalie Sorrels** and **Country Joe McDonald**, along with other Bay Area players including **Ray Bierl**, **Faith Petric**, **Larry Hanks**, **Janet Smith** and **Gary Lapow**. Tickets, already available through BASS agency outlets, are \$4.00, with proceeds going to People Against Nuclear Power, Women Against Rape, National Committee Against Repressive Legislation and INFACT, the Nestle Boycott.

So broad a range of causes is hardly inappropriate for a tribute to Reynolds, who had supported those organizations, along with countless others, throughout a long career as an activist whose interests were mirrored in her economical broadsides. Perhaps the high rollers in L. A. and New York have long forgotten Reynolds late '50s and early '60s works like "Little Boxes," but the woman herself remained highly visible—and audible, both as a performer and activist—right up to her death.

**CALLING JUDGE CRATER**—Or someone like him. One of L.A.'s most predictably unpredictable composers, **Van Dyke Parks**, had more or less dropped from sight after the mid-'70s release of his third and last WB album. But Parks, whose quirky brilliance has reflected a life-long interest in "Petroleum, music, world power" and other sometimes related interests, is now reportedly set to score "Going South," a new feature film set for release by Paramount, with **Perry Botkin, Jr.** Botkin, whose instrumental recording of "Nadia's Theme" snared A&M a major hit two years ago, is a veteran film scorer, but we'll bet the diminutive Mr. Parks will incorporate some wrinkles of his own, given his own Dixie lineage and long-term study of Southern music. The script is described as a period western, and **Jack Nicholson** is slated to star . . . Meanwhile, **Crosby, Stills & Nash** are scheduled to get their own star on Hollywood's "Walk of Fame" on June 21. To the best of our knowledge, no one cut their hair to pull this off.

**TRACKS**: **Van Morrison**, who puts in a febrile performance during "The Last Waltz," has an album in the works that may be out in July. Called "Let the Cowboy Ride," the record will contain all new songs, including "Santa Fe/Magnificent Obsession," co-written by Van and **Jackie DeShannon**. You can make your own guess as to who wrote which part, but we like that combination . . . **Reggie Knighton** is working on his second album, **Roy Thomas Baker** producing . . . The folks at A&M want to make sure that people realize that **Billy Preston's** recording gospel music for the Myrrh label doesn't by any means suggest that Preston has left A&M. Far from it—they're working his latest single even now . . . **The Dixie Hummingbirds** have been helping **Harry Chapin** with his new album at Secret Sound in New York . . . Allen Zentz Recording in Hollywood has been mastering such works as the new **Seals and Crofts**, **Randy Bachman** and **Johnnie Taylor** albums.

**GIGS**: A new band being formed by guitarists **Les Dudek** and **Jim Krueger** and keyboardist **Mike Finnigan**, Columbia players all (they all sing, too, especially Finnigan, one of the truly fine singers around) will be hitting the road soon; they'll be headlining at the Santa Monica Civic May 13. This band looks like a push project for CBS, and with a line-up like that we're not surprised . . . **Charlie** will be doing dates in May and June with the likes of **Robert Palmer**, **Alvin Lee**, **Styx**, **BTO** and possibly the **Kinks**.

## Buffett Brings Gold

■ **LOS ANGELES** — "Son Of A So. Of A Sailor," Jimmy Buffett sixth ABC album, has been cetr ied gold by the RIAA.

## Bert-Co Taps Grundy

■ **LOS ANGELES** — Bert-Co Graphics has announced the appointment of Leslie Grundy as account executive.

# The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

## Most Adds

**I'M ON MY WAY**—Captain & Tennille—A&M (5)  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA (5)  
**YOU BELONG TO ME**—Carly Simon—Elektra (5)  
**BLUER THAN BLUE**—Michael Johnson—EMI America (4)  
**I WANT TO LIVE**—John Denver—RCA (4)  
**YOU'RE THE LOVE**—Seals & Crofts—WB (4)

## WBZ/BOSTON

**IMAGINARY LOVER**—Atlanta Rhythm Section—Polydor  
**TOO MUCH, TOO LITTLE, TOO LATE**—Mathis & Williams—Col

## WHDH/BOSTON

**SOMEWHERE IN THE NIGHT**—Barry Manilow—Arista (lp cut)  
**TOO MUCH, TOO LITTLE, TOO LATE**—Mathis & Williams—Col

## WSAR/FALL RIVER

**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**RUNNING ON EMPTY**—Jackson Browne—Asylum

## WIP/PHILADELPHIA

**IT'S A HEARTACHE**—Bonnie Tyler—RCA (p.m.)  
**SHADOW DANCING**—Andy Gibb—RSO (ex)

## WBAL/BALTIMORE

**BLUER THAN BLUE**—Michael Johnson—EMI America  
**I'M ON MY WAY**—Captain & Tennille—A&M  
**SHADOW DANCING**—Andy Gibb—RSO  
**TAKE A CHANCE ON ME**—ABBA—Atlantic  
**WATCHING THE RIVER RUN**—Pat Boone—WB  
**YOU BELONG TO ME**—Carly Simon—Elektra

## WSM/NASHVILLE

**I'M ON MY WAY**—Captain & Tennille—A&M  
**ON MY OWN**—Diana Ross—Motown  
**SHADOW DANCING**—Andy Gibb—RSO  
**YOU BELONG TO ME**—Carly Simon—Elektra

## WFTL/FT. LAUDERDALE

**BABY I'M YOURS**—Debby Boone—Warner/Curb  
**I'VE GOT A WINNER IN YOU**—Don Williams—ABC

## WJBO/BATON ROUGE

**CHATTANOOGA CHOO CHOO**—Tuxedo Junction—Butterfly  
**SATISFIED**—Alan O'Day—Pacific  
**WHERE DID OUR LOVE GO**—Manhattan Transfer—Atlantic  
**YOU'RE THE LOVE**—Seals & Crofts—WB

## WGAR/CLEVELAND

**IMAGINARY LOVER**—Atlanta Rhythm Section—Polydor

## WLW/CINCINNATI

**EGO**—Elton John—MCA  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**MORE THAN A WOMAN**—Tavares—Capitol

## WCCO-FM/MINNEAPOLIS

**BLUER THAN BLUE**—Michael Johnson—EMI America  
**DEACON BLUES**—Steely Dan—ABC  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA

## WTMJ/MILWAUKEE

**BAKER STREET**—Gerry Rafferty—UA  
**GOD KNOWS**—Debby Boone—Warner/Curb  
**I'M ON MY WAY**—Captain & Tennille—A&M  
**I WANT TO LIVE**—John Denver—RCA  
**TAKE A CHANCE ON ME**—ABBA—Atlantic  
**YOU BELONG TO ME**—Carly Simon—Elektra

## KMOX/ST. LOUIS

**BLUER THAN BLUE**—Michael Johnson—EMI America  
**CRYIN' IN MY SLEEP**—Art Garfunkel—Col  
**I WANT TO LIVE**—John Denver—RCA  
**MY ANGEL BABY**—Toby Beau—RCA  
**MY GUY**—Dara Sedaka—RSO  
**THE SPY**—Bat McGrath—Amherst  
**WEEKEND LOVER**—Odyssey—RCA

## KULF/HOUSTON

**COUNT ON ME**—Jefferson Starship—Grunt  
**FEELS SO GOOD**—Chuck Mangione—A&M  
**MORE THAN A WOMAN**—Bee Gees—RSO (lp cut)  
**SOFTLY AS I LEAVE YOU**—Elvis Presley—RCA  
**THE CIRCLE IS SMALL**—Gordon Lightfoot—WB  
**THE CLOSER I GET TO YOU**—Flack & Hathaway—Atlantic  
**WITH A LITTLE LUCK**—Wings—Capitol

## KOY/PHOENIX

**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**SOMEONE LOVES YOU HONEY**—Charlie Pride—RCA  
**THIS TIME I'M IN IT FOR LOVE**—Player—RSO  
**WITH A LITTLE LUCK**—Wings—Capitol  
**YOU'RE THE LOVE**—Seals & Crofts—WB

## KSFO/SAN FRANCISCO

**YOU'RE THE LOVE**—Seals & Crofts—WB  
**YOU'RE THE ONE THAT I WANT**—Travolta & Newton-John—RSO

Also reporting this week: WCCO, WMAL, WNEW, KMBZ, KIIS, KPNW, KVI.  
 24 stations reporting.

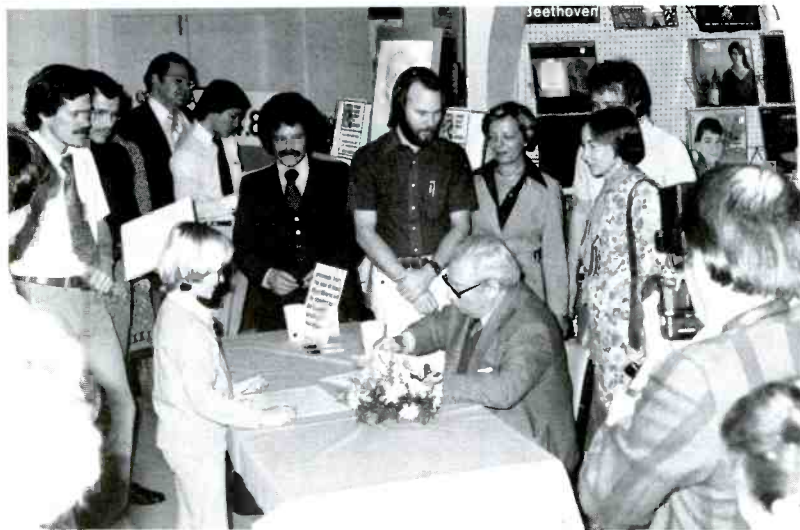
# RETAIL RAP

By MIKE FALCON

■ OFF THE RECORD . . . While we hear those words with frightening frequency, it was interesting to read them in the case of the Record Bar's monthly newsletter. "Off The Record" ranks right up there with Lieberman's "Amplifier" as one of the best-produced in-house organs we've come across, combining a light-hearted approach to customer relations, letters from employees and promotions with news about conventions, coal shortages and warehouse expansions. While these latter subjects don't sound too engrossing on first examination, we're giving a hearty round of applause to editor **Ellen Worley** and layout director **Susan Powers** for their humorous angle on these stories in the March issue. We especially liked the story of warehouse expansion, entitled "A Comedy Of Errors," as well as the story "Improvising at #95," which showed how Jacksonville, South Carolina store manager **Jerry Young** coped with a recent non-in-store by **Brick** (their bus broke down, and yes, they did call). Young is pictured shaking hands with Brick, posing for photos with Brick and eating dinner with Brick across the table at a local Sambo's . . . you guessed it: the bricks are the same ones used for construction. Also liked the Customer's Always Right cartoon by **Eric Tishauer** of RB#77 in Overland Park, Kansas, in which our favorite type of customer exchanges the following dialogue with a salesclerk: Clerk: "Can I help you find something?" Customer: "No, I didn't lose anything! Har Har!" Ain't it the truth? Our congrats to their staff for making a highly readable and enjoyable paper.

ABLE TO LEAP FLOOR STACKS IN A SINGLE BOUND . . . That's the news from our buddies at Lieberman, who have shown company mentor **David Lieberman** in his stunning "Lieber-man" T-shirt. When can we order one?

A CLASSIC IN-STORE . . . Circles Records in Phoenix recently hosted what was reportedly the first in-store appearance by violin virtuoso **Issac Stern**. Pictured surrounding the table (clockwise, from nine o'clock): 11 year-old Phoenix violinist **Josiah Steiner** ("Tonight Show" vet); **Ernie Gilbert**, CBS Masterworks, New York; **Kevin Smith**, classical manager, Circles; **Angela Singer**, co-principal, Circles; **Anne Wallace**, KHEP. Note sign in front of Stern on table, which reads "Proceeds from the sale of Issac Stern albums will be donated to the Phoenix Symphony Association."



NEWS FROM THE FAR REACHES OF THE SAN FERNANDO VALLEY . . . Good to hear that retail marketing ace **Phil Willen**, former Pickwick and Calliope expert, is doing well in his indy role. Current projects include a special assignment with the soundtrack from Grease via RSO, as well as direct sale gigs for classical label CMS and Butterfly Records. Additionally, Roulette Records has reportedly discovered two **Alan Freed** lps, in which the rock mentor introduces various groups, and Willen will work with them on the find.

OH, WE'RE GONNA HAVE A PARTY . . . But yours truly will not be there. A number of invites come into our offices each week, and coupled with our own varying degrees of fanaticism, we're liable to take off for San Francisco for **Roberta Flack** or San Bernardino for **Foghat**. But, as much as we love to party and dance, we've had to forego accepting the four page invitation from the Pickwick Retail Division for their disco mixer, despite the presence of **Sue McDougall's** sister. And after all, a '64 Volkswagon traveling at its maximum speed of 57 miles per hour would take only a few days to reach Minneapolis. However, compliments of RSO, we've arranged for a brand new

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## CBS Unveils New Pricing Structure

(Continued from page 3)

a two percent discount off the base price. Distributors selling to both affiliated and non-affiliated stores will receive graduated discounts off the base price according to the percentage of total billing to affiliated stores only. In the latter category, only distributors selling to non-affiliated accounts will be eligible for the highest, or two percent, discount.

### Periodic Review

In a letter dated April 10, CBS states that "periodic review will be made to assure that prices paid accurately reflect the proper proportion of purchases eligible for the functional discounts."

As has been the case with all announcements of new pricing structures and price increases, the CBS announcement touched off a wave of controversy in the retailing community. However, the controversy in this instance is doubly heated, owing in part to CBS's position as the industry's largest and most profitable company ("How much more money do they need to make?" asked one irate retailer) but due largely to the staunch feeling among several major retailers that the four or seven cents picking-packing-shipping cost, on top of the price hike, not only forces the abandonment of central warehousing ("You can't run that stuff through a warehouse for less than CBS is charging to pick and pack it," asserts Record Bar president **Barrie Bergman**, who in fact defends the CBS policy as "very fair to everyone.") but further penalizes them with a reduced or even nonexistent discount should they continue servicing affiliated stores.

### Legal Action?

A number of retailers polled indicated a desire to confer with attorneys on the matter of collusion between and price discrimination by CBS, WEA, Capitol and Polygram, although a majority admitted dim prospects at best for any such litigation, if only from a cost standpoint.

"There's not a damn thing we can do about it," complains **John Cohen** of Disc Records, who termed all of the recent price hikes "immoral." "We are completely without power. First of all we can't discuss in concert any action. So we have to live with it, raise prices in the stores and hope it all stops sometime. All we can do is holler and scream, but that won't accomplish anything. The companies go on their way saying 'This is how it's going to be.' They don't consider any problems we might have."

"I object to prices that favor rack jobber and one-stop operations at the expense of central

warehousing," states **Tom Keenan** of Everybody's Records. "I don't understand the rationale behind giving a one-stop or a rack a two percent or one percent or even a penny discount that a retailer such as Everybody's doesn't get, even though we perform cost-saving functions through our central warehouse."

"It's price discrimination and collusion as far as I'm concerned," he charges. "I don't doubt it at all. I hope somebody challenges these manufacturers; someone with some strength. I'll put any money I can behind them for support."

### Camelot

**Paul David**, president of Stark Record and Tape Service, which services the Camelot chain throughout the midwest and south, states that his company's position on all of the new pricing policies is one of displeasure. "We're hopeful that perhaps somebody will take a harder look at the CBS policy and consider its inequities," David stresses. "It's discrimination against us and against operations like ours. But then all of the policies choose not to recognize the 'basics' we perform — redistribution, central warehousing — as cost saving functions. This seems grossly unfair."

### Redistribution

**David** also faces the prospect of having CBS product in the Camelot stores anywhere from three to 10 days after his competitors "simply because in many cases this product will be shipped directly to retail stores at one price and at the same price to us here at the central location where we have to redistribute. At that point we have a horrible, horrible situation."

### Bergman Pleased

**Barrie Bergman**, however, was effusive in his praise for the CBS policy. "I love it. It's exactly what the WEA policy wasn't. Nobody's thrilled with price increases, but since they're inevitable I think this is the policy that makes sense. What we plan to do now is have CBS drop-ship our stores."

**Bergman** dismisses out of hand the percentage discounts as "an issue I'm not really interested in. They're always going to throw rack jobbers two percent or whatever. What I'm saying about the policy is that they've given us viable alternatives. WEA didn't do that; WEA only gave us one way to go."

According to **Bergman**, Record Bar's computerized inventory control system allows the chain enough flexibility so as not to be surprised by a move such as CBS's. He suggests that the CBS

(Continued on page 112)



# RECORD WORLD RETAIL REPORT

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

## SALESMAKER OF THE WEEK

### LONDON TOWN



### LONDON TOWN

WINGS  
Capitol

### TOP SALES

LONDON TOWN—Wings—Capitol  
SHOWDOWN—Isley Brothers—T-Neck  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

### CAMELOT/NATIONAL

BRING IT BACK ALIVE—Outlaws—Arista  
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor  
EXCITABLE BOY—Warren Zevon—Asylum  
INFINITY—Journey—Col  
LONDON TOWN—Wings—Capitol  
RUNNING ON EMPTY—Jackson Browne—Asylum  
SATURDAY NIGHT FEVER—RSO (Soundtrack)  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC  
VAN HALEN—WB  
WARMER COMMUNICATIONS—Average White Band—Atlantic

### DISC/NATIONAL

AND THEN THERE WERE THREE—Genesis—Atlantic  
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor  
EARTH—Jefferson Starship—Grunt  
EASTER—Patti Smith Group—Arista  
KAYA—Bob Marley & the Wailers—Island  
LONDON TOWN—Wings—Capitol  
ROCKY HORROR SHOW—Ode (Soundtrack)  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC  
YOU CAN TUNE A PIANO—REO Speedwagon—Epic  
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

### HANDLEMAN/NATIONAL

BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.  
BRING IT BACK ALIVE—Outlaws—Arista  
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor  
EVERY TIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West—UA  
LONDON TOWN—Wings—Capitol  
MAGAZINE—Heart—Mushroom  
MAGIC—Floaters—ABC  
SOME THINGS DON'T COME EASY—England Dan & John Ford Coley—Big Tree  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC  
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

### KORVETTES/NATIONAL

AND THEN THERE WERE THREE—Genesis—Atlantic  
DOUBLE DOSE—Robert Palmer—Island  
EXCITABLE BOY—Warren Zevon—Asylum  
FOTOMAKER—Atlantic  
FRENCH KISS—Bob Welch—Capitol  
KAYA—Bob Marley & the Wailers—Island  
ONE EYED JACK—Garland Jeffreys—A&M  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC  
VAN HALEN—WB  
WAITING FOR COLUMBUS—Little Feat—WB

### MUSICLAND/NATIONAL

AMERICAN HOT WAX—A&M (Soundtrack)  
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor  
EARTH—Jefferson Starship—Grunt  
EVERY TIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West—UA  
EXCITABLE BOY—Warren Zevon—Asylum  
LONDON TOWN—Wings—Capitol  
RAYDIO—Arista  
SOME THINGS DON'T COME EASY—England Dan & John Ford Coley—Big Tree  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC  
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

### RECORD BAR/NATIONAL

AMERICAN HOT WAX—A&M (Soundtrack)  
CENTRAL HEATING—Heatwave—Epic  
DOUBLE DOSE—Robert Palmer—Island  
EVERY TIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West—UA  
LINES—Charlie—Janus  
MACHO MAN—Village People—Casablanca  
MAGAZINE—Heart—Mushroom  
SHOWDOWN—Isley Brothers—T-Neck  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC  
YOU CAN TUNE A PIANO—REO Speedwagon—Epic

### DISC-O-MAT/NEW YORK

BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.  
CENTRAL HEATING—Heatwave—Epic  
EARTH—Jefferson Starship—Grunt  
FEELS SO GOOD—Chuck Mangione—A&M  
GRAND ILLUSION—Styx—A&M  
ONE EYED JACK—Garland Jeffreys—A&M  
REACHING FOR THE SKY—Peabo Bryson—Capitol  
SATURDAY NIGHT FEVER—RSO (Soundtrack)  
STARGARD—MCA  
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

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

AND THEN THERE WERE THREE—Genesis—Atlantic  
BOOTS? PLAYER OF THE YEAR—Bootsy's Rubber Band—Atlantic  
CLOSER TO THE SOURCE—Leroy Hutson—Curton  
EARTH—Jefferson Starship—Grunt  
LETTA—Letta Mbulu—A&M  
LONDON TOWN—Wings—Capitol  
MAGAZINE—Heart—Mushroom  
MAKE IT GOOD—Prince Philip Mitchell—Atlantic  
SHOWDOWN—Isley Brothers—T-Neck  
SO FULL OF LOVE—O'Jays—Phila. Intl.

### FOR THE RECORD/ BALTIMORE

BLACK BEN THE BLACKSMITH—Richard Pryor—Laff  
CENTRAL HEATING—Heatwave—Epic  
LONDON TOWN—Wings—Capitol  
MAGAZINE—Heart—Mushroom  
MODERN MAN—Stanley Clarke—Nemperor  
RIDING HIGH—Faze-O-SHE  
SHOWDOWN—Isley Brothers—T-Neck  
SO FULL OF LOVE—O'Jays—Phila. Intl.  
VOYAGER—Dexter Wansel—Phila. Intl.

### RECORD & TAPE COLLECTOR/BALTIMORE

AND THEN THERE WERE THREE—Genesis—Atlantic  
CENTRAL HEATING—Heatwave—Epic  
HEAVY HORSES—Jethro Tull—Chrysalis  
LINES—Charlie—Janus  
LONDON TOWN—Wings—Capitol  
MAGAZINE—Heart—Mushroom

PLEASE DON'T TOUCH—Steve Hackett—Chrysalis  
RIDING HIGH—Faze-O—SHE  
SHOWDOWN—Isley Brothers—T-Neck  
SO FULL OF LOVE—O'Jays—Phila. Intl.

### GARY'S/RICHMOND

AJA—Steely Dan—ABC  
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor  
EARTH—Jefferson Starship—Grunt  
FEELS SO GOOD—Chuck Mangione—A&M  
LONDON TOWN—Wings—Capitol  
SATURDAY NIGHT FEVER—RSO (Soundtrack)  
SLOWHAND—Eric Clapton—RSO  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC  
THE STRANGER—Billy Joel—Col  
WAITING FOR COLUMBUS—Little Feat—WB

### FLO'S RECORDS/ PITTSBURGH

BOYS IN THE TREES—Carly Simon—Elektra  
CENTRAL HEATING—Heatwave—Epic  
EXCITABLE BOY—Warren Zevon—Asylum  
GET TO THE FEELING—Pleasure—Fantasy  
ONE EYED JACK—Garland Jeffreys—A&M  
RAYDIO—Arista  
SHOWDOWN—Isley Brothers—T-Neck  
SPINOZZA—David Spinozza—A&M  
SUNBURN—Sun—Capitol  
THIS YEARS MODEL—Elvis Costello—Col

### NATL. RECORD MART/ MIDWEST

AND THEN THERE WERE THREE—Genesis—Atlantic  
EASTER—Patti Smith Group—Arista  
FOTOMAKER—Atlantic  
HEAVY HORSES—Jethro Tull—Chrysalis  
LONDON TOWN—Wings—Capitol  
PLASTIC LETTERS—Blondie—Chrysalis  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC  
THIS YEARS MODEL—Elvis Costello—Col  
WARMER COMMUNICATIONS—Average White Band—Atlantic  
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

### PLATTERS/PHILADELPHIA

BOYS IN THE TREES—Carly Simon—Elektra  
CENTRAL HEATING—Heatwave—Epic  
HEAVY HORSES—Jethro Tull—Chrysalis  
LOVE BREEZE—Smokey Robinson—Tamla  
NOT SHY—Walter Egan—Col  
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis  
SHOWDOWN—Isley Brothers—T-Neck  
SO FULL OF LOVE—O'Jays—Phila. Intl.  
STILL HERE—Ian Thomas Band—Atlantic  
YOU CAN TUNE A PIANO—REO Speedwagon—Epic

### RADIO 437/PHILADELPHIA

BOYS IN THE TREES—Carly Simon—Elektra  
CATS UNDER THE STARS—Jerry Garcia Band—Arista  
CENTRAL HEATING—Heatwave—Epic  
FINAL EXAM—Loudon Wainwright III—Arista  
LIVE FROM CONCORD TO LONDON—Ernestine Anderson—Concord  
MAGAZINE—Heart—Mushroom  
MODERN MAN—Stanley Clarke—Nemperor  
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis  
SHOWDOWN—Isley Brothers—T-Neck  
SPECIAL—Vangelis—RCA

### RECORD REVOLUTION/ CLEVELAND

AND THEN THERE WERE THREE—Genesis—Atlantic  
CASINO—Al DiMeola—Col

DOUBLE FUN—Robert Palmer—Island  
EASTER—Patti Smith Group—Arista  
HEAVY HORSES—Jethro Tull—Chrysalis  
LONDON TOWN—Wings—Capitol  
PEG LEG—Ron Carter—Milestone  
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis  
SHOWDOWN—Isley Brothers—T-Neck  
THIS YEARS MODEL—Elvis Costello—Col

### ROSE RECORDS/CHICAGO

AND THEN THERE WERE THREE—Genesis—Atlantic  
ARCHIVES—Rush—Mercury  
CENTRAL HEATING—Heatwave—Epic  
EXCITABLE BOY—Warren Zevon—Asylum  
HEAD EAST—A&M  
LONDON TOWN—Wings—Capitol  
SHOWDOWN—Isley Brothers—T-Neck  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC  
WARMER COMMUNICATIONS—Average White Band—Atlantic  
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

### 1812 OVERTURE/ MILWAUKEE

AND THEN THERE WERE THREE—Genesis—Atlantic  
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor  
EASTER—Patti Smith Group—Arista  
FOTOMAKER—Atlantic  
HEAD EAST—A&M  
LET'S DO IT—Roy Ayers—Polydor  
MAGAZINE—Heart—Mushroom  
NIGHT FLIGHT—Yvonne Elliman—RSO  
SHOWDOWN—Isley Brothers—T-Neck  
WEEKEND IN L.A.—George Benson—WB

### EAST-WEST RECORDS/ CENTRAL FLORIDA

CENTRAL HEATING—Heatwave—Epic  
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor  
EXCITABLE BOY—Warren Zevon—Asylum  
GOOD, BAD & FUNKY—Shotgun—ABC  
HEAVY HORSES—Jethro Tull—Chrysalis  
MODERN MAN—Stanley Clarke—Nemperor  
SHOWDOWN—Isley Brothers—T-Neck  
SO FULL OF LOVE—O'Jays—Phila. Intl.  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC  
VOYAGER—Dexter Wansel—Phila. Intl.

### POPULAR TUNES/ MEMPHIS

BOYS IN THE TREES—Carly Simon—Elektra  
BRING IT BACK ALIVE—Outlaws—Arista  
BURNING THE BALLROOM DOWN—Amazing Rhythm Aces—ABC  
LONDON TOWN—Wings—Capitol  
MAGAZINE—Heart—Mushroom  
REACHING FOR THE SKY—Peabo Bryson—Capitol  
SHOWDOWN—Isley Brothers—T-Neck  
SO FULL OF LOVE—O'Jays—Phila. Intl.  
THIS YEARS MODEL—Elvis Costello—Col  
WARMER COMMUNICATIONS—Average White Band—Atlantic  
TAPE CITY/NEW ORLEANS  
CENTRAL HEATING—Heatwave—Epic  
EARTH—Jefferson Starship—Grunt  
EXCITABLE BOY—Warren Zevon—Asylum  
FUNKENTELECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca  
LONDON TOWN—Wings—Capitol  
SHOWDOWN—Isley Brothers—T-Neck  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

SUNBURN—Sun—Capitol  
TRAMMPS III—Atlantic  
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

### WORLD RECORDS/ ARIZONA

AND THEN THERE WERE THREE—Genesis—Atlantic  
BURCHFIELD NINES—Michael Franks—WB  
GRAND ILLUSION—Styx—A&M  
HEAVY HORSES—Jethro Tull—Chrysalis  
LEIF GARRETT—Atlantic  
LONDON TOWN—Wings—Capitol  
MAGAZINE—Heart—Mushroom  
ONE EYED JACK—Garland Jeffreys—A&M  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC  
THIS YEARS MODEL—Elvis Costello—Col

### ODYSSEY/ SOUTHWEST & WEST

BRING IT BACK ALIVE—Outlaws—Arista  
CITY TO CITY—Gerry Rafferty—UA  
GET TO THE FEELING—Pleasure—Fantasy  
GHOST TOWN PARADE—Les Dudek—Col  
LINES—Charlie—Janus  
MAGAZINE—Heart—Mushroom  
MODERN MAN—Stanley Clarke—Nemperor  
RIDING HIGH—Faze-O—SHE  
SHOWDOWN—Isley Brothers—T-Neck  
SO FULL OF LOVE—O'Jays—Phila. Intl.

### LICORICE PIZZA/ LOS ANGELES

AND THEN THERE WERE THREE—Genesis—Atlantic  
CASINO—Al DiMeola—Col  
CENTRAL HEATING—Heatwave—Epic  
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor  
EASTER—Patti Smith Group—Arista  
EXCITABLE BOY—Warren Zevon—Asylum  
HEAVY HORSES—Jethro Tull—Chrysalis  
LONDON TOWN—Wings—Capitol  
MODERN MAN—Stanley Clarke—Nemperor  
THIS YEARS MODEL—Elvis Costello—Col

### EUCALYPTUS RECORDS/ NORTHWEST

AND THEN THERE WERE THREE—Genesis—Atlantic  
BURNING THE BALLROOM DOWN—Amazing Rhythm Aces—ABC  
CATS UNDER THE STARS—Jerry Garcia Band—Arista  
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor  
KAYA—Bob Marley & the Wailers—Island  
LONDON TOWN—Wings—Capitol  
MANORISMS—Wet Willie—Epic  
MODERN MAN—Stanley Clarke—Nemperor  
ONE EYED JACK—Garland Jeffreys—A&M  
SHOWDOWN—Isley Brothers—T-Neck

### EVERYBODY'S RECORDS/ NORTHWEST

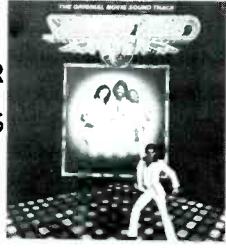
CASINO—Al DiMeola—Col  
CATS UNDER THE STARS—Jerry Garcia Band—Arista  
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor  
EASTER—Patti Smith Group—Arista  
LONDON TOWN—Wings—Capitol  
MODERN MAN—Stanley Clarke—Nemperor  
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC  
SPECIAL DELIVERY—38 Special—A&M  
THIS YEARS MODEL—Elvis Costello—Col  
WE CAME TO PLAY—Tower of Power—Col

# 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)  
APR. 22 APR. 15

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
<b>1</b> <b>1</b> SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS RSO RS 2 4001 (14th Week)	<b>18</b> J
<b>2</b> <b>2</b> EVEN NOW BARRY MANILOW/Arista AB 4164	<b>9</b> G
<b>3</b> <b>20</b> LONDON TOWN WINGS/Capitol SW 11777	<b>2</b> G
<b>4</b> <b>3</b> RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	<b>17</b> G
<b>5</b> <b>5</b> POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	<b>27</b> G
<b>6</b> <b>6</b> THE STRANGER BILLY JOEL/Columbia JC 34987	<b>29</b> G
<b>7</b> <b>4</b> SLOWHAND ERIC CLAPTON/RSO RS 1 3030	<b>22</b> G
<b>8</b> <b>9</b> EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	<b>6</b> G
<b>9</b> <b>8</b> AJA STEELY DAN/ABC AA 1006	<b>29</b> G
<b>10</b> <b>10</b> WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	<b>12</b> J
<b>11</b> <b>11</b> RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	<b>61</b> G
<b>12</b> <b>7</b> NEWS OF THE WORLD QUEEN/Elektra 6E 112	<b>22</b> G
<b>13</b> <b>12</b> ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905	<b>21</b> G
<b>14</b> <b>13</b> THE GRAND ILLUSION STYX/A&M SP 4637	<b>39</b> G
<b>15</b> <b>14</b> FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	<b>23</b> G
<b>16</b> <b>36</b> SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	<b>3</b> G
<b>17</b> <b>17</b> SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	<b>43</b> F
<b>18</b> <b>16</b> SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	<b>32</b> G
<b>19</b> <b>19</b> BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	<b>15</b> G
<b>20</b> <b>21</b> STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049	<b>11</b> G
<b>21</b> <b>23</b> BOOTSY? PLAYER OF THE YEAR BOOTSY'S RUBBER BAND/ Warner Bros. BSK 3093	<b>9</b> G
<b>22</b> <b>15</b> DOUBLE LIVE GONZO! TED NUGENT/Epic KE 35069	<b>11</b> I
<b>23</b> <b>18</b> BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	<b>22</b> G
<b>24</b> <b>22</b> FUNKENTELECHY VS. THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034	<b>19</b> G
<b>25</b> <b>26</b> OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	<b>22</b> I
<b>26</b> <b>42</b> CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	<b>3</b> G
<b>27</b> <b>29</b> WAITING FOR COLUMBUS LITTLE FEAT/Warner Bros. 2BS 3140	<b>8</b> H
<b>28</b> <b>33</b> EXCITABLE BOY WARREN ZEVON/Asylum 6E 118	<b>9</b> G
<b>29</b> <b>25</b> WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	<b>12</b> G
<b>30</b> <b>31</b> INFINITY JOURNEY/Columbia JC 34912	<b>12</b> G
<b>31</b> <b>24</b> STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	<b>25</b> G
<b>32</b> <b>41</b> FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	<b>25</b> G
<b>33</b> <b>28</b> THANKFUL NATALIE COLE/Capitol SW 11708	<b>20</b> G
<b>34</b> <b>32</b> STARGARD/MCA 2321	<b>8</b> F
<b>35</b> <b>37</b> FRENCH KISS BOB WELCH/Capitol ST 11663	<b>29</b> G
<b>36</b> <b>40</b> VAN HALEN/Warner Bros. BSK 3075	<b>7</b> G
<b>37</b> <b>39</b> EMOTION SAMANTHA SANG/Private Stock PS 7009	<b>7</b> G
<b>38</b> <b>30</b> WATERMARK ART GARFUNKEL/Columbia JC 34975	<b>13</b> G
<b>39</b> <b>27</b> I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	<b>22</b> G
<b>40</b> <b>45</b> BRING IT BACK ALIVE THE OUTLAWS/Arista AL 8300	<b>5</b> H
<b>41</b> <b>49</b> WARMER COMMUNICATIONS AVERAGE WHITE BAND/ Atlantic SD 19162	<b>4</b> G
<b>42</b> <b>43</b> RAYDIO/Arista AB 4163	<b>10</b> G
<b>43</b> <b>48</b> BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	<b>19</b> G
<b>44</b> <b>38</b> KISS ALIVE II/Casablanca NBLP 7076	<b>23</b> I
<b>45</b> <b>34</b> GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710	<b>12</b> G
<b>46</b> <b>44</b> THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550	<b>18</b> G
<b>47</b> <b>52</b> DOUBLE FUN ROBERT PALMER/Island ILPS 9476	<b>6</b> G



WKS. ON CHART

CHARTMAKER OF THE WEEK

**48** **132** SHOWDOWN  
ISLEY BROS.  
T-Neck JZ 34930 (CBS)



1 G

<b>49</b> <b>46</b> BARRY MANILOW LIVE/Arista AL 8500	<b>47</b> I
<b>50</b> <b>35</b> LONGER FUSE DAN HILL/20th Century T 547	<b>17</b> G
<b>51</b> <b>59</b> YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259	<b>4</b> G
<b>52</b> <b>50</b> STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	<b>45</b> H
<b>53</b> <b>54</b> HERE AT LAST—BEE GEES LIVE/RSO 2 3901	<b>47</b> I
<b>54</b> <b>56</b> HEAD EAST/A&M SP 4680	<b>8</b> G
<b>55</b> <b>75</b> ... AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173	<b>2</b> G
<b>56</b> <b>51</b> THE ALBUM ABBA/Atlantic SD 19164	<b>10</b> G
<b>57</b> <b>58</b> WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036 (CBS)	<b>15</b> G
<b>58</b> <b>47</b> MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 35037	<b>13</b> G
<b>59</b> <b>62</b> 10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	<b>11</b> G
<b>60</b> <b>53</b> ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	<b>13</b> G
<b>61</b> <b>61</b> LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	<b>30</b> G
<b>62</b> <b>55</b> CHIC/Atlantic SD 19153	<b>16</b> G
<b>63</b> <b>66</b> EDDIE MONEY/Columbia PC 34909	<b>8</b> F
<b>64</b> <b>67</b> THE RUTLES/Warner Bros. HS 3151	<b>3</b> X
<b>65</b> <b>57</b> QUARTER MOON IN A TEN CENT TOWN EMMY LOU HARRIS/Warner Bros. BSK 3141	<b>13</b> G
<b>66</b> <b>60</b> CATS ON THE COAST SEA LEVEL/Capricorn CPN 0198	<b>13</b> G
<b>67</b> <b>64</b> CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL SOUNDTRACK)/Arista AL 9500	<b>17</b> X
<b>68</b> — CENTRAL HEATING HEATWAVE/Epic JE 35260	<b>1</b> G
<b>69</b> <b>68</b> LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	<b>27</b> G
<b>70</b> <b>76</b> HER GREATEST HITS CAROLE KING/Epic/Ode JE 34967	<b>4</b> G
<b>71</b> <b>63</b> HEAVEN HELP THE FOOL BOB WEIR/Arista AB 4155	<b>11</b> G
<b>72</b> <b>74</b> LET'S DO IT ROY AYERS/Polydor PD 1 6126	<b>6</b> F
<b>73</b> <b>77</b> FLOWING RIVERS ANDY GIBB/RSO RS 1 3019	<b>7</b> G
<b>74</b> <b>89</b> THIS YEARS MODEL ELVIS COSTELLO/Columbia JC 35331	<b>3</b> G
<b>75</b> <b>82</b> ZAPPA IN NEW YORK FRANK ZAPPA/DiscReet 2D 2290 (WB)	<b>3</b> J
<b>76</b> <b>69</b> YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	<b>26</b> F
<b>77</b> <b>71</b> PLAYER/RSO RS 1 3026	<b>14</b> G
<b>78</b> <b>83</b> FOTOMAKER/Atlantic SD 19165	<b>4</b> G
<b>79</b> — HEAVY HORSES JETHRO TULL/Chrysalis CHR 1175	<b>1</b> G
<b>80</b> <b>70</b> FOREIGNER/Atlantic SD 19109	<b>56</b> G
<b>81</b> — MAGAZINE HEART/Mushroom MRS 5008	<b>1</b> G
<b>82</b> <b>85</b> NIGHT FLIGHT YVONNE ELLIMAN/RSO RS 1 3031	<b>5</b> G
<b>83</b> <b>84</b> PEAPO BEABO BRYSON/Capitol ST 11729	<b>8</b> G
<b>84</b> <b>93</b> EASTER PATTI SMITH/Arista AB 4171	<b>2</b> G
<b>85</b> <b>87</b> THE HOUSE OF THE RISING SUN SANTA ESMERALDA/ Casablanca NBLP 7088	<b>7</b> G
<b>86</b> <b>90</b> PLASTIC LETTERS BLONDIE/Chrysalis CHR 1168	<b>5</b> G
<b>87</b> <b>72</b> HERB ALPERT-HUGH MASEKELA/Horizon SP 728 (A&M)	<b>10</b> G
<b>88</b> <b>78</b> DRASTIC PLASTIC BE BOP DELUXE/Harvest SW 11750 (Capitol)	<b>7</b> G
<b>89</b> <b>91</b> WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy 9548	<b>5</b> G
<b>90</b> <b>65</b> COMMODORES LIVE/Motown M9 984A2	<b>25</b> I
<b>91</b> — MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)	<b>1</b> G
<b>92</b> <b>73</b> WHAT DO YOU WANT FROM LIVE THE TUBES/A&M SP 6003	<b>8</b> H
<b>93</b> <b>79</b> HOTEL CALIFORNIA EAGLES/Asylum 6E 103	<b>70</b> G
<b>94</b> <b>81</b> FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)	<b>15</b> G
<b>95</b> <b>88</b> WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca)	<b>8</b> G
<b>96</b> — SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)	<b>1</b> G
<b>97</b> <b>80</b> BOSTON/Epic JE 34188	<b>82</b> G
<b>98</b> <b>100</b> LONEWOLF MICHAEL MURPHEY/Epic JE 35013	<b>2</b> G
<b>99</b> <b>103</b> RAINBOW SEEKER JOE SAMPLE/ABC AA 1050	<b>1</b> G
<b>100</b> <b>104</b> SOME THINGS DON'T COME EASY ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76006 (Atlantic)	<b>1</b> G

# BRITISH LIONS



John Fiddler  
Lead Vocals/Guitar

Ray Major  
Lead Guitar/Vocals

Overend Watts  
Bass/Vocals

Buffin  
Drums/Vocals

Morgan Fisher  
Keyboard/Vocals

RS-1-3032



## THE BEST BRITAIN HAS TO OFFER!

  
RECORDS & TAPES  
*The R.S.O. Family*

# 101 THE ALBUM CHART 150

**APRIL 22, 1978**

APR. 22	APR. 15		
101	102	<b>THE PATH</b> RALPH MacDONALD/Marlin 2210 (TK)	
102	105	<b>SAY IT WITH SILENCE</b> HUBERT LAWS/Columbia JC 35022	
103	110	<b>HE WALKS BESIDE ME</b> ELVIS PRESLEY/RCA AFL1 2772	
104	106	<b>BURCHFIELD NINES</b> MICHAEL FRANKS/Warner Bros. BSK 3167	
105	94	<b>HOLD ON</b> NOEL POINTER/United Artists UA LA 848 H	
106	86	<b>BOOK OF DREAMS</b> STEVE MILLER BAND/Capitol SO 11630	
107	101	<b>ELVIS IN CONCERT</b> ELVIS PRESLEY/RCA APL2 2587	
108	99	<b>SHOUT!</b> BT EXPRESS/Columbia JC 37078	
109	109	<b>VOYAGER</b> DEXTER WANSEL/Phila. Intl. JZ 34985 (CBS)	
110	114	<b>THE MAD HATTER</b> CHICK COREA/Polydor PD 1 6130	
111	121	<b>LINES</b> CHARLIE/Janus JXS 7036	
112	108	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 6E 105	
113	126	<b>AMERICAN HOT WAX (ORIGINAL SOUNDTRACK)</b> /A&M SP 6500	
114	119	<b>LOVELAND</b> LONNIE LISTON SMITH/Columbia JC 35332	
115	125	<b>WE CAME TO PLAY</b> TOWER OF POWER/Columbia JC 34906	
116	118	<b>MAGIC FLOATERS</b> /ABC AA 1047	
117	107	<b>ONCE UPON A DREAM</b> ENCHANTMENT/Roadshow RS LA 811G (UA)	
118	128	<b>KAYA</b> BOB MARLEY & THE WAILERS/Island ILPS 9517	
119	122	<b>MACHO MAN</b> VILLAGE PEOPLE/Casablanca NBLP 7096	
120	98	<b>DON'T LET ME BE MISUNDERSTOOD</b> SANTA ESMERALDA/Casablanca NBLP 7080	
121	124	<b>LEVEL HEADED</b> SWEET/Capitol SKAO 11744	
122	123	<b>RUBICON</b> /20th Century T 552	
123	92	<b>LIVE AT THE BIJOU</b> GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)	
124	113	<b>ATTENTION SHOPPERS</b> STARZ/Capitol ST 11730	
125	95	<b>DRAW THE LINE</b> AEROSMITH/Columbia JC 34856	
126	96	<b>OLIVIA NEWTON-JOHN'S GREATEST HITS</b> /MCA 3028	
127	137	<b>ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)</b> /Ode OSY 21653 (Jem)	
128	130	<b>THIS ONE'S FOR YOU</b> BARRY MANILOW/Arista AB 4164	
129	97	<b>GREATEST HITS, ETC.</b> PAUL SIMON/Columbia JC 35032	
130	—	<b>YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH</b> REO SPEEDWAGON/Epic JE 35082	
131	—	<b>BOYS IN THE TREES</b> CARLY SIMON/Elektra 6E 128	
132	111	<b>WHITE HOT</b> ANGEL/Casablanca NBLP 7085	
133	135	<b>SEND IT</b> ASHFORD & SIMPSON/Warner Bros. BS 3088	
134	138	<b>RIDING HIGH</b> FAZE-O/She SH 740 (Atlantic)	
135	—	<b>CASINO</b> AL DI MEOLA/Columbia JC 35277	
136	—	<b>ONE-EYED JACK</b> GARLAND JEFFREYS/A&M SP 4681	
137	—	<b>CATS UNDER THE STARS</b> JERRY GARCIA BAND/Arista AB 4160	
138	139	<b>LIVE FRANK MARINO &amp; MAHOGANY RUSH</b> /Columbia JC 35257	
139	149	<b>EVERYTIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 684 H	
140	140	<b>EASTER ISLAND</b> KRIS KRISTOFFERSON/Columbia JZ 35310	
141	143	<b>SINGER OF SONGS—TELLER OF TALES</b> PAUL DAVIS/Bang BLP 410	
142	145	<b>JUST FAMILY</b> DEE DEE BRIDGEWATER/Elektra 6E 117	
143	142	<b>THERE'S NO GOOD IN GOODBYE</b> MANHATTANS/Columbia JC 35252	
144	146	<b>STREET HASSLE</b> LOU REED/Arista AB 4169	
145	112	<b>SAFETY IN NUMBERS</b> CRACK THE SKY/Lifesong JZ 35041 (CBS)	
146	117	<b>DOWN TWO, THEN LEFT</b> BOZ SCAGGS/Columbia JC 34729	
147	115	<b>GREATEST HITS</b> LINDA RONSTADT/Asylum 6E 106	
148	127	<b>STARLIGHT DANCER</b> KAYAK/Janus JXS 7034	
149	120	<b>WATCH</b> MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3157	
150	116	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA AFL1 2544	

# 151-200 ALBUM CHART

151	<b>NOT SHY</b> WALTER EGAN/Columbia JC 35077	175	<b>LOVE WILL FIND A WAY</b> PHAROAH SANDERS/Arista 4161
152	<b>A SONG FOR ALL SEASONS</b> RENAISSANCE/Sire SAK 6049 (WB)	176	<b>VOYAGE</b> /Marlin 2213 (TK)
153	<b>BURNING THE BALLROOM DOWN</b> AMAZING RHYTHM ACES/ABC AA 1063	177	<b>ATLANTA'S BURNING DOWN</b> DICKEY BETTS & GREAT SOUTHERN/Arista AB 4168
154	<b>FRESH FISH SPECIAL</b> ROBERT GORDON WITH LINK WRAY/Private Stock PS 7008	178	<b>DISCO INFERNO</b> THE TRAMMPS/Atlantic SD 18211
155	<b>FUNK IN A MASON</b> JAR HARVEY MASON/Arista AB 4157	179	<b>TUXEDO JUNCTION</b> /Butterfly Fly 007
156	<b>LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES</b> /Elektra 6E 121	180	<b>SUNBURN</b> SUN/Capitol ST 11723
157	<b>SPINOZZA</b> DAVID SPINOZZA/A&M SP 4677	181	<b>ERUPTION</b> /Ariola SW 50033
158	<b>SOUTHERN WINDS</b> MARIA MULDAUR/Warner Bros. BSK 3162	182	<b>MOTION</b> ALLEN TOUSSAINT/Warner Bros. BSK 3142
159	<b>MAMA LET HIM PLAY</b> DOUCETTE/Mushroom MRS 5009	183	<b>LOVE ISLAND</b> DEODATO/Warner Bros. BSK 3132
160	<b>PLEASE DON'T TOUCH</b> STEVE HACKETT/Chrysalis CHR 1176	184	<b>EVER READY</b> JOHNNIE TAYLOR/Columbia JC 35340
161	<b>INNER VOICES</b> MCCOY TYNER/Milestone M 9079 (Fantasy)	185	<b>LET ME PARTY WITH YOU</b> BUNNY SIGLER/Gold Mind GZS 7502 (Salsoul)
162	<b>CITY TO CITY</b> GERRY RAFFERTY/United Artists UA LA 840	186	<b>BACK TO BACK</b> BAD BOY/United Artists UA LA 869 H
163	<b>THE GODZ</b> /Millennium 8003 (Casablanca)	187	<b>PLEASURE PRINCIPLE</b> PARLET/Casablanca NBLP 7094
164	<b>COME INTO MY HEART</b> USA-EUROPEAN CONNECTION/Marlin 2212 (TK)	188	<b>ROOT BOY SLIM &amp; THE SEX CHANGE BAND WITH THE ROOTETTES</b> /Warner Bros. BSK 3167
165	<b>ARCHIVES</b> RUSH/Mercury SRM 3 9200	189	<b>BERKSHIRE</b> WHA-KOO/ABC AA 1043
166	<b>TAKE THIS JOB AND SHOVE IT</b> JOHNNY PAYCHECK/Epic KE 35045	190	<b>JAM/1980's</b> JAMES BROWN/Polydor PD 1 6140
167	<b>STRIKER</b> /Arista AB 4165	191	<b>STAINED CLASS</b> JUDAS PRIEST/Columbia JC 35296
168	<b>96° IN THE SHADE</b> THIRD WORLD/Island ILPS 9443	192	<b>GET TO THE FEELING</b> PLEASURE/Fantasy F 9550
169	<b>NIGEL OLSSON</b> /Columbia JC 35048	193	<b>ROMEO &amp; JULIET</b> ALEC R. COSTANDINOS & THE SYNCOPHONIC ORCHESTRA/Casablanca NBLP 7086
170	<b>PURE POP FOR NOW</b> PEOPLE NICK LOWE/Columbia JC 35329	194	<b>DREAMBOAT</b> ANNIE HEART/Mushroom MRS 5005
171	<b>THAT'S WHAT SHE SAID</b> FLORA PURIM/Milestone M 9081 (Fantasy)	195	<b>I HAD TO FALL IN LOVE</b> JEAN TERRELL/A&M SP 4676
172	<b>SWEET BOTTOM</b> /Sweet Bottom SB 10177	196	<b>DOWN TO EARTH</b> SUTHERLAND BROS./Columbia JC 35293
173	<b>LOVE BREEZE</b> SMOKEY ROBINSON/Tamla T7 359R1 (Motown)	197	<b>UP THE YELLOW BRICK ROAD</b> SALSOU ORCHESTRA/Salsoul SA 8500
174	<b>DOUBLE DOSE</b> HOT TUNA/Grunt CYL2 2545 (RCA)	198	<b>ACTING UP</b> MARLENA SHAW/Columbia JC 35073
		199	<b>SPECIAL DELIVERY</b> 38 SPECIAL/A&M SP 4684
		200	<b>BIONIC BOOGIE</b> /Polydor PD 1 6123

# ALBUM CROSS REFERENCE

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## CLUB REVIEW

# Hawkwind: Much Improved

■ LOS ANGELES — Judging by its four evening engagement at the Starwood, Hawkwind (Sire) is one of the most improved ensembles in rock. If the reaction of the crowd is a good indication, the band has the potential to become one of the most popular as well.

In the five years since its last American visit, Hawkwind has overcome the double onus of questionable musicianship and anachronistic psychedelia. Several personnel shake-ups have gifted the band with musicians whose proficiency calibre is sufficiently high to have had David Bowie spirit away one of them (keyboardist Simon House) for his tour. Also, the return of front-man Robert Calvert has eliminated the excess from the group's lyrical subject matter, while simultaneously supplying a sorely needed focal point for audience attention.

Far more than Pink Floyd, Hawkwind has maintained a science fiction version, and at the Starwood it was presented in a collection of stark, very "used futures" of run-amok recombinant genetic research, failed space programs and generally inoperative technology, all musically fused with an aggressiveness which combined quasi-punk rhythms with some oddly poignant melodies.

The key was Calvert. Like the Kinks' Ray Davies, he proved a subtle performer, capable of conveying more with an extended hand or raised eyebrow than could most with an acre of

props and a dozen costume changes. His "street sense" was not dissimilar to Lou Reed's, and, set against both the band's future/fantasy motif and the crowd's mood, it created effects not achieved by Reed himself in recent years.

At its present rate, Hawkwind's futuristic visions would do well to include the band as a potentially major force of the late seventies.

Michael Hooker

## Casablanca Pubbery Sets Pact with Almo

■ LOS ANGELES — Steve Bedell, vice president, Casablanca Publishing, has announced that the Casablanca Publishing Group, a division of Casablanca Record and FilmWorks, has entered into an exclusive U.S. sales and distribution agreement with Almo Publishing. Almo, as sole sales agent, will represent all of the print interests for the Publishing Group.

Almo, headed by Joseph Carlton, will service all jobbers and retailers in the country, including both book publishing and music publishing outlets, with sheet music and folios.

## Isleys Get Gold

■ NEW YORK—T-Neck recording group The Isley Brothers has had their latest album, "Showdown," certified gold by the RIAA.

## Bronze Inks Andy Mackay



Andy Mackay, founding member and saxophonist with Roxy Music, has been signed to record for the Bronze label covering all world territories excluding America and Canada. Mackay is due to enter the Bronze studios later this month to begin work on his debut album for the label. He is the first artist to be signed to Bronze since managing director David Betteridge and a&r manager Howard Thompson joined the company in January. Mackay (center) is pictured with Thompson (left) and Betteridge.

## Gotham Gathering



Gotham recently appeared in a special concert at Carnegie Hall. Their debut lp, "Gotham," is on Salsoul's new pop/rock label, Dream Records. The group was later honored by members of the press, radio and television representatives and noted personalities at a special reception hosted by recording artist star of Broadway's *Timbuktu*, Melba Moore. Pictured are (from left): Juliette Koka, cabaret star; Gary Moore, host; Michael Pace of Gotham; Gretchen Wyler and friend.

## Retail Rap

(Continued from page 106)

unopened copy of "Saturday Night Fever" to be delivered immediately. Sure hate to miss **Scott Young**, **Frank Vinopal** and **Bill Schmidt** in their dancing shoes, though. Next time.

THANKS . . . to store personnel in Tower and Warehouse San Francisco locations for the grand tour. And also to **Joni Levin**, Bay Area Music publicity director, for her hospitality during our stay. While we're at it, we learned a lot of the inside special product ropes from Atlantic whiz **Jheryl Busby** during a jiffy tour of retail hot spots.

WRAP UP . . . In both of the last two NARM conventions we overheard a number of comments about various record label jackets (the ones you wear). The 1977 convene was somewhat bowled over by the "Wind And Wuthering" wraparounds that surfaced and many retailers wanted to know where they could get custom jackets made that didn't look as if they were taken from a Pop Warner booster club. So, in response to your queries, we're pleased to give you the details on another resource, the same guy who did the custom embroidered jackets for the **Fleetwood Mac** far east tour, **Steve Miller**, **Elton John**, **Kenny Loggins**, **ELO**, **Boston**, **Aerosmith** and **Sanford and Townsend**. In fact, **Jonathan B.** (no relation to the sloop) has done such a bangup job that he recently added **King Hussein** to his list of special order customers (his jacket featured a map of Jordan). The Peaches/Capitol jacket is also another of his creations, and you can reach him for quotes, prices, etc. at 2375 Oceanside Blvd., Oceanside, Ca. 92054. Tel. (714) 433-3374. Jonathan himself, you might figure, saved a good one to wear himself, choosing the **Foreigner** version for personal display on his visit to our offices, but we'll wager he switches to the new Green Peace model, complete with dolphins and whales, as soon they're finished.

FREIGHT COLLECT RETURNS NEWS . . . Latest news on the freight collect policy of Everybody's Records is that 1,000 defectives were accepted freight collect by a major manufacturer after each copy was found flawed. However, in most cases it appears that the labels are simply referring the argument to their credit departments, thus attempting to relieve the local salesmen of any responsibility (or power) in the matter. Frankly, we think that when a manufacturer makes a mistake in shipping or production they should absorb the cost of their own error(s), but until their public image starts to tarnish to see how the public relations corps handle this one, especially when certain retailers begin to put up in-store signs and deduct the cost of returns from any credit given the customer, as a couple of people have suggested. Will customers look more skeptically at those labels which don't allow freight collects if the retailers warn them? Or will the difficulties in shifting a public opinion tide be too large to overcome? The only hope seems in an entire area warning customers that designated labels do not accept returns freight collect, and consequently the customer will be docked a dime's credit if, for any reason, he makes a return. But since this smacks of conspiracy or something equally nefarious it looks like a long haul for the retail community.

# AM ACTION

By CHRISTY WRIGHT

■ Johnny Mathis/Deniece Williams (Columbia). This song is turning into a hit right in the middle of the ARB. Comments are that it's a good mass appeal record with special emphasis on its popularity with adults. This week's adds are Y100, WRKO, WLAC, WCOL, WGCL, WMET, WTIK, WFIL, KYA, KCBQ, KNOE-FM, KOFM, KKLS, KJR, KCPX, WJON, 14ZYQ, WBBQ. Moves are 8-4 WHBQ, 16-4 WQXI, 15-10 WZZP, 11-10 WDRQ, 4-1 CKLW, 8-2 WAVZ, 10-3 WFLB, 28-19 99X, 18-13 WFIL, 26-18 WKBW, 29-20 96X, HB-36 WPEZ, HB-25 KFRC, HB-28 Z93, HB-26 WMAK, 18-13 KSLQ, 22-17 KXOK, 29-26 WCAO, 15-13 KBEQ, 27-23 KRTH, HB-17 KNDE, 30-27 KLUE, HB-27 WSPT, HB-26 KJRB, 24-16 KGW, 38-18 WHB, 29-23 KXX/106, 33-30 98Q, 23-21 WISE, HB-31 WRFC, HB-28 WCGQ, 26-24 WAAY, 18-13 WANS, 29-19 WBSR.



Johnny Mathis/  
Deniece Williams

Bonnie Tyler (RCA). Another song that is showing a wide appeal with good acceptance among adults. This song is coming on strongly with adds this week on 96X, WPEZ, WCOL, KXOK, KTLK, TEN-Q, WPRO-FM, KYNO, KEWI, KLUE, KELP. Moves are HB-20 WFIL, HB-27 WQXI, HB-27 Z93, 27-21 WMAK, 37-28 KSLQ, 25-21 KJR, 30-24 WNOE, 30-23 KRBE, HB-29 WCAO, 29-9 94Q, 26-22 KRTH, HB-30 KAFY, HB-34 KNOE-FM, 25-20 KTFX, HB-29 KIMN, 29-17 WSPT, HB-25 KKLS, 13-11 KCPX, HB-27 KFRB, HB-23 14ZYQ, 37-28 WHB, HB-28 KXX/106, 25-22 WISE, HB-27 WBBQ, 31-24 WRFC, HB-30 WAAY, 31-27 WFLB, 31-29 WANS, HB-36 WBSR.

Andy Gibb (RSO). This record is showing instant appeal with audiences across the board. He's a highly recognizable artist with a good song backing him up. Adds this week are 13Q, WQXI, WZZP, WDRQ, KDWB, KJR, KILT, KYA, KBEQ, KAFY, KLUE, 14ZYQ, KYNO, WOW, WSPT, KKLS, WISE, WGLF, WRJZ, WANS. Moves are 29-27 Y100, HB-21 96X, HB-28 WRKO, HB-22 KFRC, HB-29 Z93, 30-24 WMET, HB-29 CKLW, 32-30 KSLQ, HB-31 WNOE, HB-17 KFI, HB-30 WCAO, 28-25 KRTH, 33-30 KCBO, HB-21 KNDE, 36-32 KTFX, HB-29 WPRO-FM, 31-26 WAVZ, HB-22, KCPX, HB-20 KJRB, HB-30 WBBQ, HB-34 WRFC, HB-29 WCGQ, HB-27 WAAY, HB-32 WFLB, HB-29 WAUG.



Carly Simon

ABBA (Atlantic) "Take A Chance On Me." Our Chartmaker of the Week came in with very strong additions across the country. Its a good song done by an increasingly popular group. Adds are WPEZ, WQXI, Z93, WGCL, KXOK, WNOE, WCAO, WJON, WBBQ, WCGQ, WRFC, WBSR, WAUG, WFLB, WVBF, KNUS.

Gerry Rafferty (UA) "Baker Street." This song, which made the biggest jump of the week on the Singles Chart, came in quite well with major market and secondary adds this week, such as WQXI, KJR, WTIK, KFI, 94Q, KNDE, WNOE, WJON, KCPX, KTOQ, KJRB, WCGQ, WRFC, KXX/106, WAUG.

Carly Simon (Elektra) "You Belong To Me." She is finally starting a tour after all this time, but before she did she released this single that is enjoying good activity everywhere. Adds are KFRC, Z93, CKLW, KXOK, WTIK, WRKO, KILT, WCAO, 94Q, WNBC, KRTH, KAFY, KCBQ, KNDE, WAVZ, WJBQ, KCPX, KJRB, WANS, WAAY, WAUG, WFLB, KIIS-FM, KTFX.

## Gayle Force



United Artists recording artist Crystal Gayle is pictured at a recent New York cocktail reception held in her honor. During her performance at the Bottom Line, Ms. Gayle introduced material from her upcoming album, entitled "When I Dream." Pictured from left are: Jerry Ross, promotion, Malverne Distributors; Milton Allen, United Artists regional promotion; J. D. Holiday, WBL5 air personality; Jesse, WHN air personality; Ms. Gayle; Gene Armond, United Artists head of east coast operations; Dan Ingram, WABC air personality; Ralph Sanapria, music director, WPAT radio.

## CBS Pricing (Continued from page 106)

policy might also have the incidental effect of forcing retailers to upgrade outdated inventory systems: "You've got to be flexible and be able to go directly into your stores, which is easy to do. It's so simple. Tommy Heiman (Peaches' owner) is always screaming about not wanting to go directly to the stores because he can't control the merchandise. What the hell kind of control is it when you always have to go look at records? You just want them in your system somehow. The WEA policy rewarded people with antiquated systems at the expense of people who had things really worked out and planned

ahead of time."

Jimmy Grimes of National Record Mart assesses the CBS policy as "pretty fair," adding that the two percent discount should also be given to central warehouses since "we have the same costs as people who distribute to nonaffiliated stores.

### Can't Dictate Price

"You may like a policy or you may not like a policy," adds Grimes philosophically, "but it seems to me that manufacturers are allowed to sell at any price they like. I don't have to buy if I don't like the price, but I can't tell them what price to ask for their product."

## Radio Replay (Continued from page 22)

**PYRAMID POWER:** As many of you will recall from your history books, pyramids are those expensive Egyptian headstones that were the final resting place for those who were into bigness. I can hear all of you saying thanks, but what does this have to do with radio? Well a program director in Allentown, Pennsylvania has a pyramid inside his studio. **Joe McLaine** of WEZV has been broadcasting for over a month from inside a gold painted custom made (I mean you can't expect to buy one off the rack) pyramid that is 12 feet at the base, and it goes up to the ceiling, which is about eight and half feet. The cart machines, turntables, reel to reel machines and of course the disc jockey are all inside the pyramid. WEZV program director Joe McLaine tells us that since the pyramid went up in the studio he has had calls from listeners who should be outside their signal area, and those inside their area have increased in volume response. WEZV-FM is 95.1 on your radio dial. Who knows, if the pyramid continues to throw off more energy you might be able to hear them where you are.

**MOVES:** Morning man **Rick Gary** becomes program director at WOLF, Syracuse, N.Y. . . . **Scott Evans** moves to KIMN from KHOU in Denver . . . **Mike Murphy** resigns after ten years at KMBZ, Kansas City . . . **Sue O'Neal** joins 99X in New York from WGCL in Cleveland . . . **Meredith Lifson** has rejoined TEN-Q, Los Angeles as director of music operations and research . . . **Tom Zarecki** becomes program director WRKI, Bridgeport, Ct. . . . **Dale Dorman** morning man exits after nine years at WRKO. **Tim Kelly** moves to mornings; **Big Ron O'Brien** joins WRKO from WFIL . . . **Mike Scalzi**, PD WBLI, Long Island looking for D.J. full time, send tapes and resumes . . . **Eric Stevens** has been named vice president of operations at M105, Cleveland . . . From RW west, Portia the G. reports: A nite rocker opening at WCGQ, Columbus, Ga., tapes and resumes to **Charlie Rowe** . . . **Rick Scott** is the new music director at KYA S.F. from KING Seattle . . . Send your changes and moves to either Portia, Record World west, or Neil in the east.

## Radio Survey:

# Programmers Sound Off on Research Techniques

(Continued from page 23)

by Sholen of the RKO chain, WRKO in Boston has developed its own array of research methods, according to program director Harry Nelson. "We have been using call-out research for about a year on an experimental system, and it has been panning out pretty well for us. We test seven new records a week, and the following week test seven that have been on the list for a while to determine the burn-out factor," Nelson explains.

"With the new records we've been testing, our research methods have proven a little over 90 percent correct in picking new songs that we add to the survey." Although the emphasis in call-out research is on music, as most programmers using the method noted, Nelson also reports that call-out is being used on the overall programming of the station, including jingles, commercials and general sound.

If call-out research continues to be the major new avenue for sampling audience reactions, programmers also report sustained use of more traditional research methods. WWRL's (New York) Sonny Taylor, for example, reports using call-outs for music, but says "I also look at the trades, but use *RW* for chart listings since I feel it's a little more accurate for me." Request lines, open from seven p.m. through midnight, are another old but reliable source of audience input.

At WPRO-FM in Providence, PD Gary Berkowitz says his research approach finds the station "taking telephone requests mainly for teen response; we also make in-person visits to area retailers to see what's going on for ourselves. As for the trades, we look at them for music movement in this order: *Record World* first, followed by *R&R*, *Gavin* and *Rudman*."

Visits to retailers, rather than phoned store reports, are used by some other programmers as well, including M105 in Cleveland, while Ron Riley at WCAO in Baltimore notes "We do mail-out research aimed at the whole station sound, not just the music." Riley also uses reports (filed) by key record promotion reps.

### Methodology: Dictated By Format, Audience

Veteran programming researchers, as well as program directors, stress that the target audience sought, type of programming (both in terms of music programming and overall station sound) and the specific market can all

affect which method or methods prove most effective for a station. In general, album-oriented programming, including regular AOR formats and those pop hybrids that prominently feature album cuts, is viewed as garnering a more active buyer, and correspondingly suggests a greater emphasis on album sales research.

That approach is taken by Rochells Staab in programming KIIS-FM in Los Angeles, which diverges fairly sharply from its AM band sister station through the greater emphasis on album rock made since Staab's arrival a year ago. For her, the necessary research is obtainable through "local sales, period," yet she is quick to add that this choice reflects KIIS-FM's album-buying audience, which Staab says is "an active demographic, with lots of lp buyers."

Her own radio background has included five years working with detailed audience, ratings and music research. "I'm beginning to sound like all the people I used to laugh at," she jokes, "but I don't think my original opinion of research has really changed. It's great if you can afford to do it properly, but it's only great in a back room somewhere, so you can walk back there and get that extra input for certain problem records.

"I'm using local sales now — both albums and singles—because right now this station is in a position where those figures are really important to us . . . That's not to say that I wouldn't want to use a different method, one using a good deal more research, in another situation. If I

were programming a 'mellow' rock station, for example, I'd go exclusively to passive research, which is perfect for that type of programming. But I don't want a mellow station; I want more rock 'n' roll, and I'm going for an audience that buys actively, and that's why I have to go to sales."

Staab noted that such a research base is appropriate for these formats because of their greater emphasis on ballads, as well as older records. "In the four or five years that I did passive research," she added, "I learned a few basic guidelines that it teaches you: White men don't like black music, rock doesn't test well, and an old ballad will always test really well . . . There's some basis for those factors, but to put them all together is another thing."

Similarly, KSAN's Bonnie Simmons argues that her station's programming structure — which preserves the individual influence of the station's air staff, all of whom vote on records, and avoids the traditional playlist format — as well as its market have enabled the station to compete successfully without a dramatic increase in its reliance on research. "We don't use formal research," she explained, "but, in that there are 12 people choosing music for their shows, and they each answer their own phones, go to as many live events as possible, and in general keep in touch in every way I can think of, I think you can consider that a form of research." Like Staab, she sees call-out research as inappropriate to her programming. "I don't know what I'd gain from

it," she explained, "or how I'd possibly reach enough people to make it effective for our programming.

If other AOR programmers echo Simmons in their greater emphasis on individual decisions and lesser reliance on research, there are also some pop mavericks as well. In Seattle, KJR program director Steve West summarizes his station's research approach by noting, "Basically, what we do is, through the trades and calls to other stations, we'll check our specific records we're interested in. We also use store reports.

### Call Outs

"We stopped using call-out, though. In fact, we've stopped almost all of our regular station research. And when we did, the Oct.-Nov. ratings book that followed showed a big surge, which indicates something." Call-out proved unnecessary, he says, because the station's staff was already predicting the burn-out factor on records tested, "without any significant variances."

Even the most vocal advocates of extensive broadcasting research stop well short of recommending final program decisions based purely on research findings. As one programmer put it, "It's an old cliché by now, but research is really just a tool for the programmer. It's useful, but that usefulness depends entirely on how well its users understand it, and how to use it."

Thus, programmers like Don Benson, noted program director of 94Q in Atlanta, agree that "professional judgment is the final decision. If it's not right for the station, you have to apply your judgment."

Similarly, KIIS-FM's Staab describes her station's approach as "very personal," with research utilized to determine which records are selling, after which "we pick the ones we like and play them. We don't play all the hits, because they're not all right for our station."

More pointed is KSAN's Simmons, who argues that the relationship her station enjoys with its listeners represents more than the sum of available research findings. "I do not think you can do stats on magic," she remarks. "Radio has a certain mystique, and I think there's a point at which research becomes a snake eating its own tail; you begin to lose the intuitive aspects of programming to an audience, the highs and lows. It's reduced to all middle."

## Be Bop Bash



Capitol execs and New York radio personalities celebrated with Be Bop Deluxe at a party following their Palladium concert. Be Bop is currently touring the U.S. in support of their new lp, "Drastic Plastic." Pictured from left: (standing) Irwin Sirotta, east coast AOR promotion manager, Capitol Records; Tom Morrera, music director, WNEW-FM; Richard Near, WNEW-FM air personality; Dennis Elsas, WNEW-FM air personality; Dan Near, WPIX-FM air personality; Bill Nelson and Simon Fox, from Be Bop Deluxe; (seated) John Ogle, WPIX-FM news personality; John DeBella, WLIR-FM air personality; Bruce Garfield, national director, press & artist relations, Capitol Records; Ray Tusken, national AOR promotion manager, Capitol Records; Charlie Tumahai and Andy Clarke from Be Bop.

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "My Love Is Understandin'" — Ray Simpson (Warner Brothers). The brother of Valerie Simpson has a winning number here. Ray shows off his vocal quality with a track that will establish him as an upcoming star.

**DEDE'S DITTIES TO WATCH:** "Happy Beat" — Mandrill (Arista); "Blind

Love" — Lamar Thomas (The-O-Centric); "Mind Pleaser" — Cuba Gooding (Motown).

The beginning of every week brings about changes within the industry. Coming out of the Motor City was the news that Al Perkins was relieved of his duties as music director of WJLB-AM. In reference to a front page newspaper story, Perkins stated: "I'm shocked by all the allegations being made. I would not intentionally misuse or abuse powers entrusted in me."

Radio station KKSS-AM (St. Louis) has an all-new line-up as follows: 6-10 a.m., Allen Guess; 10-2, Allan Harrison; 2-6, Rick Roberts; 6-10, Chuck Geiger; 10-2, Barry Pope; and 2-6 a.m., Tony Walker. Please make note of these changes, with Al Ramirez as operations manager and Walter Summer the music director and research director.

New York promoter Sparkie Martin has been asked by the Apollo Booking Corporation to coordinate all the bookings for the Apollo Theatre. Martin, has taken complete control in obtaining talent as well as promoting the venue.

A&M recording artist Billy Preston is now on loan to Myrrh Records to record gospel music. His new single, "I'm Really Gonna Miss You," is busting out over the country.

Relocating to the west coast with ABC Records is Jan Barnes. She will be promoting and coordinating all LP activities for special markets. She was formerly regional representative in the midwest market of Chicago.

## Caught in the act

A fine young group by the name of the Mark of Aries showcased their talents at Leviticus recently. The group consists of seven band members and four female vocalists. The group is led by Dennis Bell, and several of the members have previously performed in the casts of "Jesus Christ Superstar" and "Hair."

Presentation of the eleventh annual NAACP "Image" Awards has been set for Friday, June 9, 1978 at 8:30 p.m. The awards ceremony will be at Los Angeles' Century Plaza Hotel, stated Image chairman, actor Jim Brown.

NAACP branches will vote at noon, local time, on Saturday, April 29, to determine winners from what Brown describes as "an outstanding array of nominees."

## FORE Presents Pace Awards



The New York Fraternity of Record Executives (FORE) recently held the 1977 Pace Awards luncheon to present their yearly scholarship to Manhattan School of Music student Terrance Morgan and the Woman of the Year Award to Marsha Ann Gillespie, editor-in-chief of Essence Magazine. Pictured at the luncheon are, from left: Frankie Crocker, a&r director of Polydor Records; Carla Edwards, Penthouse Magazine account executive; Marsha Ann Gillespie; Jim Tyrrell, president of FORE and vice president/marketing, Epic Records; Terrance Morgan; L. Judie Simmons, director of NYC Human Resources administration, and Jim Hoffman, superintendent Manhattan High School, NYC Board of Education.

## WJLB (Continued from page 22)

n secret for more than a year.

The News' stories charged that Perkins had repeatedly plugged concerts promoted by West Productions, Inc., of which Perkins' wife is president and which he serves as a "consultant." The News also charged that Perkins had made an album by the Sins of Satan, whom he manages, WJLB's feature album of the week, and had listed the group's single, "Change Man," at the top of the station's publicly-distributed playlist.

The News monitored Perkins' morning programs on WJLB for two weeks, and reported that Perkins had played records by the Sins of Satan and Parliament (who were to share a concert bill promoted by West Productions) without properly logging them on the station's music sheet. The newspaper also reported that Perkins does not have a license to be a personal manager, nor does West Productions have a license to promote concerts, both of which are misdemeanors.

Perkins was replaced as WJLB's music director on Friday, April 7, three days before the first News story appeared. He continued in the morning shift at the station last week.

A CBS Records spokesperson responded to the charges made

by Brown in his deposition, saying "The allegations are completely false and they are of his own fabrication."

Record World was unable to reach Norman Miller, station manager of WJLB, for comment last week.

## Salsoul Taps La Russo

■ **NEW YORK** — Joe Cayre, president of Salsoul Records, has announced the appointment of Glen La Russo to the position of international product manager with Salsoul Records.

La Russo comes to Salsoul from Polydor Records, Incorporated, where he was international product manager based in New York, overseeing all product licensed outside the United States.

In his new position, La Russo will coordinate all Salsoul foreign licensees throughout the world. He will also seek foreign repertoire for American release for Salsoul and its distribution labels, Dream, Gold Mind and Bethlehem Records.

## Heatwave Gold

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

## R&B PICKS OF THE WEEK

SINGLE

**DIANA ROSS, "YOU GOT IT"** (Society Hill Music, Brooklyn Music, ASCAP). The lady who sang the blues has uptempoed her groove with an extraction from her recent lp, "Baby It's Me." A slick melody should pave the way up the r&b charts. Great single for Ms. Ross. Motown M 1442F.

SLEEPER

**BLUE MAGIC, "I WAITED"** (Sir And Trini Music, Water Wheel, ASCAP/MyKids Music, BMI). Known for their melodic renditions of "Side Show," this Philadelphia group has shown its versatility. A record which should score them a crossover to the pop field. Blue Magic should turn gold. Atlantic ST-78C-34994 SP.

ALBUM

**THE O'JAYS, "SO FULL OF LOVE."** The diversified language of music can and will leave a message on the mind. This is a perfect example of showing off the versatility of one of the world's best loved groups. "Brandy" is one of the extractions on this moving lp which should ensure their popularity. "Use To Be My Girl" is the single. PIR 35355.





**GET ON**  
**Brunswick's newest**  
**Chi-lite recording**

**“THE**  
**FIRST**  
**TIME”**

BR 55546

**BRUNSWICK**

**DAKAR**



# THE R&B SINGLES CHART

APRIL 22, 1978

APR. 22	APR. 15	
1	1	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693
2	2	<b>THE CLOSER I GET TO YOU</b> ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463
3	3	<b>BOOTZILLA</b> BOOTSY'S RUBBER BAND/Warner Bros. 8512
4	6	<b>ON BROADWAY</b> GEORGE BENSON/Warner Bros. 8542
5	5	<b>DANCE WITH ME</b> PETER BROWN/Drive 6269 (TK)
6	4	<b>FLASH LIGHT</b> PARLIAMENT/Casablanca 909
7	7	<b>STAYIN' ALIVE</b> BEE GEES/RSO 885
8	8	<b>OUR LOVE</b> NATALIE COLE/Capitol 4509
9	11	<b>NIGHT FEVER</b> BEE GEES/RSO 889
10	9	<b>IT'S YOU THAT I NEED</b> ENCHANTMENT/Roadshow 1124 (UA)

11	10	<b>WHICH WAY IS UP</b> STARGARD/MCA 40825
12	12	<b>REACHING FOR THE SKY</b> PEABO BRYSON/Capitol 4522
13	13	<b>JACK &amp; JILL</b> RAYDIO/Arista 0283
14	14	<b>DON'T COST YOU NOTHING</b> ASHFORD & SIMPSON/Warner Bros. 8514
15	31	<b>STAY</b> RUFUS/CHAKA KHAN/ABC 12349
16	21	<b>GET ON UP</b> TYRONE DAVIS/Columbia 3 10648
17	18	<b>DO YOU LOVE SOMEBODY</b> LUTHER INGRAM/KoKo 728
18	19	<b>I COULD HAVE LOVED YOU</b> MOMENTS/Stang 5075 (All Platinum)
19	15	<b>ALWAYS AND FOREVER</b> HEATWAVE/Epic 8 50490
20	16	<b>LET ME PARTY WITH YOU (PT. II)</b> BUNNY SIGLER/Gold Mind 4008 (Salsoul)
21	25	<b>OH WHAT A NIGHT FOR DANCING</b> BARRY WHITE/20th Century 2365
22	26	<b>RIDING HIGH</b> FAZE-O/She 8700 (Atlantic)
23	29	<b>DANCE ACROSS THE FLOOR</b> JIMMY 'BO' HORNE/SHS 1003 (TK)
24	24	<b>ALL THE WAY LOVER</b> MILLIE JACKSON/Spring 179 (Polydor)
25	28	<b>IT'S SERIOUS</b> CAMEO/Chocolate City 013 (Casablanca)
26	35	<b>TAKE ME TO THE NEXT PHASE (PT. II)</b> ISLEY BROS./T-Neck 2272 (CBS)
27	27	<b>RUMOUR HAS IT</b> DONNA SUMMER/Casablanca 916
28	42	<b>USE TA BE MY GIRL</b> THE O'JAYS/Phila. Intl. 8 3642 (CBS)
29	32	<b>I CAN'T STAND THE RAIN</b> ERUPTION/Ariola 7666
30	20	<b>NEVER GET ENOUGH OF YOUR LOVE</b> LTD/A&M 2005
31	23	<b>FANTASY</b> EARTH, WIND & FIRE/Columbia 3 10688
32	34	<b>LET'S ALL CHANT</b> MICHAEL ZAGER BAND/Private Stock 45184
33	37	<b>SLICK SUPERCHICK</b> KOOL & THE GANG/DeLite 901
34	38	<b>IT'S ALL IN YOUR MIND</b> SIDE EFFECT/Fantasy 818
35	46	<b>THE GROOVE LINE</b> HEATWAVE/Epic 8 50524
36	36	<b>OCEANS OF THOUGHTS AND DREAMS</b> DRAMATICS/ABC 12331
37	44	<b>MS</b> DAVID OLIVER/Mercury 73973
38	43	<b>MISS BROADWAY</b> BELLE EPOQUE/Big Tree 16109 (Atlantic)
39	17	<b>AM I LOSING YOU</b> MANHATTANS/Columbia 3 10674
40	23	<b>LOVE ME RIGHT</b> DENISE LaSALLE/ABC 12312
41	52	<b>EVERYBODY DANCE</b> CHIC/Atlantic 3449
42	39	<b>WHERE DID LOVE GO</b> LeROY HUTSON/Curtom 0134 (WB)
43	49	<b>THE ONE AND ONLY</b> GLADYS KNIGHT & THE PIPS/Buddah 592 (Arista)

44	30	<b>YOUR LOVE IS SO GOOD FOR ME</b> DIANA ROSS/Motown 1436
45	45	<b>THIS TIME THEY TOLD THE TRUTH</b> Z.Z. HILL/Columbia 3 10680
46	54	<b>DAYLIGHT AND DARKNESS</b> SMOKEY ROBINSON/Tamla 54293 (Motown)
47	50	<b>OLD MAN WITH YOUNG IDEAS</b> ANN PEEBLES/Hi 78509 (Cream)
48	59	<b>GIRL CALLIN'</b> CHOCOLATE MILK/RCA 11222
49	55	<b>SUPERNATURAL FEELING</b> BLACKBYRDS/Fantasy 819
50	33	<b>WORKIN' TOGETHER</b> MAZE FEATURING FRANKIE BEVERLY/Capitol 4531
51	57	<b>WAITING ON LOVE</b> JOHNNY BRISTOL/Atlantic 3421
52	61	<b>YOU ARE, YOU ARE</b> CURTIS MAYFIELD/Curtom 0135 (WB)
53	56	<b>CONFUNKSHUNIZEYA</b> CON FUNK SHUN/Mercury 2 53974
54	60	<b>KEEP ON DANCING</b> JOHNNIE TAYLOR/Columbia 3 10709
55	65	<b>DUKEY STICK (PART ONE)</b> GEORGE DUKE/Epic 8 50501
56	62	<b>ATTITUDES</b> BAR KAYS/Mercury 2 54283
57	63	<b>IF I CAN'T HAVE YOU</b> YVONNE ELLMAN/RSO 884
58	48	<b>IF I HAD MY WAY</b> WALTER JACKSON/Chisound 1140 (UA)
59	53	<b>CAUSE YOUR MINE</b> R.B. HUDSON/Cotillion 44232 (Atlantic)
60	58	<b>TRUST YOUR HEART</b> BOBBY WOMACK/Columbia 3 10672
61	64	<b>TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY</b> JAISUN/Jett Sett 1001
62	—	<b>LET'S GET FUNKTIFIED</b> BOILING POINT/Bullet 05 (Bang)
63	69	<b>I FEEL GOOD</b> AL GREEN/Hi 78511 (Cream)
64	70	<b>EYESIGHT</b> JAMES BROWN/Polydor 1 4465
65	75	<b>BLACK WATER GOLD</b> SUNSHINE BAND/TK 1026
66	68	<b>TOMORROW I MAY NOT FEEL THE SAME</b> GENE CHANDLER/Chisound 1168 (UA)
67	67	<b>YOU'VE BEEN A PART OF ME</b> WEE GEE/Junny 533 (J.-Par)
68	41	<b>HEAVEN IS ONLY ONE STEP AWAY</b> CONTROLLERS/Juana 3416 (TK)
69	66	<b>MAKIN' LOVE IS GOOD FOR YOU</b> BROOK BENTON/Olde World 1100
70	74	<b>SHAME</b> EVELYN "CHAMPAGNE" KING/RCA 11122
71	—	<b>(LET'S GO) ALL THE WAY</b> WHISPERS/Solar 11246 (RCA)
72	72	<b>TWO HOT FOR LOVE</b> THP ORCHESTRA/Butterfly 1026
73	—	<b>LET THE MUSIC PLAY</b> DOROTHY MOORE/Malaco 1048 (TK)
74	47	<b>LOVE IS ALL YOU NEED</b> HI INERGY/Gordy 7157 (Motown)
75	40	<b>TRUST ME</b> MILT MATHEWS/H&L 4692

## Disco File (Continued from page 34)

breathlessly attractive. The cut resolves itself with a rush of horns and a final cascade of harps that fades as if carried off on a breeze. "Stick It In Your Face" takes Muhammad and company off in quite a different direction, with both vocals and music taking on a hard funk edge that feels almost vulgar after "Star" 's radiance but might attract dancers nonetheless. The title cut remains the knockout and should send the album on its way to the top very quickly.

Choice cuts from other albums of interest: "You Really Got Me" (8:06), a hot version of the **Kinks** classic by a Canadian group named **Eclipse** (on their debut Casablanca lp, "Night and Day"), is built around two breaks—one a wild, anything-goes percussion/sound effect explosion, the other more seriously electronic: throbbing jets of synthesized sound overlaid with "handclaps" sharp as gun shots—strong enough to sell the song on their own. Add rippling synthesizer throughout and hard-rock vocals in the same sexy style as the original and you've got one of the better rock-to-disco remakes to come along this year. Also listen to the album's "Space Love," which plays with the same idea as **Computer's** "Nobody Loves a Computer," and a fairly traditionalist version of **Steppenwolf's** powerhouse "Born to Be Wild." Rock left field possibility: "Surprise" . . . **The Originals** "Another Time, Another Place" album, their first since leaving Motown for Fantasy, is produced by **Freddie Gorman** and the group (the same combination that produced "Hurry Up and Wait" on their last lp) and contains two top-notch cuts: "Take This Love" (3:50), with a solid drive and some hot percussion effects; and "Don't Put Me On" (5:20), which has a mellower, wonderfully ingratiating pace and generous breaks. The vocals here are typically polished but both cuts, especially the former, would benefit from longer new mixes . . . **Webster Lewis'** "Touch My Love," from his new Epic album of the same name, is very loose and exhilarating in a distinctly **Earth, Wind & Fire** style with a thrusting funk edge. Also great: "There's a Happy Feeling" which is immensely attractive but slightly uneven for dancing until it settles into its final groove . . . The new **Trax** album, produced by **Pete Bellotte** and starring Bellotte and Munich superdrummer **Keith Forsey**, is so disconcertingly different from their previous release that it's hard to get a handle on at first. Versions of "Dancing in the Street" and "Never Been to Spain" don't interest me, but "Crusader," a nearly five-minute percussion tour-de-force with chanting vocals, is terrific Afro-rock and highly recommended. Also try "Do You Wanna Be A Star" . . . "Sweet Thunder" (5:12), by a fine new WMOT vocal group named **Sweet Thunder** (Fantasy), is a hard-pumping, oddly raw and most welcome departure from the Philly style with a tight little break toward the end to snap it together. The album's longest track, "Baby I Need Your Love Today" (8:52), is a gorgeous slow song that could also become a favorite . . . Frank Edwards, DJ at Washington's Fox Trappe, called my attention to an unusual cut

(Continued on page 117)

## R&B REGIONAL BREAKOUTS

### Singles

#### East:

Chocolate Milk (RCA)  
Curtis Mayfield (Curtom)  
Sunshine Band (TK)

#### South:

Boiling Point (Bullet)

#### Midwest:

Side Effect (Fantasy)  
Chic (Atlantic)  
James Brown (Polydor)

#### West:

Side Effect (Fantasy)  
Chic (Atlantic)  
James Brown (Polydor)

### Albums

#### East:

O'Jays (Phila. Intl.)  
Chuck Mangione (A&M)

#### South:

O'Jays (Phila. Intl.)

#### Midwest:

O'Jays (Phila. Intl.)  
Johnnie Taylor (Columbia)  
Chuck Mangione (A&M)

#### West:

Isley Bros. (T-Neck)  
O'Jays (Phila. Intl.)  
Johnnie Taylor (Columbia)



## THE R&B LP CHART

APRIL 22, 1978

1. **SATURDAY NIGHT FEVER**  
BEE GEES & VARIOUS ARTISTS/RSO  
RS 2 4001
2. **WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2WB  
3139
3. **BLUE LIGHTS IN THE BASEMENT**  
ROBERTA FLACK/Atlantic SD 19149
4. **STREET PLAYER**  
RUFUS/CHAKA KHAN/ABC AA 1049
5. **BOOTS? PLAYER OF THE YEAR**  
BOOTSY'S RUBBER BAND/Warner Bros.  
BSK 3093
6. **FUNKTELECHY VS. THE PLACEBO  
SYNDROME**  
PARLIAMENT/Casablanca NBLP 7034
7. **SHOWDOWN**  
ISLEY BROS./T-Neck JZ 34930 (CBS)
8. **THANKFUL**  
NATALIE COLE/Capitol SW 11708
9. **RAYDIO**  
Arista AB 4163
10. **WARMER COMMUNICATIONS**  
AVERAGE WHITE BAND/Atlantic SD  
19162
11. **CENTRAL HEATING**  
HEATWAVE/Epic JE 35260
12. **YOU LIGHT UP MY LIFE**  
JOHNNY MATHIS/Columbia JC 35259
13. **ALL 'N ALL**  
EARTH, WIND & FIRE/Columbia JC 34905
14. **GOLDEN TIME OF DAY**  
MAZE FEATURING FRANKIE BEVERLY/  
Capitol ST 11710
15. **PEABO**  
PEABO BRYSON/Capitol ST 11729
16. **SO FULL OF LOVE**  
O'JAYS/Phila.Intl. JZ 35355 (CBS)
17. **STARGARD**  
MCA 2321
18. **WE ALL KNOW WHO WE ARE**  
CAMEO/Chocolate City CCLP 2004  
(Casablanca)
19. **RIDING HIGH**  
FAZE-O/She SH 740 (Atlantic)
20. **LET'S DO IT**  
ROY AYERS/Polydor PD 1 6126
21. **WHEN YOU HEAR LOU, YOU'VE  
HEARD IT ALL**  
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
22. **ONCE UPON A DREAM**  
ENCHANTMENT/Roadshow RS LA 811 G  
(UA)
23. **FANTASY LOVE AFFAIR**  
PETER BROWN/Drive 104 (TK)
24. **MACHO MAN**  
VILLAGE PEOPLE/Casablanca NBLP 7096
25. **CHIC**  
Atlantic SD 19153
26. **LIVE AT THE BIJOU**  
GROVER WASHINGTON, JR./Kudu KUX  
3637 (Motown)
27. **SEND IT**  
ASHFORD & SIMPSON/Warner Bros.  
BSK 3088
28. **LOVE BREEZE**  
SMOKEY ROBINSON/Tamla T7 359R1  
(Motown)
29. **THERE IS NO GOOD IN GOODBYE**  
MANHATTANS/Columbia JC 35252
30. **SUNBURN**  
SUN/Capitol ST 11723
31. **SHOUT!**  
BT EXPRESS/Columbia JC 37078
32. **WE CAME TO PLAY**  
TOWER OF POWER/Columbia JC 34906
33. **JOURNEY TO THE LIGHT**  
BRAINSTORM/Tabu JZ 35327 (CBS)
34. **I CAN'T GO ON THIS WAY**  
TYRONE DAVIS/Columbia 35304
35. **LET ME PARTY WITH YOU**  
BUNNY SIGLER/Gold Mind GZS 7502  
(Salsoul)
36. **EVER READY**  
JOHNNIE TAYLOR/Columbia JC 35340
37. **MAGIC**  
FLOATERS/ABC AA 1047
38. **VINTAGE '78**  
EDDIE KENDRICKS/Arista 4170
39. **FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
40. **FLYING HIGH ON YOUR LOVE**  
BAR KAYS/Mercury SRM 1 5004

RECORD WORLD APRIL 22, 1978

## Epic Fetes The Isley Bros.



Epic/Portrait/CBS Associated Labels recently celebrated the release of The Isley Brothers' already gold album, "Showdown." The lp is receiving excellent airplay, sparked by the single, "Take Me To The Next Phase." Pictured at the reception are, from left: Don Eason, E/P/A national promotion director, CBS Records black music marketing; Paris Eley, director, merchandising, CBS Records BMM; Marvin Isley; Ernie Isley and Chris Jasper of the Isleys; Jim Tyrrell, VP, marketing, E/P/A; O'Kelley Isley of the Isleys; and Tony Martell, VP and general manager, CBS Associated Labels.

## Disco File

(Continued from page 116)

on the new **Johnnie Taylor** album ("Ever Ready" on Columbia)—"Hey Mister Melody Maker," a heavily produced (by **Don Davis**) number with the kind of impressive, building intro that draws you into the song irresistibly. The rest lives up to the promise of this beginning and is so richly sung (by Taylor and a vibrant female chorus) and elegantly crafted that it feels a good deal more than 3:54. Also: "Ever Ready," a superstud song with a clever brand-name battery metaphor, has a funk beat with **Bobby Womack** overtones and a constant Latin chop percussion; and "Keep On Dancing," basic disco funk, is also basic Johnnie Taylor get-down.

**NEWS & NOTES:** Both **Alec Costandinos** and **Pete Bellotte** were in town last week—one for interviews in connection with the release of his fourth American release this year, the new **Love and Kisses** album; the other for meetings with prospective buyers of a just-completed project and coincidental with the release of his second **Trax** lp—so DISCO FILE took the opportunity to grill them about present activities and future plans. Costandinos, who composed the title theme for the 2-record "Thank God It's Friday" soundtrack (due out April 21), has three completed albums scheduled for release over the next few months: "The Hunchback of Notre Dame," a dramatic concept album with the **Syncophonic Orchestra** much in the style of "Golden Tears," the debut of a new group called, for the moment, the **Lauriston Connection**, with an extended medley of "You've Lost That Loving Feeling" and "Unchained Melody;" and a disco medley of songs Costandinos wrote for European superstar **Demis Roussos**, part of which is already in release in Europe as a disco disc by the **Demis Collection**. By the end of the year, he hopes to have begun two major projects: the construction of his own 48-track studio in Paris and the first record of a projected 12-album interpretation of the "Arabian Nights" that he plans to spread out over two years. As if this weren't enough work, Costandinos is also composing the music for the American ad campaign of France's Perrier water. Bellotte reports that he and **Giorgio Moroder** are just putting the finishing touches on the next **Munich Machine** album, "A Whiter Shade of Pale," and after Giorgio completes revisions on his own lp, their next major project is a live double album for **Donna Summer**, three sides of which will be recorded during her June concert appearance in L.A. with the remaining side new studio material. Although he was delighted with the successful impact of synthesizers on "I Feel Love"—a touch that he says was actually a last-minute addition to the track—Bellotte doesn't see a real future for totally synthesized music. "I love the mini-Moogs," he says, "but not so much the programmed stuff;" besides, he adds, "it can cause headaches" . . . **Madleen Kane's** "Rough Diamond" album is now available on Warner Brothers—minus, unfortunately, the leopard-skin and leather center spread. A Jim Burgess re-mix of the title track should follow on a disco disc shortly . . . **Grace Jones** has been in the studio with **Tom Moulton** recently and a single, her first new work since the end of last summer, is tentatively scheduled for late May with an album on Island to follow in June. In between her massive touring schedule, Grace has found time to write some new songs, a couple of which are planned for the lp which **John Davis** is arranging.



## THE JAZZ LP CHART

APRIL 22, 1978

1. **WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2WB  
3139
2. **RAINBOW SEEKER**  
JOE SAMPLE/ABC AA 1050
3. **LIVE AT THE BIJOU**  
GROVER WASHINGTON, JR./Kudu KUX  
3637 (Motown)
4. **FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
5. **LET'S DO IT**  
ROY AYERS/Polydor PD 1 6126
6. **SAY IT WITH SILENCE**  
HUBERT LAWS/Columbia JC 35022
7. **HOLD ON**  
NOEL POINTER/United Artists UA LA  
848 H
8. **THE MAD HATTER**  
CHICK COREA/Polydor PD 1 6130
9. **THE PATH**  
RALPH MacDONALD/Marlin 2210 (TK)
10. **WEST SIDE HIGHWAY**  
STANLEY TURRENTINE/Fantasy F 9548
11. **JUST FAMILY**  
DEE DEE BRIDGEWATER/Elektra 6E 119
12. **LOVE ISLAND**  
DEODATO/Warner Bros. BSK 3132
13. **LOVE WILL FIND A WAY**  
PHAROAH SANDERS/Arista AB 4161
14. **HERB ALPERT-HUGH MASEKELA**  
Horizon SP 728 (A&M)
15. **SPINOZZA**  
DAVID SPINOZZA/A&M SP 4677
16. **LOVELAND**  
LONNIE LISTON SMITH/Columbia JC  
35332
17. **FUNK IN A MASON JAR**  
HARVEY MASON/Arista AB 4157
18. **LENNY WHITE PRESENTS  
ADVENTURES OF ASTRAL PIRATES**  
Elektra 6E 121
19. **THAT'S WHAT SHE SAID**  
FLORA PURIM/Milestone M 9081 (Fantasy)
20. **BURCHFIELD NINES**  
MICHAEL FRANKS/Warner Bros. BSK 3167
21. **MODERN MAN**  
STANLEY CLARKE/Nemperor JZ 35303  
(CBS)
22. **PEG LEG**  
RON CARTER/Milestone M 9082 (Fantasy)
23. **HEADS**  
BOB JAMES/Tappan Zee/Columbia  
JC 34896
24. **VOYAGER**  
DEXTER WANSEL/Phila. Intl. JZ 34985  
(CBS)
25. **CASINO**  
AL DI MEOLA/Columbia JC 35277
26. **BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK 3111
27. **TEQUILA MOCKINGBIRD**  
RAMSEY LEWIS/Columbia JC 35018
28. **SERPENTINE FIRE**  
MARK COLBY/Tappan Zee/Columbia  
JC 35298
29. **WHERE GO THE BOATS**  
JOHN HANDY/Warner Bros. BSK 3170
30. **EASY LIVING**  
SONNY ROLLINS/Milestone M 9080  
(Fantasy)
31. **INNER VOICES**  
MCCOY TYNER/Milestone M 9079  
(Fantasy)
32. **ROSEWOOD**  
WOODY SHAW/Columbia JC 35309
33. **RUBY, RUBY**  
GATO BARBIERI/A&M SP 4655
34. **UNFINISHED BUSINESS**  
JIMMY SMITH/Mercury SRM 1 3716
35. **MULTIPLICATION**  
ERIC GALE/Columbia JC 34938
36. **TOUCH MY LOVE**  
WEBSTER LEWIS/Epic JE 35017
37. **ENIGMATIC OCEAN**  
JEAN-LUC PONTY/Atlantic SD 19110
38. **SPYRO GYRA**  
Amherst AMH 1014
39. **WINDOW OF A CHILD**  
SEAWIND/CTI 7 5007
40. **HAVANA CANDY**  
PATTI AUSTIN/CTI 7 5006

# NEW WAVE TOP 20

APRIL 22, 1978

- 1. CLASH CITY ROCKERS**  
THE CLASH/CBS (import)
- 2. NEWS OF THE WORLD**  
THE JAM/Polydor (import ep)
- 3. READY STEADY GO**  
GENERATION X/Chrysalis (import)
- 4. RISING FREE**  
TOM ROBINSON BAND/EMI (import ep)
- 5. 5 MINUTES**  
THE STRANGLERS/UA (import)
- 6. BECAUSE THE NIGHT**  
PATTI SMITH GROUP—Arista
- 7. RETRO**  
ULTRAVOX!/Island (import ep)
- 8. REAL KIDS**  
RED STAR (lp cuts)
- 9. SURFIN' BIRD**  
THE CRAMPS/Vengeance
- 10. SHOT BY BOTH SIDES**  
MAGAZINE/Virgin (import)
- 11. TWO OLD TOO SOON**  
PEZBAND/Passport (12" import)
- 12. WHAT DO I GET**  
BUZZCOCKS/UA (import)
- 13. PURE POP FOR NOW PEOPLE**  
NICK LOWE/Col (lp cuts)
- 14. AUTOMATIC LOVER**  
VIBRATORS/ep c (import)
- 15. SINGIN' IN THE RAIN**  
JUST WATER/Branded
- 16. THIS IS POP**  
XTC/Virgin (import lp cut)
- 17. DUCK STAB**  
THE RESIDENTS/Ralph (ep)
- 18. ANOTHER MUSIC FROM A DIFFERENT KITCHEN**  
BUZZCOCKS/UA (import lp cuts)
- 19. COMPLETE CONTROL**  
THE CLASH/CBS (import)
- 20. THIS YEARS MODEL**  
ELVIS COSTELLO/Col (lp cuts)

## Alexander Street Launches Cacia Promo

■ LOS ANGELES — Jack Levy, president of Alexander Street Records, has announced that the label is launching a merchandising/promotion/publicity campaign on its first album release, "Unbelievable," by The Paul Cacia Band featuring Janine Cameo. The album, shipping this week, will be supported by a full trade and consumer advertising campaign as well as an in-store contest in which customers will have the opportunity to win wood-mounted oil paintings of the album cover. Alexander Street will also run a series of regional and local promotion contests.

Within two to four weeks of the album's release, Alexander Street will support the Paul Cacia Band on a cross country tour.

## Pollock Debuts Firm

■ LOS ANGELES — Sandy Pollock has left Barbara Best, Inc. to open the firm of Cries and Whispers, specializing in publicity for the entertainment industry. The new company is located at 9007 Rangely Avenue, Los Angeles, Calif. 90048.

Ms. Pollock brings with her Anson Williams and Meredith Mac Rae for continued representation.

Prior to joining Barbara Best, Inc., Pollock was associated with ICPR where she headed the music department for two years.

# NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ **RECORD OF THE WEEK:** No question about it. After three superb singles, **Generation X's** debut album is all we could have hoped for from the band. Their seamless mix of pop sensibilities and raw power has already offended those members of the British press who choose to put too much emphasis on the former, but the latter pulses with a tension that was indicative of similar '60s bands whose instincts defined the genre that Generation X among others adhere to with an allegiance.

Generation X was one of the first bands to pick up on the energy of the new wave in 1976. Bassist **Tony James** was even a member of the so-called legendary **London SS** along with **Mick Jones** before he co-founded the **Clash**. The name of the group comes from a trashy paperback about teenage unrest in the '60s and true to their name, much of the material on the album concerns itself with youth (or "yewfth" as they say). Included on the superior domestic version of the album are all three singles—"Your Generation," "Wild Youth," "Ready, Steady Go"—all smacking with nervous energy and references to the glory days of power pop captured convincingly by **Stranglers** producer **Martin Rushent** and **Phil Wainman** who recorded a couple of the earlier sides including the first two singles and "Wild Dub," a punk take-off on the reggae "dub" music that comes off as the only less than sincere track on the album.

Generation X has charisma and the ability to absorb influences and funnel them through personal interpretations. They only fall short when their somewhat limited musicianship compromises their ability to execute their ideas but two out of three ain't bad.

**SOUNDS FROM AFAR (CONT'D):** Unbeknownst to us two weeks ago when we wrote about Britain's **Bethnal** was that the band appears to be real hot back home. A phone call from the band last week filled us in on their latest U.K. tour of clubs, colleges and discos where fans were turned away at the doors. The group even recently broke the Tuesday night residency record at London's Marquee club, previously held by **Pink Floyd**, with nine consecutive weeks. Currently in the studio brushing up between gigs and preparing to record a second album for November release, the four band members took out some time to discuss the excitement surrounding them. Bassist **Everton Williams**, the group's sole black member and the one who by

(Continued on page 119)

## New Wave Hit Parade

### DISCOPHILE/NEW YORK

- KING'S LEAD HAT**—Brian Eno—Polydor (import)  
**BECAUSE THE NIGHT**—Patti Smith Group—Arista  
**COMPLETE CONTROL**—The Clash—CBS (import)  
**WATCHING THE DETECTIVES**—Elvis Costello—Col  
**READY STEADY GO**—Generation X—Chrysalis (import)  
**SURFIN' BIRD**—The Cramps—Vengeance  
**ROCKWOK**—Ultravox!—Island (import)  
**STATUE OF LIBERTY**—XTC—Virgin (import)  
**DO YOU WANNA DANCE**—Ramones—Sire  
**5 MINUTES**—The Stranglers—UA (import)

### CAMPUS MUSIC/SEATTLE

- WILD YOUTH**—Generation X—Chrysalis (import)  
**CITY OF THE DAMNED**—Rikki & Last Days Of Earth—DJM  
**SATISFACTION**—Devo—Booji Boy  
**SHOT BY BOTH SIDES**—Magazine—Virgin (import)  
**GOD SAVE THE QUEEN**—Sex Pistols—Virgin (import)  
**COMPLETE CONTROL**—The Clash—CBS (import)  
**MANNEQUIN**—Wire—Harvest (import)  
**WE ARE THE ONE**—Avengers—Dangerhouse (ep)  
**BLANK GENERATION**—Richard Hell & Voidoids—Ork  
**DO ANYTHING YOU WANNA DO**—Eddie & Hot Rods—Island (import)

### PLASTIC FANTASTIC/ PHILADELPHIA

- THIS YEARS MODEL**—Elvis Costello—Col & Radar (import lp)  
**BECAUSE THE NIGHT**—Patti Smith Group—Arista (lp cut)  
**CLASH CITY ROCKERS**—The Clash—CBS (import)  
**ANOTHER MUSIC FROM A DIFFERENT KITCHEN**—Buzzcocks—UA (import lp)  
**999**—UA (import lp)  
**PURE POP FOR NOW PEOPLE**—Nick Lowe—Col & Radar (import lp)  
**NEWS OF THE WORLD**—The Jam—Polydor (import ep)  
**WHAT DO I GET**—Buzzcocks—UA (import)  
**SHOT BY BOTH SIDES**—Magazine—Virgin (import)  
**CROCODILE TEARS**—Mumps—Bomp

### AQUARIUS/SAN FRANCISCO

- SHOT BY BOTH SIDES**—Magazine—Virgin (import)  
**READY STEADY GO**—Generation X—Chrysalis (import)  
**DUCK STAB**—The Residents—Ralph (ep)  
**ANOTHER MUSIC FROM A DIFFERENT KITCHEN**—Buzzcocks—UA (import lp)  
**999**—UA (import lp)  
**WE ARE THE ONE**—Avengers—Dangerhouse (ep)  
**WHAT DO I GET**—Buzzcocks—UA (import)  
**198 SECONDS OF THE DILS**—Dangerhouse  
**LIVE AT THE HOPE & ANCHOR**—WB (import)

## CBS Rock Commitment

(Continued from page 4)

one in terms of double and possible triple platinums because the quality of the music is certainly there." Lundvall also cited examples of Blue Oyster Cult, Kansas, Aerosmith, Cheap Trick, Ted Nugent and Mahogany Rush as rock groups the company experienced only marginal sales from before breaking through to the next level while groups like Elvis Costello and the Attractions, Ram Jam, Eddie Money, Meatloaf, Lake and Crawler all debuted well and look set to have bigger follow-ups.

With top 40 radio formats tougher to crack than ever for a rock group, Lundvall puts emphasis on "touring, FM radio play and the press" in developing sales. "Top 40 radio has always been tough and it will continue to be," he says. "It is a stumbling block for those hard rock acts that do not have a real single but I find that even without top 40 radio play you can achieve double platinum. We have done it with Ted Nugent and we have done it with Aerosmith with their last album which did not have a hit single, at least not yet. I suppose in selling the huge numbers you are going to need top 40 radio and it concerns me because there is not much that can be done about it. I am looking forward to a hit single on the Bruce Springsteen record, not only because of the material on the record, but because of what he means now. I think it will be difficult for top 40 to ignore him because they will recognize the need to play something by Springsteen. Fortunately, they will have the vehicles as well because there are hit singles on the album."

One of the best ways to work a rock album around the limitations of top 40 radio, as Lundvall sees it, is to come up with a ballad or a softer, melodic song such as Kansas' current top ten hit, "Dust In the Wind," or Meatloaf's single.

"When you find a song on one of these albums that has a strong melodic feel and it's softer, you have a much better chance," he says. "Kansas is doing it in a big way with their single and Blue Oyster Cult had one of those songs on their last album in 'The Reaper.' Top 40 will always remain resistant to most rock, but there comes a point in time when a rock and roll act becomes so big you can't ignore it. That is what happened with Aerosmith when they had a succession of single hits, but again the record has to be right for top 40 radio and that can be a little tough."

## CBS International Ups George Tavares

■ NEW YORK — CBS Records International Latin American operations has announced that George Tavares has been appointed to the position of manager, business affairs for Latin American operations in Coral Gables, Florida.

Tavares will assist Jorge Estevez in publishing, licensing, administration of royalties, contract administration and all other legal matters. He will report directly to Estevez.

## Solters & Roskin Taps Michelle Marx

■ LOS ANGELES—Michelle Marx has joined the firm of Solters and Roskin Public Relations as account executive based in the west coast offices. She will be responsible for media related support encompassing all phases of artist career activities.

Prior to S&R, Ms. Marx held similar duties with Levinson Assoc. P.R. and before that was an associate in Greedy Records supervising national promotion and publicity.

## Lafferty Listening Session



Listeners at a special listening party for the new Karen Lafferty lp, "Sweet Communion," hosted by Maranatha Music in their new recording studios in Santa Ana, included (from left) Bob Bennett of the Downey Licorice Pizza store, Yvonne Alaniz, Maranatha's manager of tour coordination, Charlie Shaw, sales manager, and the evening's honored guest.

## New York, N. Y. (Continued from page 30)

ord for the possible sales of their new album, "Live at Yankee Stadium" to RW and 18 radio stations across the country. Thanks a lot, guys . . . While playing in Toronto recently, **Pere Ubu's Crocus Behemoth** was besieged by threats by legend-in-his-own-mind **Nazi Dog** of the **Viletones** from the audience. Behemoth, not one to take threats lightly, threatened to make good Dog's prediction that he will be dead by the end of 1978 right then and there . . . Bassist **Bruce Thomas** of **Elvis Costello** and the **Attractions** accidentally cut open his arm in England last week and will probably be missing from the line-up when the group opens its tour here next week. **Nick Lowe** has been filling in, but a temporary replacement will be sought . . . **Rick Derringer's** forthcoming album, tentatively titled, "If I Weren't So Romantic, I'd Shoot You" was produced by **Michael Chapman** and is scheduled for release at the end of May. The title track was penned by Derringer with **Bernie Taupin** and **Alice Cooper**.

CONDOLENCES to the family of **Jack Kernach** who passed away last week at the age of 28. Kernach formerly worked for the William Morris Agency and was most recently a member of **John Scher's** staff.

SOFTBALL NEWS: The biggest news of the week from the camp of the Flashmakers, America's number one softball team, came from Coach Slash himself, who announced late Thursday that the club had ventured into the free agent wars well-financed and had come up with a major acquisition in fireballing hurler **Barry Bell**. Terms of Bell's contract were not announced, but it is rumored that Bell's former club, the E Street Kings, retains an option on Bell's services in the event of a blood rematch against the Flashmakers. To this Slash gave a hearty har-de-har-har.

DON'T CALL US UNLESS YOU WANT A KNUCKLE SANDWICH DEPT.: **Sid Prosen**, the wily music industry veteran whose Phenom Productions company has initiated a massive talent hunt for country artists (see RW, April 8, page 71), called last week to request that we print his company's address so that anyone out there interested in sending him material can do so. Prosen told us he'll accept anything—"cassettes, disks, reel-to-reel (one of your columnists has an excellent reel-to-reel deck) acetate, whatever." He would also like pictures of the groups or artists, and bios, if available. All of this should be sent to Phenom Productions, 80-08 35th Avenue, Jackson Heights, New York, 11372. You can phone Prosen at 212-651-8213.

## RSO, Heartaches Pact



Heartaches Records, owned by Tim Rice and his partner Michael Campbell-Bowling, has concluded a worldwide production deal with RSO Records. The first Tim Rice production to be released is a single, "Pretty Vacant," written by the Sex Pistols. The single is by Paul Jones. Pictured at the contract signing are, from left: Tim Rice's manager David Land; Rice; Michael Campbell-Bowling, director, Heartaches Records; Paul Jones, RSO group managing Director Charles Negus-Fancey, and RSO Records managing director Brian O'Donoghue.

## New Wave News (Continued from page 118)

circumstance generates the group's political tag, said, "We've been very surprised with the turnout at our gigs for a relatively new band." The group is concerned about their being exclusively labeled a new wave band. Leader **George Csapo** explained the situation, "We do gigs and a load of punks are about so we get considered a punk band, but the heavy metal people are about too. Just because we have a black man in the group, does that make us political? It's really bullshit, it's life around us. They think it's political. What's really dangerous is the National Front. It effects us directly." Williams added that their image has affected radio play. "Radio here in Britain likes to keep it pretty clean for Moms and Dads, you know. The press has all different ideas about what we are and the radio's keeping it low."

An American tour looms ahead for late summer once a U.S. label is secured and after a European tour and recording sessions for their second lp. And **Pete** . . . drummer and the looney of the bunch, has the future well worked out: "I want to record an lp with nothing on it—for deaf people."

GRAND RE-OPENINGS: Good things are certainly worth waiting for, but boy did we suffer until the CBGB's 2nd Avenue Theatre finally reopened. In the depths of winter we sat through endless fire department harassment and a string of heatless evenings wearing coats and gloves to see **Talking Heads**, **Shirts**, **Dead Boys**, **Patti Smith** and even a glimpse of **Bruce Springsteen**. Let bygones be bygones, a couple of weeks ago **The Jam** re-opened the venue with a level of excitement and energy equalled by that of the audience and one which is usually reserved for the royalty of the new wave. The Jam are unmistakably a new wave entity which wins the award as the most obvious mod/Who emulators right down from **Paul Weller's** leaping guitar antics to their matching suits which were complemented by a strikingly stark lighting set up of all-w . . . kliegs. The hall is the consummate showcase for new wave, and any wave for that matter. It provides an intimate hall situation with a dance area, bar, pinball, food and a head shop. Opening night also featured **Tuff Darts** and reggae band **Jah Malla**.

WAVES: From Sire on May 5 will be debut lps from Boston's **DMZ** and England's **Sham '69**. Veteran bizzarro rockers the **Flaming Groovies** have a disc produced by **Dave Edmunds** to round out the release . . . Australia's popular new wave act, **Radio Birdman**, will have a Sire lp out in August but won't be touring because guitarist **Dennis Tek** will be in medical school. Confidence in the new wave?

REVIEWS: "Duck Stab" (ep)—**The Residents** (Ralph). This San Francisco band, with three albums and a single behind them, has been producing its own music for years (a fascinating combination of the "accessibility" of the early **Mothers Of Invention** with '70s technological esoterica). The seven-song ep represents their most accessible material to date with a title bound to gain more acceptance than the earlier "Hitler Was A Vegetarian."

Meantime, watch for the re-release of The Residents version of "Satisfaction." When the single was initially issued in 1976 the band said, "If rock & roll is not dead, it should be." The disc was meant as rock's tombstone so here comes another try. "Retro" (ep)—**Ultravox!** (Island import). Recorded live at various halls in the London area, Ultravox!, which has been a recent victim of the English rock press, comes up with four solid rockers. From the Rainbow to The Marquee, the band shows how to carry halls of all sizes.

## The Metropolitan Frau—and Ludwig

By SPEIGHT JENKINS

■ NEW YORK — Beyond much doubt the most satisfying event of the last half of the Metropolitan Opera's season has been the revival of Richard Strauss' *Die Frau ohne Schatten*. Karl Boehm returned to the house after an absence of four years to lead the revival as he has every performance of the work since the work's Met premiere, in 1966. With him from the original cast could be found Leonie Rysanek as the Empress, James King as the Emperor and Walter Berry as the Dyer, Barak. Mignon Dunn, the Nurse, had sung the role when the work was last heard at the Met, in 1970-71, but Ursula Schroeder-Feinen was new to the role of the Dyer's Wife. The sets by Robert O'Hearn and staging by Nathaniel Merrill had been hailed ecstatically in 1966, and though they seem possibly a little less spectacular in conception now, they are no less spectacular to see: they revolve, move up and down and use the Metropolitan's

stage equipment in a way that no later production has yet achieved.

The performances have been marvelous. Dr. Boehm brought the most lyrical *Frau* to New York that we have heard. Not as tense or hysterical as before, it is more sensitively adjusted to the singers and more poetic, with the fairytale aspects of the music more emphasized. The orchestra has played brilliantly for him, with the brass particularly strong. Jascha Silberstein has contributed a good cello solo each performance prior to the scene with the Emperor in Act II, and Raymond Gniwek has played a sweet, radiant and expressive violin solo before the Empress' prayer in Act III.

Walter Berry has sung Barak with all the majesty and beauty that he has always brought to the role. He is perplexed, and most moving, with the vocal range exactly right for his voice. Although James King has had some pitch problems on the high notes and

(Continued on page 125)

## CLASSICAL RETAIL REPORT

APRIL 22, 1978

### CLASSIC OF THE WEEK



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

**BEST SELLER OF THE WEEK**  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—Horowitz, Ormandy—RCA

**KORVETTES/EAST COAST**  
**MARIA CALLAS: LA DIVINA**—Angel  
**DONIZETTI: LA FAVORITA**—Cossotto, Pavarotti, Bonyngé—London  
**VLADIMIR HOROWITZ ENCORES**—RCA  
**VLADIMIR HOROWITZ GOLDEN JUBILEE RECITAL**—RCA  
**MOZART: PIANO QUARTETS**—Rubinstein, Guarneri—RCA  
**PROKOFIEV: IVAN THE TERRIBLE**—Muti—Angel  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**STAR WARS**—Mehta—London  
**JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS**—London  
**VERDI: LA TRAVIATA**—Cotrubas, Domingo, Milnes, Kleiber—DG

**SAM GOODY/EAST COAST**  
**DONIZETTI: LA FAVORITA**—Cossotto, Pavarotti, Bonyngé—London  
**GREATEST HITS OF 1720**—Columbia  
**LEHAR: THE MERRY WIDOW**—Sills, Titus, Rudel—Angel  
**PROKOFIEV: IVAN THE TERRIBLE**—Muti—Angel  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**STAR WARS**—Mehta—London  
**STRAVINSKY: RITE OF SPRING**—Mehta—Columbia  
**JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS**—London  
**VERDI: I DUE FOSCARI**—Ricciarelli, Carreras, Gardelli—Philips  
**VERDI: LA TRAVIATA**—Cotrubas, Domingo, Milnes, Kleiber—DG

**ODYSSEY RECORDS/  
SAN FRANCISCO**  
**BEETHOVEN: VIOLIN SONATAS**—Perlman, Ashkenazy—London  
**THE MAGIC FLUTE OF JAMES GALWAY**—RCA  
**HANDEL: RINALDO**—Malgoire—Columbia

**ITZHAK PERLMAN AND PINCHAS ZUKERMAN PLAY VIOLIN DUOS**—Angel  
**JEAN-PIERRE RAMPAL PLAYS JAPANESE MELODIES**—Columbia  
**STRAVINSKY: RITE OF SPRING**—Mehta—Columbia  
**VAUGHAN-WILLIAMS: OBOE AND TUBA CONCERTOS**—Barenboim—DG  
**VILLA LOBOS: BACCHIANES BRASILERAS NO. 3**—Ortiz, Ashkenazy—Angel  
**VERDI: I DUE FOSCARI**—Ricciarelli, Carreras, Gardelli—Philips  
**VERDI: LA TRAVIATA**—Cotrubas, Domingo, Milnes, Kleiber—DG

### TOWER RECORDS/ SAN FRANCISCO

**DONIZETTI: LA FAVORITA**—Cossotto, Pavarotti, Bonyngé—London  
**MOZART: PIANO QUARTETS**—Rubinstein, Guarneri—RCA  
**JESSY NORMAN SINGS FRENCH ART SONGS**—Philips  
**PROKOFIEV: IVAN THE TERRIBLE**—Muti—Angel  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**JEAN-PIERRE RAMPAL PLAYS JAPANESE MELODIES**—Columbia  
**ROSSINI: OVERTURES**—Marriner—Philips  
**SCHUBERT: SYMPHONY NO. 9**—Giulini—DG  
**SIBELIUS: SYMPHONY NO. 4**—Karajan—Angel  
**VERDI: I DUE FOSCARI**—Ricciarelli, Carreras, Gardelli—Philips

### LAURY'S/CHICAGO

**BOCCHERINI: QUINTETS**—Quinteto Boccherini—HNH  
**BRAHMS: VIOLIN CONCERTO**—Perlman, Giulini—Angel  
**DVORAK: SYMPHONY NO. 9**—Giulini—DG  
**GREATEST HITS OF 1720**—Columbia  
**VLADIMIR HOROWITZ GOLDEN JUBILEE RECITAL**—RCA  
**PRESERVATION HALL JAZZ BAND, VOL. 1**—Columbia  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**SCHUBERT: SYMPHONY NO. 9**—Giulini—DG  
**SCHUMANN: COMPLETE SYMPHONIES**—Barenboim—DG

### RECORD & TAPE COLLECTORS/ BALTIMORE

**BEETHOVEN: COMPLETE SONATAS**—Kuerti—Odyssey  
**BEETHOVEN: DIABELLI VARIATIONS**—Brendel—Philips  
**JEAN-PIERRE RAMPAL PLAYS JAPANESE MELODIES**—Columbia  
**MOZART: PIANO QUARTETS**—Rubinstein, Guarneri—RCA  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**ROSSINI: OVERTURES**—Marriner—Philips  
**SCHUBERT: SYMPHONY NO. 9**—Giulini—DG  
**SCHUMANN: COMPLETE SYMPHONIES**—Barenboim—DG  
**SHOSTAKOVICH: SYMPHONY NO. 5**—Previn—Angel  
**STAR WARS**—Mehta—London

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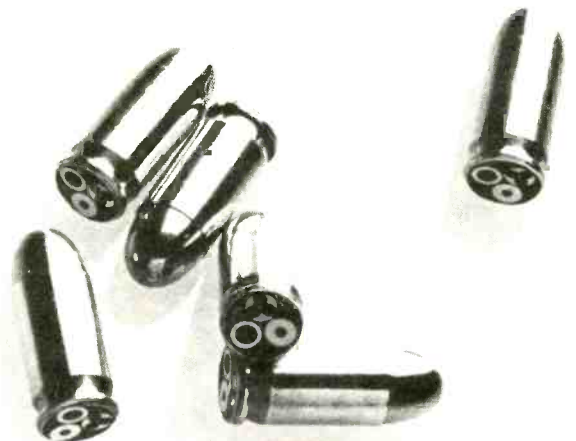
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## Record World en Brasil

By OLAVO A. BIANCO

■ Dentro de pocos días el disco que grabó **Sarah Vaughan** durante su última actuación en Brasil. El disco se llama "O Som Brasileiro de Sarah Vaughan," con grandes éxitos de la música popular brasileña, pero con letras en inglés . . . Las Elecciones de la Sociedad de Autores, con mucho brió en todos los grupos, promete una gran lucha entre los distintos candidatos . . . **Angela María**, que durante muchos años perteneció a Copacabana, decidió dejar esta compañía. Por informaciones obtenidas, pronto firmará con otra . . . A partir del 3 de abril comenzó a ser transmitido por 400 estaciones de radio en todo Brasil, el programa de **Roberto Carlos** . . . Existe una lucha desesperada entre los promotores de "shows" en Brasil, por traer al **Grupo Santa Esmeralda**. Pero, qué grupo? Con o sin **Leroy Gómez**? Es el mismo grupo todavía, o ya no es el mismo? Sigán los detalles de esta historia en días próximos.

En unas días llegará **Roberta Kelly** (Oasis/RGE). Tan grande ha sido su éxito en Brasil que canceló sus posibilidades de actuación en Argentina y Venezuela . . . **Eliana Pittman** (R.C.A.) y **Jorge Ben** (Som Livre), fueron los personajes más destacados durante la Convención de la R.C.A. en Río de Janeiro. Se habló mucho también de **Altemar Dutra** y **Antonio Marcos** . . . Las "complicaciones" siguen dominando el mercado, sofocando la posibilidad de venta de los álbumes de cualquier artista. Aparte de las "bandas de novelas," las mezclas de grabaciones de los más variados artistas, son los discos que venden. Hay excepciones, claro, como **Roberto Carlos** (CBS), **Benito de Paula** (Copacabana), **María Bethania** (Phonogram), etc., pero son pocas.

Hace poco salió el disco L.P. de **Cacho Valdez** (Copacabana) grabado en castellano, que nuestra un poco la fuerza que puede volver a tener este popular artista, con un "show" propio en el más importante de los Teatros de Sao Paulo. Cacho está promoviendo su disco con todas sus fuerzas . . . **Roberto Carlos** (CBS) es y será siempre noticia. La prensa de Río dice que "Amigo," una de las más exitosas canciones del último álbum de Roberto, es una copia de una música de MITA (!!!). Al mismo tiempo, hay muchas especulaciones sobre cuatro, sí se-

ñores, CUATRO poderosas compañías que lo asedian desesperadamente al saber que su contrato con la CBS puede terminar este año! Oops! . . . Confirmado! **Roberta Kelly** llega a principios de abril! Este año promete mucho, señores. **Rosemary** (Continental) ya está en Europa para algunas actuaciones, **Milton Nascimento** (Odeón), prepara una grabación en Estados Unidos; **Elis Regina** (Phonogram) está en Roma! Nada mal . . . En una corta y rápida visita, pero importante, estuvo en Brasil el **Príncipe Charles** de Inglaterra. El mismo día de su llegada a Río de Janeiro, visitó las nuevas y modernas instalaciones de la EMI.

Los amigos **Henry F. Jessen**, **Rohlf Diliman** y **Hans Beugger** fueron los anfitriones de la real visita. Las nuevas instalaciones son en Botofago, Río de Janeiro, que son las más modernas y funcionales que una compañía de discos pueda tener en cualquier parte del mundo. ¡Felicitaciones a la EMI brasileña por la nueva casa! . . . En una reciente convención de una importante empresa japonesa que se llevó a cabo en el Hotel Caesar Park, de Sao Paulo, la atracción más im-

(Continued on page 124)

## RW en Miami

■ La emisora WQBA, La Cubanísima, la primera emisora hispana en los Estados Unidos, participó por primera vez en la historia de esta ciudad, en uno de los eventos más importantes de la comunidad miamense . . . "La Feria de la Juventud del Condado Dade," la cual atrajo a más de medio millón de personas durante los 10 días de duración de la misma. **Julio Enrique Méndez** y **Mario Ruiz**, Directores de Programación y Musicalización de la popular emisora radial coordinaron todo el evento para que realmente constituyera un éxito total. WQBA presento el último día del cierre de la Feria, dos formidables shows con el **Grupo Alma**, **José Vélez** de España y **José José**, de México. En la primera actuación celebrada bajo una carpa, asistieron alrededor de cinco mil personas y en la segunda como siete mil. Vélez con sus temas "Romántica" y "Santo Domingo" deleitó de nuevo al público que

(Continued on page 123)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Los rumores de la posible venta de la operación Caytronics en Estados Unidos a la poderosa CBS son cada día más fuertes. El hecho de que personal o intereses de la última hayan participado en los chequeos de inventarios en las sucursales de Caytronics en diferentes zonas, han dado más fuerza a las posibilidades de un cierre de las operaciones para la compra del más fuerte conglomerado de distribución de producto latino en Estados Unidos. Que el asunto llegue o no

llegue a cristalizar es lo de menos para los que hemos estado siempre involucrados directa o indirectamente en todo este proceso de fe en el producto latino en Estados Unidos. Todavía vibran en mis oídos los comentarios de altos ejecutivos de todas y cada una de las firmas multinacionales con más o menos poderosos catálogos de producto latino, que siempre llegaban a las mismas conclusiones: "No es negocio para nosotros." Todavía vibran en mí los grandes empeños de principio cuando el experimento Caytronics comenzó. Todavía lloran los que quedaron comercial o espiritualmente en toda esta lucha de los últimos diez años. Aún tiemblo al pensar en todos



Jose y Sousa

y cada uno de los procedimientos empleados por **Joe Cayre** para llevara adelante sus sueños. Aun me duelen muchos de los buenos amigos distribuidores latinos, personalidades de la radio, promotores, artistas y simples luchadores, que cayeron frustrados ante los cambios agresivos de política en cuanto a promoción, distribución y modos de operar el negocio. Aun me duelen los años pasados, por los que han luchado al máximo sin recibir más que la "patada anal." Pero todo ha sido bello. Caytronics ha probado a unos cuantos "amigotes" que sí hay negocio en el producto discográfico latino en Estados Unidos. Ha aumentado el interés de cada uno de las partes relacionadas con nuestro producto, para acometer agresivamente y en serio la promoción y distribución de sus grabaciones en este gran mercado, tan maltratado, tan envilecido, tan cruel, tan frustrativo y tan lleno de canallas que casi no lo hubieran sido, si los grandes recursos hubieran venido a rescatar y ayudar, a desarrollar y engrandecer, en vez de mirar apáticamente como unas cuantas gentes con gran capacidad de lucha, se desgarraban poco a poco alentados por lucha originadas en la mayoría de los casos, en reuniones secretas en los mismos escritorios, de los ejecutivos que siempre pensaban y decían, más decían que pensaban, que el producto latino en Estados Unidos "no era negocio." Hace falta que muchos de los poderosos se inmiscuyan en este negocio nuestro. Hace falta que muchos de los que han estados de simples observadores salgan a la lucha. Todo irá por mejor camino . . . pero . . . cuanto más fácil no hubiera sido si muchos de los grandes ejecutivos de poderosas empresas, ganadores por desconocimientos de sus "jefotes" de grandes fortunas como salario, disfrutadores de sus grandes palacetes en el exterior, escogidos con grandes cuentas de gastos que siempre han disfrutado a plenitud, sin la menor línea de esfuerzo, propietarios de sellos extranjeros con la capacidad visual de "caballos de poca raza," hubieran reaccionado a su debido tiempo. Todo queda en el pasado y nos promete mucho el porvenir. Pero aun me preocupa la existencia de los vestigios de una raza de ejecutivos de poca monta, que prefieron dar vuelta a la cara cuando hacía falta el pleno apoyo, porque esos, comprando, vendiendo, poseyendo, regalando o destruyendo, pudieran volver a hacer lo mismo y entonces

(Continued on page 123)



Maria Helena



Sambasoul



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### San Antonio

By KCOR (S. GARZA)

1. **SON TUS PERJUMENES, MUJER**  
LOS COMETAS/Santos
2. **VIDA MIA**  
IRENE RIVAS/Cara
3. **TARDE**  
ROCIO DURCAL/Ariola
4. **COMPRENDO MI AMOR**  
GRUPO MAZZ/Santos
5. **NO ME ABANDONES NUNCA**  
LOS SIMBOLOS/Musart
6. **AMOR LIBRE**  
RIGO TOVAR/Mericana
7. **SI YA TE VAS**  
CHELO/Musart
8. **MI VENGANZA**  
CONDESA TROPICAL/Yuriko
9. **CREDO**  
LOS JOAO/Musart
10. **AY COMPA**  
TROPICAL PLAYA SUAVE/Coco Loco

### Miami

By WCMQ-FM 92 (BETTY PINO)

1. **CADA DIA MAS**  
JULIO IGLESIAS
2. **CAMPANERA MIA**  
ALBERTO CORTES
3. **CARA DE GITANA**  
DANIEL MAGAL
4. **SUENOS**  
PERLA
5. **VETE**  
LOS AMAYA
6. **SILENCIO**  
JOSE LUIS
7. **POLVORA MOJADA**  
PABLO ABRAIRA
8. **CARICIA A CARICIA**  
LOLITA
9. **TE QUIERO CON LOCURA**  
MARI TRINI
10. **CASCABEL**  
JUAN ERASMO MOCHI

### New York

By RADIO JIT (MIKE CASINO)

1. **CADA DIA MAS**  
JULIO IGLESIAS
2. **ARRANCAME LA VIDA**  
WILFRIDO VARGAS
3. **AMIGO**  
RAUL MARRERO
4. **CABO'E VELA**  
JOHNNY VENTURA
5. **NOS VAMOS A BAILER UN SON**  
JUNIOR GONZALEZ
6. **TE VOY A DEJAR**  
LOLITA
7. **COMO LO CANTO YO**  
DIMENSION LATINA
8. **CAPULLITO DE AZUCENA**  
OSCAR DE LEON
9. **POR QUE TU SUFRES**  
ORQUESTA LIBRE
10. **BUSCANDO AMBIENTE**  
GRAN COMBO

### Mexico

By VILO ARIAS SILVA

1. **MA BAKER**  
GRUPO EL TREN/Orfeon
2. **EL PASADISCOS**  
DIEGO VERDAGUER/Melody
3. **AUNQUE TE ENAMORES**  
JUAN GABRIEL/Ariola
4. **SI TU TE VAS**  
CAMILO SESTO/Ariola
5. **CREDO**  
LOS JOAO/Musart
6. **QUE VAS A HACER ESTA NOCHE**  
PALITO ORTEGA/Orfeon
7. **POR QUE TU NO ME QUIERES**  
GRUPO MIRAMAR/Accion
8. **JAMAS ME CANSARE DE TI**  
ROCIO DURCAL/Ariola
9. **APENAS AYER TE FUISTE**  
ANGELICA MARIA/Melody
10. **NO SE COMPRA NI SE VENDE**  
ESTELA NUNEZ/RCA

## Ventas (Sales)

### Hartford

1. **COQUETA**  
ORQUESTA SUBLIME/TR
2. **DONDE VAMOS**  
LOS TERRICOLAS/Discolando
3. **CUCHI-CUCHI**  
CHARO/Salsoul
4. **LA VECINA**  
SONORA MATANCERA/Orfeon
5. **BRINDO POR MI**  
CHEO FELICIANO/Vaya
6. **NUNCA MAS PODRE OLVIDARTE**  
NUEVO SUPER TRIO/Boricano
7. **Y HOS ME RECUERDAS**  
CHUCHO AVELLANET/Artomax Rec.
8. **A MI MANERA**  
LUIS GONZALEZ/Flor-Mex
9. **YO SOY UNA MAS**  
YOLANDITA MONGE/Coco
10. **JUGUETE CARO**  
PUNTO SUR/Jaguar

### Puerto Rico

1. **QUIEN TIENE TU AMOR**  
GUELO/Sol
2. **YO SOY UNA MAS**  
YOLANDITA MONGE/Coco
3. **AMAR Y QUERER**  
JOSE JOSE/Pronto
4. **NACI MORENO**  
BOBBY VALENTIN/Bronco
5. **PLANTACION ADENTRO**  
WILLIE COLON/RUBEN BLADES/Fania
6. **ANSIA**  
RALPHI SANTI/TR
7. **YO NO ME MUERO**  
SANTITOS COLON/Fania
8. **EL MUERTO**  
LOS VIRTUOSOS/Discoland
9. **JUGUETE CARO**  
PUNTO SUR/Jaguar
10. **ARRANCAME LA VIDA**  
LOS BEDUINOS/Karen

### New York

1. **LA ZULIANITA**  
CHIRINO/Borinquen
2. **CADA DIA MAS**  
JULIO IGLESIAS/Alhambra
3. **AMIGO**  
RAUL MARRERO/Mericana
4. **ARRANCAME LA VIDA**  
WILFRIDO VARGAS/Karen
5. **NO RENUNCIARE**  
LOLITA/Caytronics
6. **CAPULLITO DE AZUCENA**  
OSCAR DE LEON/TH
7. **COMO NO CREER EN DIOS**  
WILKINS/Velvet
8. **PORQUE TU SUFRES**  
CONJUNTO LIBRE/Salsoul
9. **Y TODAVIA CREO EN EL AMOR**  
FAUSTO REY/KAREN
10. **PRONOSTICO**  
IMPACTO CREA/Vaya

### Mexico

By VILO ARIAS SILVA

1. **SI TU TE VAS**  
CAMILO SESTO/Ariola
2. **JURO QUE NUNCA VOLVERE**  
LUCHA VILLA/Musart
3. **ERES TODA UNA MUJER**  
RAUL VALE/Melody
4. **NO QUIERO PERDERTE**  
LOS BABY'S/Peerless
5. **CREDO**  
LOS JOAO/Musart
6. **VOLCAN**  
JOSE JOSE/Ariola
7. **AUNQUE TE ENAMORES**  
JUAN GABRIEL/Ariola
8. **TAN LEJOS, TAN LEJOS**  
ESTELA NUNEZ/RCA
9. **CUIDADO AMOR**  
ROSARIO DE ALBA/Cisne RAFF
10. **HIPOCRESIA**  
ALDO Y LOS PASTELES VERDES/GAS

## En Miami (Continued from page 122)

hacia mas de 18 meses que no lo veía actuar. Vélez representará a su país España al próximo Festival Eurovisión a celebrarse el próximo 22 de abril en París, Francia. José José cerró el show con un tema de Pérez Botija, el cual se encuentra pegadito en esta área titulado "Volcán." El público estuvo parado ovacionando al idolo de "El Triste" y "La Nave del Olvido" una y otra vez, para que repitiera más canciones. Como todos saben, José José desplazó al español Pablo Abaira en la Costa Oeste de la Nación con "Gavilán O Paloma," pero con "Volcán" las cosas empiezan a vislumbrarse en otro tono, ya que Pablo esta recibiendo fuerte promoción con su "Polvora Mojada." Veremos a ver que pasa después de todo esto, ya que todo el mundo esta a la expectativa a los próximos temas de Pérez Botija.

### WCMQ

Ahora otra emisora, WCMQ y FM-92, conocida por todos aqui por los conciertos gratis que anteriormente ha ofrecido, se prepara a celebrar, quizás el mas grande de todos... Julio Iglesias, para el próximo 29 de abril en el

Orange Bowl, estadio de fútbol, con capacidad para 80,000 personas. Este concierto será también gratis. Betty Pino junto a Hector Viera y el propietario de la emisora Herbert Dolgoi esperan acomodar a todo el público asistente y con gran lucidez, ya que el evento se celebrará por la noche.

Se desconoce la razón por la cual la cantante española Lolita no pudo presentarse bajo los auspicios de EddieMart Productions. Rinel Sousa, de la empresa Caytronics solo nos comunicó que el recital había sido pospuesto para el mes de julio. La cancelación tuvo efecto una semana antes de la fecha programada, teniendo EddieMart que devolver el dinero a todas las personas que habian comprado sus boletos por anticipado.

Microfón América, bajo la gerencia de Carlos Marbiz se apresata a lanzar al cantante español Manolo Galván con el tema "El Ganador." Hablando de cantantes españoles nos gustaría saber que ha pasado en realidad con Miguel Gallardo, después de que grabara "Desnúdate" hace más de 8 meses. EMI tiene la palabra.

## Nuestro Rincon (Continued from page 122)

tuvieramos que volver a la terrible labor de crear un nuevo frankenstein, para que la industria internacional vuelva a reaccionar a favor de nuestro maltratado, pero hermoso mercado discográfico latino de Estados Unidos. Ah!, me refiero a todos los de todas, no a los de una empresa en particular. Es cuestión de que "al que le sirva el sayo, que se lo ponga."

José José recibió de manos de Rinel Sousa, en representación de Caytronics, un "Disco de Oro" por las altas ventas de su álbum titulado "Reencuentro" . . . Muy comentadas las actuaciones de Miguel Bose, durante el espectáculo "300 Millones" televisado desde Madrid . . . Discos Columbia S.A. de España he cambiado su domicilio a: Avenida de Los Madroños, 27, Madrid, 33 . . . Maria Helena, descubrimiento en España de José Domingo Castaño, a través de su programa dominical que mantiene en España, va tomando fuerza internacionalmente con su "Hombre de Otra Mujer" . . . Ron Tudor de July Music, 137 Moray St., South Melbourne 3205, Australia, está interesado en recibir un disco muestra de "Son tus Perjumenes Mujer." Solicita la asistencia de la editora que controla este número . . . Lanzó RCA en Estados Unidos un nuevo "disco version" de la Sambahoul Orchestra en el cual se han incluido "Feelings-Dime" (M. Albert-Tomás Fundora) y "Kriola." (Hellos Matheus) La interpretación contenida también en un sencillo lanzado para promoción radial pudiera dar fuerte en el mercado "disco" de Estados Unidos y por ende en el internacional. Nuestra felicitación a RCA Brasil, por este nuevo y gran esfuerzo . . . Y ahora . . . ¡Hasta la próxima!

Rumors about the possible acquisition of Caytronics Corp. by CBS have been strongly backed by the fact that personnel involved with or from CBS have been present while the latest inventory in all the branches of Caytronics was taken. It seems that the whole operation could crystalize any minute now. But the fact that the deal could go on or not is not so important for this writer. The most important

(Continued on page 124)



## ALTERNATING CURRENTS

**CELI BEE & THE BUZZY BUNCH—APA 77002**

En producción de Pepe Luis Soto y con arreglos de Hector Garrido, vuelve Celi Bee y el Buzzy Bunch a dar fuerte en el mercado disco con "Macho" (Pepe L. Soto) contenida aquí. También fantásticas "Alternating Currents" (P. P. Soto), "Disposable Love" (P. P. Soto) y "Comin' Up Strong" (P. P. Soto).

■ Produced by Pepe Luis Soto and with arrangements by Hector Garrido, Celi Bee and the Buzzy Bunch are back with "Macho," contained in this superb disco package. Also superb: "Disposable Love," "Lost in Love," "Together" and "Hold Your Horses, Babe."



## CON MUCHA SALSA

**VITIN AVILES—Alegre JMAS 6011**

En producción de Louie Ramirez y con arreglos de Eddie Martinez, Ray Coen y Charlie Palmieri, Vitin Aviles hace derroche de su salsa en este paquete encabezado por "Sufre" (R. Marrero), "Me quede con las ganas" (R. Marrero), "Dale cara a tu dolor" (Felix Rivera) y "Jacarandosa Juana" (R. Marrero).

■ Produced by Louie Ramirez and with arrangements by Eddie Martinez, Ray Coen and Charlie Palmieri, Vitin Aviles is great in this salsa package. "El mundo se ve diferente" (I. Miranda), "La Dulce Vida" (J. Alvarez), "Sufre" and "Sacale el cuerpo" (B. Capó).



## ISABEL PATTON

**Alhambra ACS 41**

En producción de M. de la Calva, Isabel Patton de España luce sus habilidades interpretativas en "Solos tú y yo" (Braulio), "Que sera, será" (Livingston-R. Evan-Salina), "Tú y yo" (Heider-Relin-Garrido) y "Patrick amor mio" (Schmitz-Van Oostindie-Koelewijn-Hoebee-De la Calva-Arcusa).

■ Produced by M. de la Calva, Isabel Patton from Spain offers superb performances of very romantic ballads such as "Patrick, amor mio," "Olvidaré" (Stevenson-Henn-Garrido), "Llévame contigo" (N. Soto) and "Sorry I'm a Lady" (Soja-Dostal-Garrido).



## CORTANDO CABEZAS

**PORFI JIMENEZ Y SU ORQUESTA—Discoland OLP 8384**

Porfi Jimenez de Venezuela mueve los pies con esta grabación cargada de ritmo y sabor tropical. Se incluyen entre otras "Oye mi son" (N. Saquito), "Yo quiero un rico melon" (Loubet-Rojas), "Isabel" (F. Jimenez), "Virgen de Medianoche" (P. Galindo) y "Panamá" (P. Jimenez).

■ Porfi Jimenez from Venezuela makes one want to dance with this salsa package in which "Oye mi son," "María Cristina" (N. Saquito) and "Enamorado" (Bibin Echavarria) look like winners.

## En Brasil (Continued from page 122)

portante de la convención fué **Elizeth Cardoso** (Copacabana). Pero la sorpresa más grande fué la que ella se llevó, cuando al final de su actuación algunos delegados asistentes a dicha reunión, se acercaron con sonrisa oriental en sus rostros y le dijeron: "La vimos actuar en Tokyo, señora, y Ud. sigue siendo divina!" . . . **Hugo Santana**, brasileño resi-

dente en Puerto Rico desde hace años, está de visita por acá para presentarse por T.V. y realizando contactos con la gente del disco . . . **Clara Núñez** fué una de las artistas que recibió al **Príncipe Charles** de Inglaterra en su visita cuando la inauguración de las nuevas instalaciones de la EMI en Botofago, Río de Janeiro.

## Bar-Kays Bash



Shown following the Bar-Kays' recent engagement at the Chicago Stadium (from left) are: (top) Frank Thompson, Bar-Kays; (center row) Lloyd Smith, Bar-Kays; Winston Stewart, Bar-Kays; Charlie Fach, executive vice president/general manager, Phonogram Inc./Mercury Records; Charles Allen, Bar-Kays; Harvey Henderson, Bar-Kays; Rodney Jones, WVON, PD; James Alexander, Bar-Kays; Bill Haywood, vice president/r&b product, Phonogram Inc./Mercury Records; John McNamara, Chicago local promotion manager for Phonogram Inc./Mercury Records; and Jim Taylor, national promotional director, Phonogram Inc./Mercury Records; (bottom row): Larry Dobson, Bar-Kays; and Cecil Hale, national album promotion manager/publicity manager, r&b, Phonogram Inc./Mercury Records.

## Nuestro Rincon (Continued from page 123)

fact is the action or the possibility itself. I remember when a few years ago most of the top executives from multinational companies or powerful Latin companies abroad used to exclaim: "Latin business in the States is not a profitable business for us." Nobody wanted to work hard. Nobody wanted to get involved. In the meantime, Latin promoters, distributors and labels were involved in all kind of fights and irrational acts in order to go ahead in a business in which working capital was an important element. It is a shame that so many talented people got almost or totally destroyed because the big ones did not decide to go into the business with the proper amount of capital and knowhow. I still tremble when I remember when **Joe Cayre** got involved in the distribution of Latin product in the States. I still tremble because of the proper or improper ways to conduct business that forced so many to go out of it. It is a shame that so many talented and aggressive people from record companies, radio, promotion and distribution got burned, when everything could have been so easy at that time. Now, with more and more powerful companies starting to get interested in the Latin record business everything looks promising, much more promising than a few years ago. Sorry for the ones that did not believe in this, our business, when it was urgently needed. Sorry for the ones that did not have the guts or the courage to get involved in our affairs and preferred to rest in their air conditioned offices, without taking any action either because of being afraid of proving a fact or just by taking it easy and relaxing with their top positions and salaries. Caytronics proved to everyone that Latin business was a good business. I hope everything will go better from now on, whether Joe Cayre sells Caytronics to CBS or not.

**José José** was awarded by Caytronics with a gold record extended by **Rinel Sousa** to the artist while he was performing last week in New York . . . The performance of **Miguel Bose** on "300 Millones," a TV program aired in Spain and covering all Latin America by satellite drew many compliments . . . **Maria Helena** from Spain is starting to move nicely in the international markets via "Hombre de Otra Mujer." She was discovered by **José Domingo Castaño** on his radio show that goes on the air on Sundays in Madrid . . . **Ron Tudor** from July Music, 137 Moray St., South Melbourne 3205, Australia, would to receive a deejay copy of "Son tus Perjumes Mujer."

## Pettigrew Joins Capricorn

■ **MACON, GA.** — Mike Hyland, Capricorn Records vice president, public relations, has announced the appointment of Jim Pettigrew to the post of director of tour publicity.

Besides various editorial positions in the southeast, Pettigrew has contributed to numerous national music publications in the last six years. His previous publicity affiliations have included

work with Atlanta record labels, the Great Southeast Music Hall, the Alex Cooley Organization, and rock acts such as Kiss and ZZ Top.

Pettigrew's primary duties will include working closely with touring Capricorn acts to ensure advance and followup functions. In addition, he will assist Mark Pucci, Capricorn's director of national publicity.

## WEA Ups Sheffield

■ BURBANK — Paul Sheffield, WEA's Dallas regional sales manager for the past five years, has been named regional branch manager there, it was announced by Henry Droz, president of WEA Corp.

Sheffield joined WEA at its inception in 1971 as a sales representative and previously worked in sales for seven years with Big State.

Upon his appointment Sheffield named Larry Kelley to the position of Dallas regional sales manager. Before joining the Dallas operation as a sales representative, Kelley worked with Budget Records and Tapes in Denver and Houston, United Records Distributors, ABC Records and Elektra Records.

## Indie Distributors React to Loss of UA

(Continued from page 32)

immediately apparent that smaller locally based distributors will have to have other means of maintaining profits to compensate for the UA loss, especially if they do not presently carry other large indie labels, such as Motown or Arista. A good example of this type of account is Phoenix' Alta Distributing, which also has an extensive rack and one stop service.

"If UA withdraws, because we haven't received official notification at this point," said George Souvall, general manager and co-principal of Alta, "it will simply compound the loss of A&M quite a bit. We'd definitely survive. We're in other phases of the

business and we will gain more in business for the year than what we would lose from a UA withdrawal."

### Korman Skeptical

At Piks Corporation in Cleveland UA product represented between 15 percent and 18 percent of the company's total volume, according to Harvey Korman, co-principal. Korman predicted that, in the wake of UA's move, independent manufacturers may well have to make independent distribution changes in order to retain an effective distribution system.

"The time has come for the independent manufacturers to strengthen the independent dis-

tributors as well as themselves," said Korman. "And the way I believe it has to be done is that the independent distributors and manufacturers have got to pick their top 12 or 13 distributors across the country and give them additional markets to cover. I really feel very strong about this, and with talks with independent manufacturers it seems to me that the feelings are mutual."

When asked by *Record World* if this would mean the demise of many smaller distributors, Korman replied, "I think so, yes." Korman added that at least one of the larger independently distributed label heads has indicated his company will make the move and "we've already picked up his line for our Michigan territory, where we have a full staff." The owner added that this centralization process would not result in decreased service, especially if the indies themselves established sub-branches.

Korman added that these distributorship changes were considered and discussed well before the UA developments, although he thought the United Artists sale would hasten this process. "In fact, in the past couple days I've been talking to some manufacturers," added Souvall, "and I know it's going to happen. These manufacturers have to make sure that their distributors remain healthy, and this is the way. In fact, we're going to be more 'family' now than ever."

Universal Record Distributing Corp. in Philadelphia likewise should remain healthy, according to Harold B. Lipsius, president. "We have A&M, ABC, Arista, 20th Century and Private Stock," said Lipsius, "and they're all very substantial lines."

Similarly, New Orleans's All South Distributing Company, with a label roster that a number of the stronger indies as well as a long list of smaller labels, will weather the UA withdrawal storm in good condition, according to Warren Hildebrand, president.

"What it means for us in practical terms," said Hildebrand, "is that we will concentrate more heavily on our other labels. The time and effort we spent dealing with the UA people, which was definitely worth our time, we will now devote on the labels that remain. "Any consolidation by indie manufacturers would probably not affect All South," offered the president, "simply because most towns have a number of distributors and here we're not faced with that."

## The Metropolitan Frau—and Ludwig

(Continued from page 120)

seemed even more wooden in his acting than was remembered, his contribution was not negative. (When he fell ill, Robert Nagy sang the role adequately).

Mignon Dunn deserves special mention. She has worked into the part of the Nurse during this run. Certain elements were always strong: she gave the words punch and the basic quality of her voice was good. What she has increasingly gained is a sure sense of the pitch in the difficult intervals and more and more line. Hers is a formidable Nurse now, filled with good singing and dramatically sinister.

The weak element of the cast is Miss Schroeder-Feinen. Her voice is hard, and her pitch has been weak. On top of not sounding very attractive, she has persistently forced.

But the magnificent Empress of Leonie Rysanek has been a cause of wonder. She first sang this role in 1953; such a world tenure on a part of such complexity and vocal difficulty is a rare record in any era.

The Viennese soprano made her Metropolitan Opera debut as Lady Macbeth in Verdi's opera in February of 1959, and soon thereafter became a New York superstar via Senta in Wagner's *Der Fliegende Holländer*. She went on to many new productions during the era of Sir Rudolf Bing, of which the *Frau* was only one. Miss Rysanek built a powerful and vociferous New York following, augmented by one in San Francisco where she has also frequently appeared.

On records she is only available as Ariadne, Desdemona and Lady Macbeth, as Sieglinde (both in the old Furtwaengler *Walkuere* made when she was in her early 20s and in the Philips pressing under Dr. Boehm at the Bayreuth Ring of 1965 and 1966), as Senta

and as the Empress in the Richmond recording of the *Frau* made in Vienna some 20 years ago. Indeed, of all the important sopranos of the last 25 years she is the least represented on records.

Her absence does not come from her lack of excitement, or the phonogenic quality of her voice, which seems to record very much as it sounds. The reason, according to many of those in decision making positions, is because Miss Rysanek is "variable." It is true that in her first years in New York, though she was exciting, sometimes she would not sing accurately; her emotion would make the pitch unsure. And this image—of an off-again, on-again singer—became affixed to her.

By good luck I have been able to attend most of the first five performances of *Die Frau ohne Schatten* in New York this season (plus the dress rehearsal) and I can say without equivocation that no singer in my experience has ever sung so demanding a role as the Empress with any greater accuracy in so many performances.

Miss Rysanek is famous for her gleaming high register, and C's, B's and even the famous high D flat in the Nightmare scene cascade from her with complete ease. What is surprising to anyone familiar with her art over the years is the command that she now has in the middle register—its beauty and strength. The Empress' prayer in Act III, which begins piano over the solo violin, demands a true pitch and a complete control that is now hers. It is a great interpretation, one that along with Birgit Nilsson's *Isolde* and Elektra and Miss Rysanek's own Senta will be talked about as long as there are opera lovers alive who attend these performances.

In her present state of voice,

however, it is nothing short of criminal that she is not drawn into the studio for recordings. If the Empress is not attractive to a record company because she is already on the old recording, why not the Dyer's Wife? Rumors have it that she will sing that role for the first time in San Francisco in the fall of 1980. A recording would be more than timely, with a soprano such as Leontyne Price trying out her wings as the Empress. Under any condition the 25-year combination of Boehm and Miss Rysanek should be on records—if only for an aria recital. This is an oversight that will seem literally inconceivable 25 years from now.

Her work on records need not be Italian. Next January she comes back to the Met to celebrate her twentieth anniversary with *Tosca* in a gala, non-subscription performance featuring Placido Domingo as Cavaradossi. Her *Tosca* would be a vital, exciting addition to the ranks of those who have recorded Puccini's opera.

When *Die Frau* was new to New York, the Dyer's Wife was enacted by Christa Ludwig. Her interpretation, unrivalled here since, has made any other singer have a rough time with the part. She is available in it only in excerpts, with Walter Berry as Barak, and it is a wonderful recording. But in the last few weeks a major record uniting her with Dr. Boehm has appeared. Brahms' Alto Rhapsody, a piece more recorded than performed, finds Miss Ludwig in radiant voice, full, rich and sweet. No mezzo of this ear has had a more luscious sound, and her grasp of the style, combined with Dr. Boehm's romantic, energetic pulse, makes the record a rare discovery. It is part of the second side of Dr. Boehm's Third Brahms Symphony, already available in the complete set.

## ENGLAND

By PHILIP PALMER

■ LONDON—Robin Taylor, managing director of European operations for Casablanca, was in America recently finalizing plans with president Neil Bogart for a switch from a licensing deal with Pye to a direct pressing and distribution contract for the U.K. territory. Taylor explained that the move is part of Casablanca's expansion in the U.K. and Europe. Taylor, soon to announce his new U.K. base, has already named two key executives for the Casablanca operation. First is Matt Heywood, who had joined as head of sales and promotion. Heywood joins from Pye where he was Casablanca label manager. Heywood, who was with Pye for eight months, was originally with Taylor at Teal Records and Satbel in South Africa. Sue Carling, previously personal assistant to Ken Evans at Anchor, joins as company press officer.

WINGS CAMPAIGN: Although not really needing any promotion, EMI has embarked on a major campaign around the new Paul McCartney & Wings album, "London Town." Apart from a nationwide window display operation in record shops, EMI has advertised the album at British Rail locations around the country and in London transport tube trains. Escalator advertising sites at tube stations also feature in the campaign . . . Meanwhile, an animation film, "The Oriental Nightfish," based on a new Linda McCartney song, has been selected to be shown in competition as a short subject at the Cannes Film Festival this year. Directed and animated by Ian Emes, the picture features music by Linda and Wings, who also perform the soundtrack.

STAGE & SCREEN: Don Williams, the American singer/songwriter whose country songs have earned him gold and silver awards on every British album release, will host a BBC television special to tape this spring. Producer Yvonne Littlewood has announced that in addition to this special, which will air on the new autumn programming schedule, Don Williams will make a live performing appearance May 13 on "The Val Doonican Show" which Ms. Littlewood also both directs and produces for the BBC . . . An almost unknown actress has won the role of Eva Peron in the Hal Prince production of Tim Rice and Andrew Lloyd Webber's forthcoming musical "Evita." She is Elaine Paige, who has appeared in several musicals in London's West End including "Hair" and "Billy" in addition to work on television. She begins weeks of rehearsals with a cast of 50 before "Evita" opens in London in June. The search for the title role began several months ago when Julie Covington, who had a hit record with "Don't Cry For Me Argentina," turned down the part.

NOTES: The British Phonographic Industry (BPI) has decided not to refer allegations of chart rigging published in the London Daily (Continued on page 128)

## Ariola Inks Rosanne Cash



Ariola Eurodisc has announced the signing of Rosanne Cash to a long-term recording contract with Ariola Eurodisc and Ariola America. Rosanne is the daughter of well known singing star Johnny Cash. Pictured from left: Marty Klein, APA; Bernie Vonficht, Ariola Eurodisc; Renate Daurur, Ariola Eurodisc; Ken Suddleson, Rosanne's attorney; Rosanne Cash; and Ed Tawil, vice president of finance and administration for Ariola.

## Foreigner in Tokyo



Atlantic recording group Foreigner recently arrived in Japan for a series of headlining concerts, the initial overseas dates in their "Around the World in 42 Days" itinerary. Upcoming stops in the schedule include Hong Kong, Australia, Holland, Germany and England. The worldwide journey marks Foreigner's premiere performance outside of the States. In addition to the concerts, a number of further promotional activities have been set in each country, including television and in-store appearances, plus many awards presentations. Prior to the opening of the world tour, Foreigner wrapped up work on their second album, entitled "Double Vision" and planned for release later this spring. Shown in Tokyo are, from left: Ian McDonald and Mick Jones of Foreigner, Warner Pioneer Corp. executive director Tetsu Aoyagi, Atlantic vice president west coast general manager Bob Greenberg, group manager Bud Prager, Foreigner's Lou Gramm, Ed Gagliardi & Al Greenwood, Atlantic west coast a&r director John David Kalodner, and Dennis Elliott of Foreigner.

## GERMANY

By JIM SAMPSON

■ HAMBURG—Germany's most prestigious recording award, the Grosser Schallplatten Preis, was awarded last week to jazzman Peter Herbolzheimer, Brazilian Egberto Gismonti and conductor Colin Davis. Herbolzheimer, who also performed at the Hamburg awards ceremony, was cited for his "Touchdown" album on Polydor. Gismonti's "Danca Das Cabecas" is one of Manfred Eicher's ECM productions. Davis won praise for his continuing Philips Berlioz cycle. Pop Solo Artists of the Year were Jacques Brel and Konstantin Wecker. Carole Bayer Sager and Foreigner topped the international new artist category.

Recordings awarded the Deutsche Schallplatten Preis in various categories included Eagles' "Hotel California" and Rod Stewart's "You're In My Heart" for international pop music, Udo Juergens' "Gefeuert" as best German pop single, Steely Dan's "Aja" in the rock music category, "Exodus" by Bob Marley for black music, Keith Jarrett Quartet's "Survivors' Suite" and the Haens'che Weiss Quintett as best jazz recordings and Singers Unlimited in the category for groups that don't fit in a category. DGG and EMI split up most of the classical awards, the former with the Giuliani/Chicago Mahler 9th, Henze's "Tristan" and Beethoven by Pollini and the LaSalle Quartet; EMI victors included the original Moussorgsky "Boris," Beethoven's "Leonore," recorded in East Germany, Fruehbeck de Burgos Mendelssohn "Paulus," Hoelscher/Dervaux Saint-Saens and a Bruckner 5th by the Cologne Radio Orchestra.

Also awarded earlier this month were the important Radio Luxembourg golden lions, gold to Howard Carpendale and Uriah Heep, silver to Boney M. and bronze to Tony Holiday.

ARIOLA EXPANSION TO CONTINUE: Monti Lueftner, Ariola Records prexy and executive board member of the parent Bertelsmann Corp., says the Ariola label has now been launched in three quarters of the major world markets and will appear in the remaining important territories "in the next two to three years." Lueftner told RW he was particularly pleased with Ariola's recent development in France and (Continued on page 127)

# WEA Intl. Meet

(Continued from page 10)

land; Bernard de Bosson, France; Siegfried Loch, Germany; Paul Ewing, Hong Kong, Singapore and Malaysia; Pino Velona, Italy; Keith Bruce, Japan; Tim Murdoch, New Zealand; Derek Hannan, South Africa; and Brigitta Peschko, the Managing Director of WEA European coordinating office.

From WEA International, Burbank, were Phil Rose, executive vice president; Barry Stanley, vice president and treasurer; Lee Mendell, director of business affairs; Wim Schut, licensee liaison director. From WEA International, New York, were Nesuhi Ertegun, president, and Jim Caradine, director of operations.

## Topics

Among the topics discussed, during the three days of morning and afternoon business sessions at the St. Regis Hotel, were further centralization and synchronization of international release schedules, promotion and merchandising materials, film clips and tour planning. Plans were discussed for the WEA International 1978 Road Show, wherein top management of Warner Bros., Elektra and Atlantic will partici-

pate along with the individual WEA overseas companies in and around-the-world tour of video presentations and panel discussions on new product. A 1979 international convention was brought up for consideration.

## Support Funds

A strengthened tour-support and promotional film fund was on the agenda, as well as increased support in the U.S. for visiting WEA acts from overseas. Strong anti-piracy measures were outlined by Nesuhi Ertegun, who is also a member of the IFPI board of directors. Another topic was the inter-company exchange of personnel training program. Technical subjects included WEA International's data-processing system, its numbering system and plans to increase the capacity of the recently established WEA International manufacturing and warehouse facilities in Alsdorf, Germany.

The work sessions were preceded by the delegates' attendance of the New York Cosmos opening game. Among the social events was a dinner at the Windows On The World Restaurant, hosted by Atlantic Records.

# Helene In Hollywood



Helene Frances, recording artist for Hit International Records, was on hand in the Licorice Pizza Store in Hollywood recently to sign autographs for fans. Hundreds showed up for posters of "Woman-Child" Helene's new lp. Pictured from left: Mimi King, assistant store manager; Helene Frances; and Jeff Godsil.

# Germany

(Continued from page 126)

with the choice of Ariola/Hansa titles by **Coco** and **Midnight** in the British Eurovision contest. In Germany, Ariola Eurodisc has boosted sales by about 18 percent. Next expansion is due for the Scandinavian countries and South Africa.

**Kraftwerk** has extended with EMI Electrola . . . Metronome dug deep in its pocketbook to win a heated bidding war and retain top German rockers **Jane** on its Brain label . . . Francis, Day & Hunter's **Hans Krueger** reports the recent Beserkley Festival in Hamburg was taped for TV; a live album ("Berzerk Times") just released by Teldec in central Europe featuring **Greg Kihn**, **Tyla Gay**, **Rubinoo** and **Earthquake**.

RECORD WORLD APRIL 22, 1978

# CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO: COUNTRY PUNK DEPT.: You can keep your **Vanessa Redgraves** and your JDL's and your Oscars, Canada has its own award crisis thanks to **Stompin' Tom Connors**, rabblouser and friend of the common man. Tom embodies all the better virtues of being a hick, a totally lovable singer of clever songs. He's always taken the working man's side in major issues and performs songs to which the working man can relate. In short, **Frank Capra** could get a dozen great screenplays from talking to Tom. Well, Connors pulled his nomination as Best Country Male Vocalist out of the Juno Awards. Firstly, contends our hero, most of those mentioned in the running for awards were of Canadian birth, but foreign residence. These people spend so much time outside of Canada, it seems unfair to award them as Canadians seems to be the rationale. Tom has decided to hang up his stompin' boots for a year in protest. It was at this point that local TV got into the picture, asking for the industry's response. GRT national promo man **Jeff Burns**, for instance, explained to late news watchers lusting for Carson that **Dan Hill** is indeed Canadian, despite what Tom Connors may claim. Phew, that's good to hear. We were all really worried for a bit there!

MAKE MINE TEAZE PLEAZE: Several executives from the Japanese Teichiku label recently made the trek to Toronto to present Windsor band **Teaze** with awards for their debut album, a best seller in Japan, if only moderately successful here. Their new album, however, has changed that substantially, bringing new management (**Terry Flood** of **April Wine** fame), a new label in Canada (Aquarius) and most importantly a hit single, "Sweet Misery." Expected to be big in Japan.

CH-CH-CHANGES: Ontario sales chief for A&M **Bill Meehan** has been appointed to a new position with the label at their Los Angeles office with **Ray Rosenberg** assuming the sales post. Q107 on-air personality **Keith Elshaw** has departed the station to take a slot on CFNY-FM from the departing **Dave Boothe**. **Bob Ancell** has assumed the national press position at Polydor's head office in Montreal, retaining his Quebec promo responsibilities as well, as reported here prematurely months ago.

RUMOURS REGARDLESS OF ACCURACY: Is it true that Capitol's Vancouver promo rep **Peter Taylor**, once thought to have joined the Mounties, woke up one morning recently to discover he looked just like **Freddie Hart**? The overnight change was attributed to repeated listenings of "Pink Flag" and "No Dice." Is it true that the CHUM backed New Music magazine has postponed its debut again?

# ENGLAND'S TOP 25

## Singles

- 1 **BAKER STREET GERRY RAFFERTY/United Artists**
- 2 **MATCHSTALK MEN AND MATCHSTACK CATS AND DOGS**  
BRIAN & MICHAEL/Pye
- 3 **DENIS BLONDIE/Chrysalis**
- 4 **IF YOU CAN'T GIVE ME LOVE SUZI QUATRO/RAK**
- 5 **I WONDER WHY SHOWWADDYWADDY/Arista**
- 6 **WUTHERING HEIGHTS KATE BUSH/EMI**
- 7 **WITH A LITTLE LUCK WINGS/Parlophone**
- 8 **NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum**
- 9 **FOLLOW YOU FOLLOW ME GENESIS/Charisma**
- 10 **I CAN'T STAND THE RAIN ERUPTION/Atlantic**
- 11 **I LOVE THE SOUND OF BREAKING GLASS NICK LOWE/Radar**
- 12 **THIS LOVE BOB MARLEY & THE WAILERS/Island**
- 13 **TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE**  
WILLIAMS/CBS
- 14 **ALLY'S TARTAN ARMY ANDY CAMERON/Klub**
- 15 **WALK IN LOVE MANHATTAN TRANSFER/Atlantic**
- 16 **I DON'T WANT TO GO TO CHELSEA ELVIS COSTELLO & THE**  
ATTRACTIONS/Radar
- 17 **EMOTION SAMANTHA SANG/Private Stock**
- 18 **SOMETIMES WHEN WE TOUCH DAN HILL/20th Century**
- 19 **EVERY ONE'S A WINNER HOT CHOCOLATE/RAK**
- 20 **MORE LIKE THE MOVIES DR. HOOK/Capitol**
- 21 **STAYIN' ALIVE BEE GEES/RSO**
- 22 **WISHING ON A STAR ROSE ROYCE/Warner Brothers**
- 23 **EVERYBODY DANCE CHIC/Atlantic**
- 24 **FANTASY EARTH, WIND & FIRE/CBS**
- 25 **COME BACK MY LOVE DARTS/Magnet**

(Courtesy: Record Business)

## UA Country Is Bullish On Its Future; Small Roster Is Cited As Success Key

By WALTER CAMPBELL

■ NASHVILLE — With numerous awards for its artists this year, as well as continued success on both country and pop charts, United Artists' Nashville operations have seen a large share of the company's success this year. And in light of the purchase of the label by Artie Mogull and Jerry Rubenstein, more success is expected by the label's Nashville office.

"The purchase will not bring about any major change with us here," said UA's Nashville head Lynn Schults. "I think it will allow us a lot more flexibility. It should allow us more options than we've had because EMI is a total music company. They have had most of our foreign licensing agreements now, and with this agreement, it's my understanding that they will have all our foreign licensing agreements. We have been very successful in foreign markets with our artists—Slim Whitman, Billie Jo Spears, Kenny Rogers, Crystal Gayle, Dottie West, and others—and we think we have the potential to be even more successful with our artists. We're looking worldwide as opposed to just domestic. It's the over-all situation, which is very exciting."

Although UA's roster of country artists is relatively small for a company its size, its artists have been most successful. Charlie Rich, a recent UA acquisition, entered RW's Country Singles Chart as the Chartmaker two weeks ago, as did Kenny Rogers and Dottie West one week ago on the Country Album Chart. The title cut from that album is now the number one country single, and Kenny Rogers' "Ten Years Of Gold" is the number two album. Crystal Gayle also had a number one single three weeks ago.

"The country division is not

just the only division that's clicking, but it is very healthy; there's no doubt about that," Schults said. Schults credits the label's success with everyone involved, but singles out the artists and producers. "There are a lot of people involved in the success that we've had, but first of all it's the artists and producers. Those are the key integral parts. I think we probably have the smallest roster in town of the so-called major record companies. The reason for that is if we make a commitment to sign an artist, we feel we should be signing that artist on the total quality of that artist

(Continued on page 131)

## Hickory Promotes Roy Acuff, Jr.

■ NASHVILLE — Wesley Rose, president of Hickory Records, Inc., has announced the appointment of Roy Acuff, Jr. to the position of national promotion director for the label, succeeding Don Powell, who resigned to work as music director for KPSA radio in Alamogorda, N.M.

Acuff, who joined Hickory in 1964, will direct all activities of the Hickory Records promotion department which includes six employees.

## Universal Taps Hart

■ NASHVILLE — Ron Blackwood, president of Universal Management, has announced the appointment of Larry Hart as vice president and director of talent for the management company.

Hart has formerly worked as business agent for artists such as Loretta Lynn, the Kendalls and Jeannie C. Riley.

## Polydor Inks Johnny Russell



Polydor/country, Nashville, has announced the signing of Johnny Russell. Russell's first Polydor single will be released soon. Pictured from left: Jim Vienneau, director of Polydor Nashville operations; Russell; and Jack Pride, Polydor national promotion director/country division.

## NASHVILLE REPORT

By RED O'DONNELL



■ "My guess—to use an old down-home expression—is that we're gonna put the big pot in the little pot."

Ann Anderson, deputy press secretary for the First Lady, was describing President and Mrs. Carter's reception dinner Monday (17) at the White House for directors and officers of the Country Music Association and invited guests.

"We are all so excited—including the President and Mrs. Carter—that I believe it will be the best

such party since Mr. Carter has been in office."

The hour entertainment—between reception and dinner—features Loretta Lynn, Conway Twitty and Tom T. Hall (each sings four songs, and Loretta and Conway perform a duet). They are backed up by a band composed of Nashville's top studio musicians.

Approximately 200 (including RW's own Bob Austin, Tom Rodden and yours truly) have accepted invitations.

Although it has been rumored in print and on the air that Carole Burnette and Dolly Parton are going to team for a CBS-TV special, to be filmed at the Opry House, CBS execs say they know nothing about it.

"I'm not going on record as saying it never is going to happen," a spokesman for the network told RW, "but it is not on the schedule for the future."

Speaking about Dolly, here's some news that is new—well, relatively. She is wearing wigs that are shorter. Understand she had several designed for her in Hollywood.

Sharp, energetic talent agent Tandy Rice is scheduled to be a subject for a new documentary-news type program "20-20," that

(Continued on page 132)

## COUNTRY PICKS OF THE WEEK

**SINGLE** SAMMI SMITH, "IT JUST DON'T FEEL LIKE CHEATING (WITH YOU)" (prod.: Ray Baker) (writers: J. Vest/D. Chamberlain) (Galeon, ASCAP) (3:17). Sammi's strong, expressive vocals are ideal for this country ballad. Production is full with nice piano, string and steel guitar tracks working together for what should be a success. Elektra 45476.

**SLEEPER** BELLAMY BROTHERS, "SLIPPIN' AWAY" (prod.: Michael Lloyd) (writers: F. Saulino/J. Valentini) (Colgems-EMI, ASCAP) (2:55). Both lyrics and music are winners as well as the harmonies created by the Bellamy Brothers. The cut is uptempo with a strong rhythm and instrumental for a full sound for this country love song. Warner Bros. 8558.

**ALBUM** JOHNNY CASH, "I WOULD LIKE TO SEE YOU AGAIN." Under Larry Butler's production guidance, Cash has put together a collection of cuts which should please any Johnny Cash fan. The cuts vary in tempo and theme, from slow and solemn to quick and light. Two songs with Waylon Jennings, "I Wish I Was Crazy Again" and "There Ain't No Good Chain Gang," have single hit potential, along with "I'm Alright Now," "That's The Way It Is" and of course the title cut. Columbia KC 35313.



# COUNTRY HOTLINE

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Margo Smith — "It Only Hurts For A Little While"

Freddie Hart — "Only You"

Bellamy Brothers — "Slippin' Away"

Bill Anderson — "I Can't Wait Any Longer"

Ronnie McDowell — "Here Comes The Reason I Live"



Bellamy Brothers

The Bellamy Brothers, who saw considerable country action with "Let Your Love Flow," are set for more heavy play with "Slippin' Away." It's already starting at WPLO, WMC, WHOO, KIKK, KRAK, KVOO, WINN, KRMD, WBAM.

Tammy Wynette makes a departure from her usual love ballads with the much talked about "I'd Like To See Jesus on the Midnight Special." Amid a few negatives, the heavily positive adds include WEMP, WSDS, WUBE, WIVK, WITL, KFDI, KMPS, WMC, WBAM, WHN, WBAP, WWOK, WTSO, WIRE, WL0L, WPNX, KWKH, WTOD, KCKN, WMNI, WSUN.

Scheduled for a single release soon, the Johnny Cash LP cut "There Ain't No Good Chain Gangs" (which features and gives equal billing to Waylon Jennings) is already playing at WHOO, WSLC, WWOK, WPLO, KJJJ.



Del Reeves

KVOO personality Billy Parker is drawing other programmers' attention to "If There's One Angel Missing (She's Here In My Arms Tonight)," added this week at KRAK, KSOP, WSDS, KFDI, KJJJ, WPNX, KRMD (#32), KD JW.

Mel Street's ode to "Shady Rest" is an instant add at KNIX, KRMD, WEMP, KKYX, WUNI, WESC, KSO, KSOP, WITL, KFDI, KMPS, WKDA, WPNX, WTOD, KD JW, WTSO, KJJ, WPIK, WL0L.

LP Interest: From "Variations," Eddie Rabbitt's "You Don't Love Me Anymore" acclaimed at KNEW, WKDA, KSON, KCKC; Janie Fricke's cut of the Hank Locklin classic "Please Help Me I'm Fallin" listed at WHOO, KSON, KCKC.

New duo Linda Cassady and Bobby Spears getting attention on "(There's Nothing Like The Love) Between A Woman and a Man" at KD JW, WPNX, KYNN, WSDS, KVOO. Kathy Barnes' "Silver Haired Daddy of Mine" beginning in the southwest; ditto for Del Reeves' "When My Angel Turns Into A Devil."

Bobby Goldsboro attracting attention with "Black Fool's Gold" in Atlanta, Sacramento, Shreveport and Salt Lake City. Claude Gray's "If I Ever Need A Lady" starting to move at KD JW, KVOO, WSDS, KRMD, KJJJ.

## SURE SHOTS

Billy Crash Craddock — "Think I'll Go Somewhere" (ABC)

## LEFT FIELDERS

Sammi Smith — "It Just Don't Feel Like Cheating (With You)"

Mike Lunsford — "The Reason Why I'm Here"

Keith Manifold — "Ain't We Lucky Babe"

## AREA ACTION

Captain & Tennille — "I'm On My Way" (WPLO)

Truman Lankford — "Watch that First Step Lady" (KWKH)

Kansas — "Dust In The Wind" (WWVA)

## Denver Delivers



Following John Denver's recent performance to a capacity audience at Middle Tennessee University's Murphy Center in Murfreesboro, he was greeted and congratulated by personnel from RCA Records and Management III, his management firm. Denver is currently on a cross-country tour which began March 13 in Portland, Maine, and will conclude on May 16 in Los Angeles. Pictured from left are Eddie Mascolo, regional promotion manager, RCA Records; Ron Lee, national secondary coordinator, Management III; Robert Beranato, manager, artist relations, RCA Records; Larry Douglas, vice president, promotion, Management III; Dave Wheeler, director, national country sales, RCA Records; Denver; Jerry Bradley, vice president, Nashville operations, RCA Records; Joe Galante, director, Nashville operations, RCA Records, and Jerry Flowers, RCA's manager, artist development, Nashville.

## Capricorn To Sponsor Music Industry Forum

■ NASHVILLE—A music industry forum, sponsored by Capricorn Records, has been scheduled for April 25 at the Exit/In here, dealing with "The Development Of A New Artist."

### Panelists

The forum will feature a discussion panel to include Stan Byrd, national country promotion director, Warner Bros. Records; Mary Ann McCready, director of contemporary artist development and press and public information, CBS Records, Nashville; Don Schmitzerle, general manager and vice president, Capricorn Records; Dave Wheeler, director of national country sales, RCA Records; and Bill Williams, general manager of Nashville operations, Elektra/Asylum Records. Moderator for the forum will be Don Light, president of Don Light Talent Agency.

## Top Billing Reports TV Booking Upswing

■ NASHVILLE—Top Billing, Inc., the Nashville-based talent/management booking agency, has reported positive results for the first quarter of 1978 from a concerted push for artist television exposure.

Focusing on television as a key factor to artist recognition and growth, Top Billing's special services division and its affiliate, the Brokaw Company in Los Angeles, have spearheaded a campaign that has netted appearances for Top Billing artists on 26 different network, Canadian and nationally syndicated shows. This is the result of Top Billing's increased emphasis on all ranges of exposure, artist development and publicity, according to Tandy Rice, president of Top Billing, who emphasized the increasing importance of major media in the career development of country music acts.

## UA (Continued from page 130)

as a person all the way around, the way he or she sees himself or herself and where he or she wants to go. We're signing Richard Leigh, who wrote 'Don't It Make My Brown Eyes Blue,' not because he's just Richard Leigh and the fact that he's written some hit songs, but Richard is a very high calibre person. We have competent people involved and that's what makes everything work."

Schults also credits cooperation and communication within the company. "The artists and producers deliver quality product to us, and then that's where we come in. Once that product is delivered to us, then Jerry Seabolt, Hylton Hawkins, myself and the west coast office all know what our roles are, and we over-

lap and cross each other's paths. I think the key is not worrying about stepping into someone else's department. It's more like 'Hey, we've got a hit. Let's bring it home.' And on this point the west coast office has been terrific. We've got a great relationship with the people there, and the communication goes both ways. Communication and cooperation, along with a constant emphasis on quality, are the important factors in my mind."

Schults also emphasizes the success of "mass appeal music." "The aim is not to be country or MOR, or whatever; it's to reach as many people as we can with quality product. As long as we can do that, everyone will be satisfied."

# COUNTRY ALBUM PICKS

## COUNTRY SOUL

MEL STREET—Polydor 1-6144

Street is solid country on this album, from the song choices to the way he treats them. All have strong rhythm tracks and distinctive guitar picking to accompany classic country lyrics. "Shady Rest," "She's No Honky Tonk Angel" and "If I Had A Cheating Heart" stand out.



## FLYIN' HIGH

MICKEY GILLEY—Playboy KZ 35099

It's not hard to figure out where Gilley's coming from with songs from "Heaven Ain't A Honky Tonk" and "Once Before I Die I Wanta' See A Honky Tonk Angel Fly" to "The Power Of Positive Drinkin'" and "I Hate It, But I Drink It Anyway." Whatever the message, all the cuts maintain consistent quality both vocally and instrumentally.



## R. C. BANNON ARRIVES

Columbia KC 35346

Bannon's first album not only displays his fine songwriting talents but also comparable performing abilities. The lp contains four single releases, including "It Doesn't Matter Anymore" and "(The Truth Is) We're Living A Lie," debuting at #81 bullet on this week's RW Country Singles Chart. The smooth "potential single" sound is expressed throughout the collection.



## SWAMP GOLD

FREDDY FENDER—ABC AA 1062

Fender's unique vocal style sets him apart from the crowd and creates a steadfast following of fans. This album should not disappoint them as a couple of blues tunes, "She's About A Mover" and Otis Redding's "These Arms Of Mine," are mixed in with a consistent '50s sound in the other selections and the Fender trademark of intermingled Spanish verses.



## Nashville Report *(Continued from page 130)*

debuts this summer on ABC. It's the network's "answer" to CBS' popular "60 Minutes." An ABC camera crew and reporters have been following Top Billing president Rice around for several days as he operates with his clients—including **Billy Carter, Kitty Wells, Tom T. Hall, Jack Greene, Jeannie Seely, Jim Ed Brown** and **Helen Cornelius**. (No air date announced.)

It recently was "Jimmy Buffett Day" in Cincinnati—so proclaimed by the city's mayor, **Gerald Springer**, who presented the ABC recording artist with a flag, explaining "I have run out of keys to the city." (Nice going, Mayor!)

## Cedarwood Ups Higdon

■ NASHVILLE—Bill Denny, general manager of Cedarwood Publishing Company, has announced the promotion of Pat Higdon to the position of director of creative services. His duties now include work with restructuring of personnel at Cedarwood, coordination of writer development and the production and placement of material, according to Denny. He will also be responsible for soliciting new writers and material.

### ATTENTION:

### Artists and A&R MEN

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# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

BILLY "CRASH" CRADDOCK—ABC AB 12357

THINK I'LL GO SOMEWHERE (AND CRY MYSELF TO SLEEP) (prod.: Ron Chancey) (writer: B. Anderson) (Johnny Buenstock, BMI) (3:00)

Crash sings a sad song with feeling as well as polish. The slow, easy tempo is accented with light piano and guitar tracks with an especially nice touch of steel guitar.

DEBBY BOONE—Warner Bros. 8554

BABY, I'M YOURS (prod.: Michael Lloyd & Mike Curb) (writer: V. McCoy) (Blackwood, BMI) (2:36)

Debbi Boone covers this pop classic with precision and ease. Background vocals and instrumentals are full and elaborate, but not enough to hinder her clarity and strength.

HANK WILLIAMS, JR.—Warner/Curb 8564

YOU LOVE THE THUNDER (prod.: Phil Gernhard) (writer: J. Browne) (Shallow Turn, ASCAP) (3:29)

Although the combination of Hank Williams Jr. and a Jackson Browne song may seem unusual, the result is interesting and quite pleasing. The song is slightly countrified without losing its basic sound, and Hank's vocals add a new dimension.

BILL ANDERSON—MCA 40893

I CAN'T WAIT ANY LONGER (prod.: Buddy Killen) (writers: B. Anderson/B. Killen) (Stallion, BMI) (3:32)

A new sound for Anderson (whispering country disco?), with assistance from Buddy Killen, should please his fans and could add more from disco and possibly r&b audiences. An interesting new twist.

JIMMIE RODGERS—ScrimShaw 1316

WHEN OUR LOVE BEGAN (COWBOYS & INDIANS) (prod.: Jimmy Bowen) (writers: M. Sherrill/B. Reneau) (Highball, BMI/Lowball, ASCAP) (2:54)

Rodgers sings a nostalgic love song with a smooth and easy style. Instrumentals are full with a piano, strings and drums, but the vocals are kept up front for a pleasant, uncomplicated sound.

STAN HITCHCOCK—MMI 1024

FALLING (prod.: Johnny Morris) (writers: E. Strusick/L. LeBlanc) (Music Mill, ASCAP/Music Mill/Carrhorn, BMI) (2:48)

This quiet tune has a haunting quality which stays with the listener. The song's simplicity and the chorus, which slides upward, work for the cut's success.

MIKE LUNSFORD—Gusto SD 187

THE REASON WHY I'M HERE (prod.: Tommy Hill) (writer: C. Twitty) (Twitty Bird, BMI) (3:23)

Strong and steady is the sound on Mike Lunsford's version of a Conway Twitty song. The chorus and the lyrics of love and cheatin' are solid country.

MUNDO EARWOOD—MPB 102

WHEN I GET YOU ALONE (prod.: J. Collier) (writer: R. Leigh) (United Artists, ASCAP) (2:38)

Earwood presents this Richard Leigh song with feeling and substance. Guitars work easily with vocals and the piano, and the chorus is outstanding.

ALLEN REYNOLDS—Triple I (IRDA)

WRONG ROAD AGAIN (prod.: Allen Reynolds) (writer: A. Reynolds) (Jack, BMI) (2:50)

One of the most successful writer/producers in Nashville tries his hand as an artist on this cut from the album "Nashville's Master Songwriters Sing Their Songs," and the result is a pleasant, easy-moving single with plenty of substance as well as style.

KEITH MANIFOLD—DJM DJUS 1035

AIN'T WE LUCKY BABE (prod.: Ray Baker) (writers: D. Frazier/L. Lee) (Acuff-Rose, BMI) (2:34)

The lyrics and rhythms of this song come across short and almost choppy on the verses, stretching out for a smoother chorus. The two sounds, combined with the quick tempo, give this cut balance and continuity.



# RECORD WORLD COUNTRY ALBUM CHART

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

APR. 22	APR. 15			WKS. ON CHART
1	1	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON RCA AFL1 2686 (9th Week)		12
2	2	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H		14
3	3	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA APL1 2544		26
4	5	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 104		32
5	6	<b>QUARTER MOON IN A TEN CENT TOWN</b> EMMYLOU HARRIS/Warner Bros. BSK 3141		12
6	7	<b>BEST OF STATLER BROTHERS</b> /Mercury SRM 1 1037		113
7	8	<b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE/United Artists LA 771 G		40
8	13	<b>HE WALKS BESIDE ME</b> ELVIS PRESLEY/RCA AFL1 2772		5
9	14	<b>SON OF A SON OF A SAILOR</b> JIMMY BUFFETT/ABC AA 1046		3
10	4	<b>TAKE THIS JOB AND SHOVE IT</b> JOHNNY PAYCHECK/ Epic KE 35045		22
11	27	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127		3
12	16	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H		2
13	9	<b>SOMEONE LOVES YOU HONEY</b> CHARLEY PRIDE/RCA APL1 2478		8
14	32	<b>ENTERTAINERS... ON AND OFF THE RECORD</b> STATLER BROTHERS/Mercury SRM 1 5007		3
15	19	<b>LOVE IS JUST A GAME</b> LARRY GATLIN/Monument MG 7616		33
16	10	<b>IT WAS ALMOST LIKE A SONG</b> RONNIE MILSAP/RCA APL1 2439		33
17	17	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G		40
18	11	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/ABC DO 2993		28
19	34	<b>I'VE CRIED THE BLUE RIGHT OUT OF MY EYES</b> CRYSTAL GAYLE/MCA 2334		6
20	15	<b>ENDLESS WIRE</b> GORDON LIGHTFOOT/Warner Bros. BSK 3149		9
21	21	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743		10
22	29	<b>BURNIN' THE BALLROOM DOWN</b> AMAZING RHYTHM ACES/ABC AA 1063		2
23	24	<b>ELVIS IN CONCERT</b> ELVIS PRESLEY/RCA APL2 2587		26
24	47	<b>BILLY CRASH CRADDOCK</b> /Capitol ST 11758		3
25	38	<b>TANYA TUCKER'S GREATEST HITS</b> /MCA 3032		3
26	41	<b>THE BEST OF THE OAK RIDGE BOYS</b> /Columbia KC 35302		2
27	12	<b>OL' WAYLON</b> WAYLON JENNINGS/RCA APL1 2317		49
28	37	<b>SOFT LIGHTS AND HARD COUNTRY MUSIC</b> MOE BANDY/ Columbia KC 35288		4
29	25	<b>ELEVEN WINNERS</b> MERLE HAGGARD/Capitol ST 11745		9
30	20	<b>OUT OF MY HEAD AND BACK IN MY BED</b> LORETTA LYNN/MCA 2330		7
31	22	<b>KENNY ROGERS</b> /United Artists LA 689 G		76
32	35	<b>I WANT TO LIVE</b> JOHN DENVER/RCA AFL1 2521		21
33	31	<b>THE OUTLAWS</b> WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312		122

## CHARTMAKER OF THE WEEK

34	—	<b>OLD FASHIONED LOVE</b> THE KENDALLS Ovation OV 1733		1
35	26	<b>GEORGIA KEEPS PULLING ON MY RING</b> CONWAY TWITTY/MCA 2328		12
36	42	<b>OLIVIA'S GREATEST HITS</b> OLIVIA NEWTON-JOHN/ MCA 3028		24
37	49	<b>THAT'S THE WAY LOVE SHOULD BE</b> DAVE & SUGAR/ RCA APL1 2477		33
38	18	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/ Ovation OV 1719		33
39	39	<b>SONGS I'LL ALWAYS SING</b> MERLE HAGGARD/Capitol SABB 11531		38
40	40	<b>GEORGE &amp; TAMMY'S GREATEST HITS</b> GEORGE JONES & TAMMY WYNETTE/Epic PE 34716		21
41	43	<b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482		134
42	62	<b>GREATEST HITS</b> LINDA RONSTADT/Asylum 6E 106		69
43	63	<b>DON'T LET ME TOUCH YOU</b> MARTY ROBBINS/Columbia KC 35040		19
44	73	<b>MOODY BLUE</b> ELVIS PRESLEY/RCA AFL1 2428		41
45	45	<b>FREE SAILIN'</b> HOYT AXTON/MCA 2319		12
46	55	<b>RONNIE MILSAP LIVE</b> /RCA APL1 2043		71
47	23	<b>EASTER ISLAND</b> KRIS KRISTOFFERSON/Columbia/JZ 35310		4
48	30	<b>EASTBOUND AND DOWN</b> JERRY REED/RCA APL1 2516		33
49	44	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117		99
50	51	<b>HANK WILLIAMS' GREATEST HITS, VOL. II</b> /MGM MG 2 5401		31
51	28	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner/Curb BS 3118		24
52	64	<b>BEST OF JERRY LEE LEWIS, VOL. II</b> /Mercury SRM 1 5006		10
53	50	<b>ROSES FOR MAMA</b> C. W. McCALL/Polydor PD 1 6125		14
54	52	<b>THE COUNTRY AMERICA LOVES</b> STATLER BROTHERS/ Mercury SRM 1 1125		55
55	48	<b>MY FAREWELL TO ELVIS</b> MERLE HAGGARD/MCA 2314		24
56	65	<b>SAVE THE DANCER</b> GENE COTTON/Ariola America SW 50031		6
57	36	<b>BEST OF FREDDY FENDER</b> /ABC DO 2079		49
58	33	<b>LIVE AT THE ROYAL FESTIVAL HALL</b> GLEN CAMPBELL/ Capitol SWBC 11707		20
59	57	<b>FIRE ON THE MOUNTAIN</b> CHARLIE DANIELS BAND/ Epic PE 34365		7
60	59	<b>MIDNIGHT WIND</b> CHARLIE DANIELS BAND/Epic PE 34770		26
61	61	<b>STELLA PARTON</b> /Elektra 6E 126		2
62	68	<b>TOM T. HALL'S GREATEST HITS, VOL. III</b> /Mercury SRM 1 5008		2
63	72	<b>NEW TRAIN, SAME RIDER</b> TOM T. HALL/RCA APL1 2644		11
64	53	<b>LOVES TROUBLED WATERS</b> MEL TILLIS/MCA 2288		26
65	60	<b>GENTLE TO YOUR SENSES</b> MEL McDANIEL/Capitol ST 11694		6
66	46	<b>SHORT STORIES</b> STATLER BROTHERS/Mercury SRM 1 5001		35
67	67	<b>MEL TILLIS LIVE</b> /MGM 2 5404		2
68	66	<b>HOOKIN' IT</b> ROY CLARK/ABC DO 2099		17
69	69	<b>IN THE BEGINNING</b> DOLLY PARTON/Monument MG 7623		2
70	71	<b>LONELY HEARTS CLUB</b> BILLIE JO SPEARS/United Artists LA 859 G		4
71	54	<b>SHAME ON ME</b> DONNA FARGO/Warner Bros. BS 3087		26
72	56	<b>CHANGES IN LATITUDES, CHANGES IN ATTITUDES</b> JIMMY BUFFETT/ABC AB 990		61
73	58	<b>COUNTRY MEMORIES</b> JERRY LEE LEWIS/Mercury SRM 1 5004		23
74	70	<b>TATTOO</b> DAVID ALLAN COE/Columbia PC 34870		33
75	74	<b>COUNTRY BOY</b> DON WILLIAMS/ABC DO 2088		28

**I'M GONNA LOVE YOU ANYWAY** LS GRT 156

4 WEEKS

BB

28

CB

28

RW

36

FROM CRISTY'S FIRST ALBUM

**CRISTY LANE IS THE NAME** LS GRT 8027

ALSO CONTAINS HIT SINGLES: "LET ME DOWN EASY"  
"SHAKE ME I RATTLE"



GRT RECORDS & TAPES

POSTERS AVAILABLE

**CRISTY LANE**

# RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number  
 APR. 22 APR. 15

WKS. ON CHART

1	5	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS AND DOTTIE WEST United Artists XW 1137	10
2	2	IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106	11
3	3	I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545	12
4	4	HEARTS ON FIRE EDDIE RABBITT/Elektra 45461	10
5	1	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA PB 11201	11
6	6	I'VE GOT A WINNER IN YOU DON WILLIAMS/ABC 12332	10
7	9	IT'S ALL WRONG, BUT IT'S ALL RIGHT DOLLY PARTON/RCA PB 12544	6
8	8	SWEET SWEET SMILE CARPENTERS/A&M 2008	10
9	10	WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ/Mercury 55020	9
10	11	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) JOHNNY DUNCAN/Columbia 3 10694	7
11	18	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869	6
12	13	DON'T EVER SAY GOODBYE T. G. SHEPPARD/Warner Bros. 8525	9
13	17	MAYBE BABY SUSIE ALLANSON/Warner/Curb 8534	8
14	16	STARTING ALL OVER AGAIN DON GIBSON/ABC/Hickory 5402	11
15	23	SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY ELVIS PRESLEY/RCA PB 11212	5
16	19	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/RCA PB 11220	7
17	20	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022	6
18	21	COME ON IN JERRY LEE LEWIS/Mercury 55021	7
19	22	I'LL BE THERE (WHEN YOU GET LONELY) DAVID ROGERS/Republic 105	9
20	25	THE POWER OF POSITIVE DRINKIN' MICKEY GILLEY/Playboy ZS8 5826	6
21	24	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704	5
22	26	BABY IT'S YOU JANIE FRICKE/Columbia 3 10695	8
23	27	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/RCA PB 11235	6
24	7	A LOVER'S QUESTION JACKY WARD/Mercury 55018	12
25	30	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517	6
26	32	WHISKEY TRIP GARY STEWART/RCA PB 11224	7
27	33	LAY DOWN SALLY ERIC CLAPTON/RSO 886	6
28	12	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/Columbia 3 10681	11
29	35	NO, NO, NO (I'D RATHER BE FREE) REX ALLEN, JR./Warner Bros. WBS 8541	5
30	14	BUCKET TO THE SOUTH AVA BARBER/Ranwood 1083	12
31	15	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/United Artists XW 1136	11
32	38	THIS IS THE LOVE SONNY JAMES/Columbia 3 10703	6
33	39	BORN TO BE WITH YOU SANDY POSEY/Warner Bros. 8540	6
34	42	PUTTIN' IN OVERTIME AT HOME CHARLIE RICH/United Artists X 1193Y	3
35	44	GOTTA QUIT LOOKIN' AT YOU BABY DAVE & SUGAR/RCA PB 11251	3
36	46	I'M GONNA LOVE YOU ANYWAY CRISTY LANE/LS GRT 156	4
37	45	FOUR LITTLE LETTERS STELLA PARTON/Elektra 45468	5
38	49	NIGHT TIME MAGIC LARRY GATLIN/Monument 45 249	2
39	41	IF YOU'RE LOOKING FOR A FOOL FREDDY FENDER/ABC AB 12339	7
40	50	RUNAWAY NARVEL FELTS/ABC 12338	6
41	48	MAYBE I SHOULD'VE BEEN LISTENIN' RAYBURN ANTHONY/Polydor 14457	6
42	36	TWO MORE BOTTLES OF WINE EMMYLOU HARRIS/Warner Bros. WBS 8553	2
43	28	AT THE END OF A RAINBOW JERRY WALLACE/BMA (WIG) 8 006	10
44	51	I WISH I LOVED SOMEBODY ELSE TOM T. HALL/RCA PB 11253	3
45	67	ME AND THE I.R.S./GEORGIA IN A JUG JOHNNY PAYCHECK/Epic 8 50539	2
46	69	COWBOYS DON'T GET LUCKY ALL THE TIME GENE WATSON/Capitol 4556	3



47	52	SWEET LOVE FEELINGS JERRY REED/RCA PB 11232	5
48	55	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC AB 12346	4
49	29	HERE IN LOVE DOTTSY/RCA PB 11203	10
50	31	LOVIN' YOU BABY CONNIE SMITH/Monument 45 241	9
51	34	WALK RIGHT BACK ANNE MURRAY/Capitol 4527	14
52	66	I LIKE LADIES IN LONG BLACK DRESSES BOBBY BORCHERS/Playboy ZS8 5827	3
53	36	LOVING HERE AND LIVING THERE AND LYING IN BETWEEN FARON YOUNG/Mercury 55019	8
54	37	THE GRANDEST LADY OF THEM ALL CONWAY TWITTY/MCA 40854	13
55	43	RIGHT OR WRONG MARY K. MILLER/Inergi 306	7
56	63	SLOW AND EASY RANDY BARLOW/Republic 017	4
57	47	THIS TIME JOHNNY LEE/GRT 144	8
58	40	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA PB 11198	14
59	53	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/Columbia 3 10671	13
60	85	I'VE GOT TO GO BILLIE JO SPEARS/United Artists X 1190 Y	2
61	77	TOO MANY NIGHTS ALONE BOBBY BARE/Columbia 3 10690	2
62	64	HANG ON FEELIN' RED STEAGALL/ABC AB 12337	7
63	87	I'LL BE TRUE TO YOU OAK RIDGE BOYS/ABC AB 12350	2
64	79	LET ME BE YOUR BABY CHARLY McCLAIN/Epic 8 50525	3
65	68	A SWEET LOVE SONG THE WORLD CAN SING DALE McBRIDE/Con Brio 131	6
66	69	LONG GONE BLUES CATES SISTERS/Caprice CA 2047	5

CHARTMAKER OF THE WEEK

67	—	I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL) TAMMY WYNETTE Epic 8 50538	1
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68	78	DIRTY WORK STERLING WHIPPLE/Warner Bros. WBS 8552	2
69	54	YOU ARE THE SUNSHINE OF MY LIFE MARTY MITCHELL/MC 5005	10
70	70	THAT LUCKY OLD SUN NAT STUCKEY/MCA 40855	7
71	80	CASH ON THE BARRELHEAD RONNIE SESSIONS/MCA 40875	4
72	62	RED HOT MEMORIES KENNY DALE/Capitol 4528	13
73	57	TWO DOORS DOWN ZELLA LEHR/RCA PB 11174	18
74	—	SHADY REST MEL STREET/Polydor PD 14468	1
75	58	RETURN TO ME MARTY ROBBINS/Columbia 3 10673	13
76	86	SUNSHINE MAN KENNY PRICE/MRC 1012	3
77	82	YOU'RE NOT FREE AND I'M NOT EASY ARLEEN HARDEN/Elektra 45463	4
78	97	IT'S A HEARTACHE BONNIE TYLER/RCA PB 11249	2
79	84	ONLY THE BEST GEORGE HAMILTON IV/ABC 12342	4
80	88	THE REST OF MY LIFE KENNY STARR/MCA 40880	2
81	—	(THE TRUTH IS) WE'RE LIVING A LIE R. C. BANNON/Columbia 3 10714	1
82	90	EASY JOHN WESLEY RYLES/ABC AB 12348	2
83	—	I'M ALREADY TAKEN STEVE WARINER/RCA PB 11173	1
84	92	NEVER KNEW (HOW MUCH I LOVED YOU TIL I LOST YOU) DAWN CHASTAIN/Prairie Dust PD 7623	2
85	94	MEMORIES ARE MADE OF THIS TOMMY O'DAY/NuTrayl (WIG) 919	3
86	—	DON'T YOU THINK IT'S TIME TOMMY JENNINGS/Monument 45 248	1
87	—	RIISING ABOVE IT ALL LYNN ANDERSON/Columbia 3 10721	1
88	98	JUST OUT OF REACH MACK WHITE/Commercial CDC 00033	2
89	—	I CAN'T GET UP BY MYSELF BRENDA KAYE PERRY/MRC MR 1013	1
90	99	NO TELL MOTEL DAVID HOUSTON/Gusto SD 184	2
91	96	THE NINTH OF SEPTEMBER JIM CHESNUT/ABC/Hickory AH 54027	2
92	93	THE REAL THING JEAN SHEPARD/Scorpion GRT 157	2
93	95	TO LOVE A ROLLING STONE JAN HOWARD/Con Brio 132	2
94	89	NEVER GOING BACK AGAIN MAC WISEMAN/Churchill CR 7706	4
95	—	COUNTRY LOVIN' EDDY ARNOLD/RCA PB 11257	1
96	83	DIVERS DO IT DEEPER DAVID ALLAN COE/Columbia 3 10701	5
97	65	LOVE IS A WORD DICKEY LEE/RCA PB 11191	12
98	59	YES MA'AM TOMMY OVERSTREET/ABC DO 17737	14
99	61	DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/Warner Bros. WBS 8509	17
100	—	COME ON IN BOBBY HOOD/Plantation 169	1

# Wide Appeal Country Disco *Another Killen Killer*



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**“I Can’t Wait Any Longer”** MCA-40893  
**A new Bill Anderson single**

MCA RECORDS

