

RECORD WORLD

NARM 1978



Who In The World: Parliament

HITS OF THE WEEK

SINGLES

RANDY NEWMAN, "BALTIMORE" (prod. by Lenny Waronker & Russ Titelman) (writer: Newman) (Hightree, BMI) (3:35). On the heels of the gold "Short People," no one is scoffing at the idea of Newman as a pop chart artist—this single is as serious as his last was funny, and its haunting melody and dramatic lyric linger well. Warner Bros. 2550.

PAUL SIMON, "STRANDED IN A LIMOUSINE" (prod. by Paul Simon & Phil Ramone) (writer: Simon) (Paul Simon, BMI) (3:09). The other new track from Simon's latest lp has a bit of rhythm and blues added to it, in the form of a good horn arrangement and some strong piano work. It should become another of Simon's hits. Columbia 3-10711.

CHIC, "EVERYBODY DANCE" (prod. by Bernard Edwards, Nile Rodgers & Kenny Lehman) (writers: Edwards-Rodgers) (Cotillion/Kreimers/Chic, BMI) (3:30). The dance audience is still this group's prime target, but with another good melody and arrangement pop and r&b radio should also stay on board. No yowsahs, but a good hook. Atlantic 3469.

WAR, "HEY SENORITA" (prod. by Jerry Goldstein) (writers: group) (Far Out, ASCAP) (2:57). War's fascination with things south of the border continues on this easy-paced single with their instantly identifiable stamp. Some spoken Spanish in the background enhances the mood, but group singing and playing are again the focus. MCA 40883.

SLEEPERS

WET WILIE, "MAKE YOU FEEL LOVE" (prod. by Gary Lyons) (writer: Son-Jones) (Muscle Shoals, BMI) (3:28). Wet Willie broke into the top 20 for the first time with "Street Corner Serenade" and should continue its new momentum with this bright, upbeat pop rocker with a good hook. Which one's Willie? Epic 8-50528.

THE BLACKBYRDS, "SUPERNATURAL FEELING" (prod. by Donald Byrd) (writers: Saunders-Toney) (Blackbyrd, BMI) (3:47). This single could be the crossover vehicle the Blackbyrds have missed in their last few records—the topic fits in well with the public's preoccupation with the occult, and the hook is good for radio. Fantasy 819.

MIKE FINNIGAN, "EXPRESSWAY TO YOUR HEART" (prod. by Ron Nevison) (writers: Gamble-Huff) (Blackwood/Double Diamond/Downstairs, BMI) (3:35). The '67 Soul Survivors hit could well be Finnigan's first pop chart success—his voice is an excellent one, and the stinging guitar and piano work suit the song quite well. Columbia 3-10712.

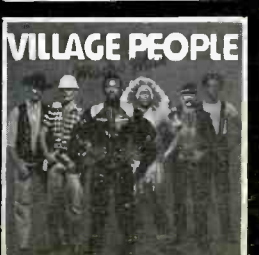
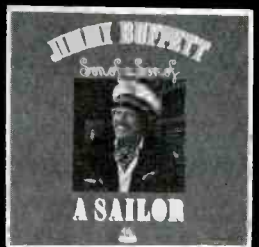
SCOTT FITZGERALD & YVONNE KEELEY, "IF I HAD WORDS" (prod. by Jonathan Hodge) (writers: Saint-Saens/Hodge) (Finchley, ASCAP) (3:50). This unique combination of classical, reggae and soul motifs is sure to be one of the year's most ambitious pop efforts—the vocals (with a choir added) work well together and build nicely. United Artists 1187.

ALBUMS

ENGLAND DAN AND JOHN FORD COLEY, "SOME THINGS DON'T COME EASY." The duo is currently hot on the chart with their latest single hit, "We'll Never Have To Say Goodbye Again" and it is exactly that kind of smooth harmony-laced rock that dominates their third lp for the label. The title song is one that should also garner attention. Big Tree BT 76006 (Atlantic) (7.98).

"AMERICAN HOT WAX" (ORIGINAL SOUNDTRACK). The double record soundtrack to this movie should rekindle an interest in the music of the era. With one record of original '50s rock songs (in mono) and one record of new recordings by several rock greats and groups formed for the film, the dawning days of rock have been recaptured. A&M SP 6500 (11.98).

VILLAGE PEOPLE, "MACHO MAN." The second album by the Jacques Morali produced group picks up on the tempo and style of songs like "Fire Island" and "San Francisco." A relentless drive characterizes their sound with appropriately macho vocals riding above the thumping drum beats. The material is nevertheless appealing and should catch on. Casablanca NBLP 7056 (7.98).





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RECORD WORLD

Lieberman Promotes Its Top Executives

By MIKE FALCON

■ LOS ANGELES — The Lieberman Enterprises organization is "embarking upon a period of corporate restructuring that will strengthen our executive team and more clearly define lines of responsibility," according to a written message by David Lieberman, addressed to all Lieberman employees in the company's "Amplifier" newsletter.

First move in the corporate shuffling is the promotion of David Lieberman to chairman of the board (from president)
(Continued on page 34)

'Night Fever' No. One Single

By ALAN WOLMARK

■ Minor shifts highlight the top of this week's Singles Chart as Bee Gees-related product holds the top four slots. "Night Fever" (RSO), bulleting at #1, narrowly beat out "Stayin' Alive" (RSO) as it

Chart Analysis copped the top spot at stations throughout the country. Samantha Sang (Private Stock) maintained itself at #3 while Andy Gibb (RSO) stuck at #4.

Half of the top 10 is bulletted this week with Barry Manilow (Arista), strong in Buffalo and St. Louis, at #5, and Eric Clapton's
(Continued on page 6)

NARM Convention Underway with Over 2,000 Attendees; Speeches, Seminars To Focus on Theme of 'Marketing Music'

By SAM SUTHERLAND

■ LOS ANGELES — Emboldened by dramatic overall sales gains for the retail trade and a record-breaking early registration promising some 2,000 attendees, this year's NARM Convention will focus on the retail explosion through a general "Marketing Music" theme when it kicks off Saturday (18) at the Hyatt Regency in New Orleans. In addition to the usual array of seminars and general meetings devoted to ongoing NARM programs and general retail issues, this year's program will address the industry's future through panels devoted to market research, bar coding, video software and other topics looming on the retail horizon.

Equally prominent among the

scheduled activities are sessions aimed at the smaller retailer, reflecting NARM's recent drive to expand its membership through a renewed emphasis on the grass roots retail operator, rather than focusing only on the largest volume rack and retail giants.

The opening day of registration, Saturday (18), will be devoted to the organization's new members during a board of directors luncheon for members of NOVA, the special new member designation created to generate stronger support from smaller retailers. The schedule of formal business sessions then begins on Sunday (19) morning when Arista president Clive Davis delivers this year's keynote address during the opening busi-

ness meeting, where NARM will also confer its Merchandiser of the Year awards and present Thomas Connellan, who will speak on "How Executives Make Things Happen."

Also slated for Sunday sessions are Elektra recording artist Harry Chapin, who is guest speaker during a membership luncheon, and a seminar on product bar coding. The latter topic — first raised during the '76 convention and since pursued jointly through the creation of a NARM-RIAA bar coding committee—should focus on generating greater manufacturer participation, rather than an argument over the basic merits of product coding, since individual companies are now in the process of securing manufacturer codes; although the basic UPC format developed by the committee was approved months ago, thus far only a handful of labels have begun implementing codes.

A major highlight of Monday's (20) three-hour presentation on the "Marketing Music" theme will be the unveiling of an intensive market research
(Continued on page 34)

Ringer Urges Copyright Protection For Performers and Record Producers

By BILL HOLLAND

■ WASHINGTON—The Register of Copyright this week issued a strongly-worded summary statement to the Congress—performers and record producers should enjoy copyright protection in the form of royalties for use of their recorded work by the nation's broadcasters.

The remarkably clear summary by Barbara Ringer, the Register

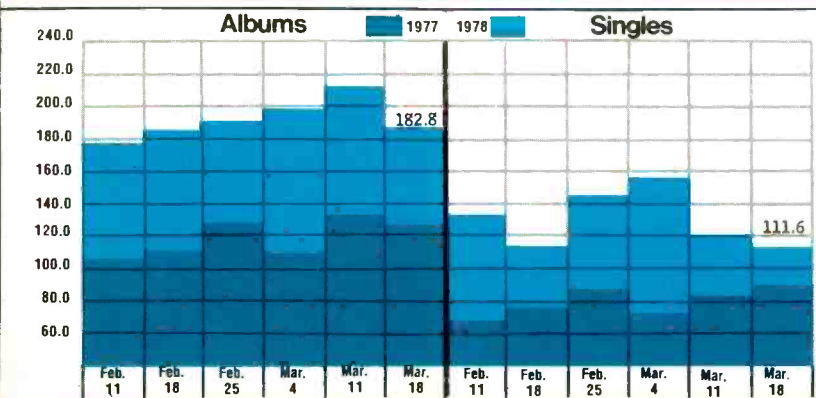
of Copyrights, backstops a 2,500 page, independent documentary report and economic analysis submitted to the Congress by mandate this past January.

Terming recordings a "vital artistic profession," the Register stated that the Congress should move to "protect and encourage" copyright holders, adding that broadcasters and other commercial users of recordings "have performed them without permission or payment for generations."

(Continued on page 96)

■ The annual fees suggested in the Ringer Report, and the several proposed ways in which radio and television stations might compute the royalties they would owe, are detailed on page 30.

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.

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Danny Davis Named Motown Vice President

■ LOS ANGELES — Danny Davis, formerly vice president and director of national exploitation at Screen Gems-EMI Music, has been appointed vice president and assistant to the president at Motown Records. Confirmation of the post, made last week by Motown president Barney Ales, followed the departure of Otis Smith, vice president and special assistant to the president, and Joe Isgro, vice president of pop promotion.

Davis, who will report directly to Ales, was with Screen Gems-EMI for eleven years. In his new position, he will oversee the Motown promotion team while maintaining an involvement "in all facets of the company," Davis told *Record World*.

"This was a spot that I yearned for for some time," Davis said. "I wanted to get back to the excitement of the record business, my background before publishing, and Barney afforded me that opportunity. I'm proud to be able to contribute to such a fine company. It's truly exciting."

Arista Names Levy Senior VP, Finance

■ NEW YORK — Aaron Levy has been promoted to the newly created position of senior vice president, finance for Arista Records, it was announced by Elliott Goldman, executive vice president and general manager for the label.



Aaron Levy

In his new capacity, Levy will be responsible for the overall direction of all of Arista's financial (Continued on page 78)

ASCAP-PBS Hearings Conclude; A Fee Compromise Is Still Possible

By BILL HOLLAND

■ WASHINGTON — The final Copyright Tribunal meetings between ASCAP and public broadcasters, on the question of whether ASCAP should be paid \$5.6 million in a yearly blanket compulsory license fee, came to a close this week—with a hint of compromise in the air.

The last few days of testimony focussed on witnesses for the public broadcasters who felt that the ASCAP method and amount were too steep—a \$400,000 figure seems to be more in line with the broadcasters' wishes—but the ASCAP cross-examination of the sometimes unprepared witnesses seemed to blunt the edge of their arguments.

Near the end of the meetings, ASCAP officials mentioned that they have always been willing to offer the public broadcasters "a discount" and were "willing to negotiate," although they seem

ABC Ups Morgenstern

■ LOS ANGELES—Steve Diener, president, ABC Records, has announced the appointment of Jay Morgenstern to the newly created position of vice president and general manager of



Jay Morgenstern

ABC Records, International Division. He replaces Sheldon Heller, who was previously in charge of the label's international division.

Morgenstern is currently president of the label's publishing arm, ABC/Dunhill Music Inc., and American Broadcasting Music Inc. He will continue his (Continued on page 78)

firm in wanting more than the PBS and NPR broadcasters are offering.

ASCAP also seem firm on the matter of a blanket license and an accountability for all non-commercial station licensees, not just network stations

The Tribunal will hand down a decision on the matter on June 8, but in early April the commissioners want to take a closer look at children's programs on the PBS stations, since they are the most financially successful programs on the network.

Since almost all the specially composed music on those shows is written by ASCAP members, it is a surety that the two organizations will hand in written briefs as next month's meeting approaches.

Private Stock Taps Massey as Vice Pres.

■ NEW YORK—Larry Uttal, president of Private Stock Records, Ltd., has announced the appointment of Jim Massey as vice president in charge of artist marketing and assistant to the president. Massey had previously operated as a creative and management consultant to the company.



Jim Massey

Massey comes to Private Stock with over 16 years background in all phases of advertising, sales and marketing. He served as both marketing and advertising manager of consumer products for companies such as Lever Brothers (Continued on page 48)

Roshkind Indicted For Tax Evasion

■ LOS ANGELES—Michael Roshkind, executive vice president at Motown Industries, was indicted on two counts of tax evasion by a federal grand jury here last Monday (13). The indictment claims Roshkind failed to report \$236,377 in taxable income over a two-year period, 1972-1973, evading payment of (Continued on page 48)

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POWERHOUSE PICKS

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

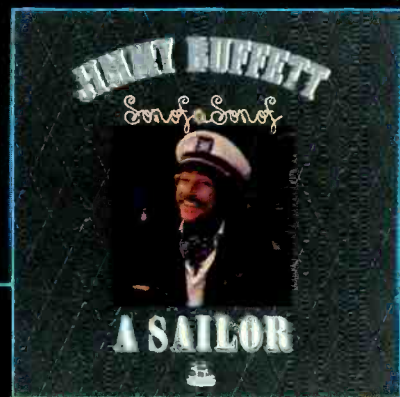
Roberta Flack (with Donny Hathaway) (Atlantic) "The Closer I Get To You."

The reunion single from this talented pair is enjoying heavy airplay in many major markets, with top ten numbers in the east and west. It's an across-the-board hit showing strong sales activity.

"Son of a Son of a Sailor" has landed!



Jimmy Buffett's new album
is available in
every port of call.



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ABC DELIVERS

FRONT LINE
Direction by: IRV AZOFF

A4-036

RECORD WORLD CHART ANALYSIS

'Saturday Night Fever' Continues Phenomenal Sales Surge Outlaws LP Chartmaker Elliman, Flack Singles Hot

By BARRY TAYLOR

After ten weeks in the number one position, "Saturday Night Fever" (RSO) shows absolutely no signs of slowing down its chart-topping pace. Still number one in practically every retail report as well as showing top placing with rack accounts, there is still no competition between the two record soundtrack and anything else in the top ten.

No changes were recorded in the top five at all this week as Barry Manilow (Arista) holds on to the #2 position, still not posing a serious threat to "Saturday Night Fever" despite another strong week of sales. Billy Joel (Columbia) holds on to #3 and is followed by Jackson Browne (Asylum) and Queen (Elektra). At #6 bullet, Eric Clapton (RSO) is in its 18th bulleted week of release. With his single currently at #9 bullet, the album continues to make progress despite the tightly knit pack at the top. The only other bulleted album in the top ten is Steely Dan (ABC), which slips in for the second time at #10. Otherwise, the top ten is rounded out by Earth, Wind & Fire (Columbia) at #7, Fleetwood Mac (Warner Bros.) at #8 and Kansas (Kirshner) at #9.

There are no new entries in the top 20 and the only other bullet belongs to George Benson's "Weekend In L.A." (Warner Bros.) at #17. After two full months on the street, the album continues to pick up at the racks with sales coming from pop, jazz and r&b markets. The lp continues to top the jazz chart and its single, "On Broadway," has shown continued growth, moving up to #54 bullet on the top 100.

Outside of the top 20, Jefferson Starship's "Earth" (Grunt) is the hottest new lp in the country. It takes a 14 point leap to #22 bullet in its second week of release. The album is also Salesmaker of the Week and has unseated Jackson Browne's two month hold on the top airplay position. A good move was also scored by Roberta Flack (Atlantic) at #25 bullet. Her album remains in the top 5 on the r&b chart where its hit single, "The Closer I Get To You," is currently at #2 bullet. It is #30 bullet pop. Bootsy's Rubber Band (Warner Bros.) is at #28 bullet and remains in the top 10 on the r&b chart. Journey (Colum-

bia) continues to show fine sales with little action at the racks at this point, moving up to #35 bullet. Little Feat (Warner Bros.) likewise continues to show solid retail acceptance, moving up to #39 bullet after four weeks.

After a week of establishing a solid sales base, The Outlaws (Arista) debuts as Chartmaker at #76 bullet. The group's live two record set stands to satisfy the group's growing audience and at the same time initiate a new legion of followers. Also new on the chart is Yvonne Elliman's "Night Flight" (RSO), containing her current single hit at #97 bullet, Stanley Turrentine's "West Side Highway" (Fantasy) at #99 bullet and Blondie's "Plastic Letters" (Chrysalis) at #100 bullet.

Stargard (MCA) at #43 bullet continues to add to its sales base. The group has already scored a hit single with "Which Way Is Up." Raydio (Arista) at #51 bullet has likewise built a crossover acceptance with a top ten pop hit to support the lp.

Also bulleted this week are Warren Zevon (Asylum) at #53, Samantha Sang (Private Stock) at #60, Van Halen (Warner Bros.) at #63, Head East (A&M) at #69, Robert Palmer (Island) at #70, Be Bop Deluxe (Harvest) at #81 and Roy Ayers (Polydor) at #90.

(Continued from page 3)

biggest hit in years, "Lay Down Sally" (RSO), at #9, while his album bullets at #6. Two hot crossovers round out the top 10 bullets: Natalie Cole (Capitol) at #7 (#5 r&b single) and Raydio's "Jack & Jill" (Arista) at #8 (#9 r&b).

Top 20 action was heavy this week with important adds pushing four more records into bulleted positions. LeBlanc & Carr (Big Tree) picked up WABC (New York) to give it a #13 bullet; Kansas (Kirshner), with a second hit from the "Point Of Know Return" lp, grabbed #14 bullet with continued airplay cross-country and sales picking up to equal that airplay. Bob Welch's (Capitol) second hit from his "French Kiss" lp took a seven point leap to #15 bullet with adds at WABC and WLS (Chicago) and top 10 positions at many stations. At #20 bullet is England Dan & John Ford Coley (Big Tree), which is coming through after numerous out-of-the-box adds.

Just outside the top 20 are a number of strong contenders led by Yvonne Elliman (RSO) at #22 bullet, part of the "Saturday Night Fever" attack which includes the Trammps (Atlantic) jumping 14 points to #40 bullet and the Tavares' (Capitol) version of "More Than A Woman" at #64 bullet. Just behind Elliman are Lou

Rawls (Philadelphia International) at #23 bullet with strong crossover strength in the northeast and south; former Bread member David Gates (Elektra), with the movie theme from "Goodbye Girl," at #24 bullet; Jackson Browne (Asylum) at #25 bullet; Parliament's "Flash Light" (Casablanca), at #1 r&b, bulleting at #26; and Rod Stewart's "Hot Legs" (WB) at #29 bullet.

This week's Powerhouse Pick is Roberta Flack's "The Closer I Get To You" (Atlantic) at #30 bullet. Its crossover strength began in the midwest and is now quite widespread with top 10 airplay in Washington, D.C., Memphis and Detroit. Also bulleting in the thirties are Gene Cotton (Ariola) at #34 and Chuck Mangione (A&M) at #36, breaking out of the south and midwest.

Middle of the chart jumps include Eddie Money (Columbia) at #42 bullet; Styx (A&M) at #43 bullet; Gordon Lightfoot (WB) at #44 bullet; Jefferson Starship's "Count On Me" (Grunt) continues dynamic growth in its third week at #45 bullet; and Earth, Wind & Fire's (Columbia) crossover hit at #46 bullet.

Polydor's Atlanta Rhythm Section comes in at #50 bullet this week as their album, "Champagne Jam," rapidly picks up airplay in most markets. Also getting a good airplay spread, particularly at the secondaries, is Rubicon (20th Century) at #48 bullet. George Benson (WB) is at #54 bullet; Michael Zager Band (Private Stock), extremely popular in the discos, is at #56 bullet; RSO's Player leaped 15 slots to #57 bullet for this week's biggest jump as it rides RSO's hot streak; and the Carpenters (A&M) at #59 bullet.

Others holding their own on the chart are Dolly Parton (RCA) at #69 bullet; Billy Joel (Columbia) at #73 bullet in its second week; Johnny Mathis & Deniece Williams (Columbia) at #75 bullet; Eruption (Ariola) at #79 bullet; and Meat Loaf (Epic/Cleveland International) at #85 bullet.

New items on the chart this week are led by the Chartmaker, Warren Zevon's (Asylum) "Werewolves Of London," coming in at #80 bullet, added in Cleveland Houston and New Orleans. Also new are Allan Clarke (Atlantic), the Hollies lead vocalist, at #81 bullet; Brooklyn Dreams (Millennium) at #82 bullet; and Motown's Diana Ross at #84 bullet.

REGIONAL BREAKOUTS

Singles

East:

Gordon Lightfoot (Warner Bros.)
Jefferson Starship (Grunt)
Earth, Wind & Fire (Columbia)

South:

England Dan & John Ford Coley (Big Tree)
Chuck Mangione (A&M);
Styx (A&M)

Midwest:

Bob Welch (Capitol)
Gene Cotton (Ariola)
Atlanta Rhythm Section (Polydor)

West:

David Gates (Elektra)
Styx (A&M)

Albums

East:

Blondie (Chrysalis)
Average White Band (Atlantic)
Johnny Mathis (Columbia)
Hubert Laws (Columbia)
The Rutles (Warner Bros.)

South:

Stargard (MCA)
Average White Band (Atlantic)
Fotomaker (Atlantic)
Carole King (Ode)

Midwest:

Blondie (Chrysalis)
Average White Band (Atlantic)
Carole King (Ode)
Johnny Mathis (Columbia)
The Rutles (Warner Bros.)

West:

Average White Band (Atlantic)
Carole King (Ode)
Chick Corea (Polydor)
The Rutles (Warner Bros.)

RSO RECORDS

OUR ARTISTS AND OUR STAFF
THANK YOU FOR A GLOWING '77
AND LOOK FORWARD TO
AN EVEN BRIGHTER '78.

THE BEE GEES

SATURDAY NIGHT FEVER

ERIC CLAPTON

ANDY GIBB

Player

Gronne Elliman

BRITISH LIONS

ALVIN LEE



NARM Seen as Test of Support For Bar Coding

By SAM SUTHERLAND

■ LOS ANGELES — Proponents of the adoption of the recording industry product code jointly developed by NARM and the RIAA over the past 18 months are viewing this weekend's NARM Convention as a major test of retail, rack and distributor support—and, by extension, a probable indicator of how rapidly we can expect to see major manufacturers adopt their own computer-readable product codes.

Only Two Applicants

Although the UPC Council announced an agreement in principle with the NARM/RIAA coding committee's proposal of a workable industry format as early as last June (*RW*, July 16, 1977), only ABC Records and Capitol have already applied to the council for the five-digit manufacturer number each label needs before it can begin assigning ten-digit product numbers on a title by title basis.

Retailer Reaction

During the convention, supporters of the bar coding program will eye retailer reaction to Sunday's (19) afternoon panel on the subject. With that session slated to compete with a number of manufacturers' elaborate audio-visual product presentations, the panel chairman, Dr. Shelley Harrison, president, Symbol Technologies, Inc., has reportedly developed a promotion aimed at registrants, who will receive a special ticket that can be redeemed at one of several exhibitors' booths being manned this year by Harrison's company and other firms involved in the production of the special bar code film needed for

accurately reproducing the symbols on album packages. By taking the tickets included in the registration package to the booth, the attendee will then receive his own unique "bar code," with a drawing to be made from the ten-digit numbers at the end of the convention. Winners will then be awarded prizes, but more significantly, Harrison will alert retailers and manufacturers alike to the issue.

"Wait and See"

Although MCA Records is reportedly preparing its request for a manufacturers number from the UPC council, and several other labels told *Record World* the decision to adopt a number is currently being discussed, the overall "wait-and-see" stance being taken reflects manufacturers' unwillingness to plunge into the logistical and financial problems adoption of the code would incur without ample support from retailers.

Lack of Interest

According to Capitol's Bill Robertson, director of management information services and west coast bar coding committee chairman during the past 18 months, labels polled by the NARM/RIAA group in recent months consistently cite the lack of retailer interest in the possible benefits of the code as the primary obstacle. "The lack of demonstrated interest from our customers is a general problem, one affecting the industry

as a whole rather than just isolated companies," Robertson explained.

Robertson noted that Capitol had, in fact, been evaluating the possible benefits of internal product code universality as long as ten years ago, and added that RCA had developed an internal code three years ago after a similar study. But the greater significance of the product bar code since its inception in other retail industries—especially the drug and supermarket fields—has stemmed from the greater inventory control and ordering accuracy available through multiple uses of the code from point of manufacture through point of sale.

During key NARM/RIAA cod-

(Continued on page 34)

Bishop & Robinson Form New Company

■ NEW YORK — Jimmy Bishop, formerly vice president and general manager of the CBS music publishing company, April/Blackwood, and Paul Robinson, chairman of Power Exchange International Ltd. UK, have joined forces to form a worldwide recording, publishing and production company. Bishop, the company's founder in the United States, has been named president of the group of companies. Paul Robinson has been named chairman of this group.

Total Entertainment, Inc. has formed the Omni Record Company, which has just completed a long-term licensing arrangement for the U.S. with Island Records, distributed by Phonodisc. This deal was negotiated

(Continued on page 82)

Peters Intl., Charly Set U.S. Distribution Deal

By BARRY TAYLOR

■ NEW YORK — Peters International, the record importers, have entered an agreement with Charly Records where they will exclusively distribute the complete line of the British label's album product in the U.S. Ironically, the Charly catalogue will again make available many recordings by seminal American rockers such as Carl Perkins, Jerry Lee Lewis and Roy Orbison and obscure rockabilly artists that have long since been deleted in this coun-

try.

The Charly catalogue consists of approximately 60 albums in addition to numerous eps and singles. It encompasses most of the original Sun and Red Bird labels that spawned artists such as Johnny Cash, Charlie Rich, Billy Lee Riley, Sonny Burgess, Warren Smith, the Dixie Cups, the Shangri-Las and the Jelly Beans as well as those listed above. Additionally, there are early sixties recordings by British bands such as the Animals, the Yardbirds, Soft Machine, and Steampacket (with Rod Stewart).

Rockabilly Resurgence

With the emergence of the new wave this past year, there has been a parallel resurgence in rockabilly through the music of artists like Robert Gordon, Nick Lowe and Dave Edmunds; and as Barry Kobrin, director, rock a&r, Peters Intl., points out, "the raw, violent nature of most of the new wave music is what rockabilly was all about in the '50s. It's not surprising that new wave musicians show such respect for these artists.

"While the new wave has yet to make a substantial impact on the retail level, we feel that the music in the Charly catalogue will appeal to anyone who likes pure, unadulterated rock music. We're not looking for rockabilly to take off as a major movement," Kobrin added, "but we feels that the climate is right in this country for a resurgence in the music if it is made generally available."

Kobrin expressed bewilderment
(Continued on page 89)

20th Realigns Promo Department

■ LOS ANGELES — Harvey Cooper, senior vice president, a&r and promotion, and Lenny Beer, vice president, promotion for 20th Century-Fox Records, have announced a major realignment of the label's national and field promotion force.

Following the recent appointments of Toni Profera as national singles promotion director and Kevin Keogh as national field promotion director, Beer out-

lined other structural changes at the company's L.A. headquarters. Barry Goldberg, national album promotion director, will now concentrate his efforts on 20th Century-Fox album product at the FM progressive level and will coordinate with the label's field representatives on national campaigns. Judy Stearns has been appointed national secondary and adult contemporary promo-

(Continued on page 48)

Heart, Mushroom Settle Differences

■ LOS ANGELES — At press time, *RW* learned from informed sources that Heart and Mushroom Records have reportedly settled legal differences that had involved both the Seattle-based recording group and its former label in a round of civil actions over the past year.

Principals of the Mushroom label and the group itself were unavailable for comment as *RW* went to press, but it is believed that a key feature in the settlement will be the release of the disputed "Magazine" lp, first shipped by Mushroom but later removed from the marketplace under an injunction obtained by Heart.

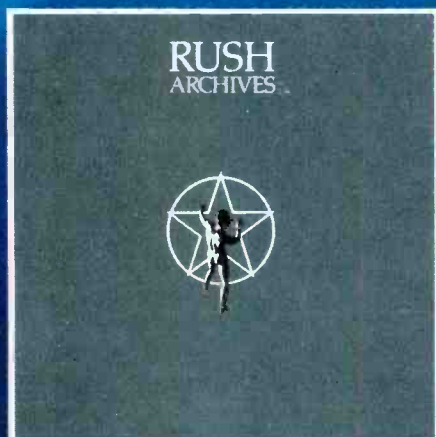


Pictured from left: Kevin Keogh, Judy Stearns, Lenny Beer, Marie Bachrach, Barry Goldberg and Toni Profera.

RECAPTURE THE BEGINNINGS OF RUSH



Produced by Rush and Terry Brown.
Rush appears on Anthem Records, in Canada.



"ARCHIVES"

A specially-priced, limited edition set containing three legendary Rush albums: "Rush," "Fly by Night" and "Caress of Steel." Over two solid hours of very solid Rush.

Mercury comes out with the stars



product of phonogram, inc. distributed by phonodisc, inc. polygram companies
Write or call your local Phonodisc distributor sales office for displays and other promotional items.

Mercury SRM-3-9200 8-Track MCT8-3-9200
Musicassette MCT4-3-9200

1978 NARM Convention Agenda

SATURDAY, MARCH 18

- 9:00 a.m.-5:00 p.m. Convention Registration
12:00 Noon NOVA/First Time Attendees Luncheon-Meeting
Host: NARM Board of Directors
2:00 p.m. Regular Members Annual Meeting
7:00 p.m. Welcoming Cocktail Reception
Host: Warner/Elektra/Atlantic Corp.
New Orleans Jazz Welcome
Dukes of Dixieland
Courtesy, Sandcastle Records
8:30 p.m. Dinner and Show
Entertainment: Marilyn McCoo and Billy Davis, Jr.
Courtesy, ABC Records

SUNDAY, MARCH 19

- 8:00 a.m. Breakfast
9:00 a.m. Opening Business Session
Presentation of the 1977 Merchandiser of the Year Awards
Rack Jobber of the Year
Retailer of the Year
The Record Industry: A Market Research Study
by Warner Communications, Inc.
Stan Cornyn, Executive Vice President, Warner Bros. Records
Michael Kapp, President, Warner Special Products
Dr. Martin Fishbein, Institute of Communications Research,
University of Illinois
Keynote Speaker:
Clive J. Davis, President, Arista Records
"The Record Industry and You"
11:45 a.m. Reception
Host: Arista Records
12:45 p.m. Luncheon
Featured Speaker:
Harry Chapin, Elektra Records Recording Artist
"An Artist Views the Recording Industry: Past, Present, Future"
3:00 p.m.-6:00 p.m. Exhibit Area Visiting
Refreshments during the Exhibit Area visiting hours throughout the
convention courtesy of
Motown Record Corp.
3:00 p.m.-6:00 p.m. Manufacturers Audio/Visual Marketing Presentations
3:00 p.m. Seminar—"Bar Coding: Its Impact and Opportunities"
Chairman: Dr. Shelley Harrison, President, Symbol Technologies
Panelists:
Richard Carter, Div. Vice President, Field Marketing, RCA Records
Louis Kwiker, President, Music Stop, Inc.
Harold Okinow, Vice President, Lieberman Enterprises
William Robertson, Director, Management Information Services,
Capitol Records
7:00 p.m. Cocktail Reception
Host: The Polygram Corporation and the Polygram Record Group
8:30 p.m. Dinner and Show
Entertainment: Jane Olivor
Courtesy, Columbia Records
The Jacksons
Courtesy, Epic Records

MONDAY, MARCH 20

- 8:00 a.m. Breakfast
9:00 a.m. General Business Session
"Creative Advertising"
Chairman: Don Dempsey, Vice President, Marketing, CBS Records
Film Presentation: "Marketing Music Through Effective Advertising
Techniques"
"The Merchandisers Respond"
Panelists:
Buddy Boswell, Advertising Director, Siebert's, Inc.
Joseph Bressi, Vice President, Camelot Record Stores
David Crockett, Vice President, Father's & Sons, Inc.
Richard Greenwald, President, Interstate Record Dist.
Stephen Salsberg, Advertising Director, Lieberman Enterprises
Stuart Schwartz, Secretary/Treasurer, Harmony Hut Stores
"How To Spend Your Advertising Dollars: A Budget Approach"
Radio: George Burns, Burns Media Consultants/Computer
Broadcast Services
Newspaper: Bill Raffel, Vice President, Marvin H. Frank Agency
Advertising Agency, Phonogram, Inc.
Television: Morris Baumstein, Young & Rubicam,
Account Supervisor, CBS Records
12:45 p.m. Luncheon-Meeting
A NARM/EIA Forum: "What Are Blades Without Razors?"
Chairman: Stephen Treaman, Tape/Audio/Video Editor,
Billboard Magazine
Panelists:
John Hollands, Chairman, BRS (USA) Ltd.
Jerry Kalov, President, Jensen Sound Laboratories
Jon Kelly, Vice President, General Manager, Audio-Technica U.S., Inc.
Robert Miller, Marketing and Product Manager,
Sharp Electronics Corp.
Bernie Mitchell, President, U.S. Pioneer Electronics

- 3:00 p.m.-6:00 p.m. Exhibit Area Visiting
3:00 p.m.-6:00 p.m. Manufacturers Audio/Visual Marketing Presentations
Dinner on the Town
10:00 p.m. Jam Session
Jam with Lionel Hampton, Al Hurt, and Friends
Courtesy, "Who's Who In Jazz"

TUESDAY, MARCH 21

- 8:00 a.m. Breakfast
9:00 a.m. General Business Session
Chairman of the Day: Robert Fead, Sr. Vice President, A&M Records
Presentation: Bob Wilson, Publisher, Radio & Records
"Maximizing the Use of Radio Today"
Dialogue:
Craig Scott, Vice President, Programming, Plough Broadcasting
Robert Pittman, Program Director, WNBC, New York
Featured Speaker:
Jack Craig, Sr. Vice President, CBS Records
"Marketing Music and New Artist Development;
A Mutual Responsibility"
"Creative Merchandising"
Chairman:
Stanley R. Marshall, Vice President, Sales
Elektra/Asylum/Nonesuch Records
Speakers:
Cletus Anderson, President, V.I.P. Records
Charles Blacksmith, Buyer, Roundup Music Distributors
Ronald Oberman, Director of Merchandising, West Coast,
Columbia Records
Arnold Orleans, Sr. Vice President, Marketing, 20th Century Records
Bud O'Shea, Director of Marketing, West Coast, Epic, Portrait and
Associated Labels
Bob Reitman, Director, Merchandising and Advertising, A&M Records
Adam Somers, Director of Merchandising, Warner Bros. Records
11:30 a.m. Reception
12:30 p.m. Installation Luncheon
Host:
RCA Records
Installation of NARM Officers and Directors
Entertainment:
Dolly Parton
Courtesy, RCA Records
3:00 p.m.-6:00 p.m. Exhibit Area Visiting
3:00 p.m.-6:00 p.m. Manufacturers Audio/Visual Marketing Presentations
3:30 p.m. Seminar
"Everything You Always Wanted To Know About Tax Shelters,
But Were Afraid To Ask"
Featured Speaker:
Mortimer J. Berl, Partner, Touche Ross & Co.
8:00 p.m. NARM Scholarship Foundation Dinner
Attendance of Scholarship Winners, Courtesy of
GRT Corporation
Presentation of the Annual NARM Scholarships
Entertainment:
Anthony Newley, Courtesy, United Artists Records

WEDNESDAY, MARCH 22

- 7:45 a.m.-8:45 a.m. Continental Breakfast
8:45 a.m. Business Session
"Home Video Entertainment: Update '78"
Featured Speaker:
Robert Pfannkuch, President, Video Division, Bell and Howell
9:30 a.m. Business Session
"Your Family Business: Its Pressures and Priorities"
Featured Speaker:
Dr. Leon A. Danco, President, University Services Institute
11:00 a.m. Workshops
—Developing a Plan for Management Succession in the Family-Owned
Business
Leader:
Dr. Leon A. Danco
—The Family-Owned Business and the Law
Leader:
David Carpenter, Partner, Calfee, Halter and Griswold
—Financial Controls in the Family Business
Leader:
Tom Tracy, Sr. Partner, Arthur Andersen & Company
12:30 p.m. Luncheon-Meeting
"The Price of STEAL is Going Up"
Featured Speaker:
Lincoln M. Zonn, President, Lincoln M. Zonn, Inc.
2:00 p.m.-5:00 p.m. Exhibit Area Visiting
2:00 p.m.-5:00 p.m. Manufacturers Audio/Visual Marketing Presentations
2:00 p.m.-3:30 p.m. Repeat, Morning Workshops
7:30 p.m. NARM Awards Banquet
black tie, optional
Presentation of the Annual NARM Awards
Entertainment:
Donna Summer
Courtesy, Casablanca Records

Charlie

IT IS WITH GREAT PRIDE
THAT UNITED ARTISTS RECORDS
ANNOUNCES ITS FIRST
CHARLIE RICH RELEASE.



**"PUTTIN' IN OVERTIME AT HOME."
THE SINGLE FROM THE FORTHCOMING ALBUM,
"I STILL BELIEVE IN LOVE."
THE FIRST CHARLIE RICH MUSIC
ON UNITED ARTISTS RECORDS.**



PRODUCED BY LARRY BUTLER

Tape Merchandising Continues To Suffer From Lack of Industry-Wide Standards

By MIKE FALCON

■ LOS ANGELES — The state of tape merchandising seems little changed from this date a year ago, despite the efforts of a number of package manufacturers and at least one major record label to move tapes out from behind the sales counter and into the customers' playback unit.

One of the major problems, as has been continually lamented over the history of tape merchandising, is the lack of standardization of tape packaging formats. And while many retailers and manufacturers agree that there must be a more efficient method of merchandising tape configurations, each party seems to have its own solution. In fact, these problems have reportedly resulted in Joseph Cohen, executive vice president of NARM, attempting to gather various packaging firms together to discuss standardization. Additionally, it has been reported, but unconfirmed, that an outside marketing agency is testing various tape packages in hopes of helping to resolve the many questions surrounding the tape merchandising problem.

AGI, Shorewood, Ivy Hill and Capitol Records each have a tape packaging format proposal. Basically, the packaging specialists are pushing container boxes in one form or another, while Capitol, which developed the "Touch Me" Tapes (now changed to Capitol Blisterpaks) in cooperation with AGI, differs markedly in construction from the other formats.

Some of the problems facing

A&M Promotes Casell

■ LOS ANGELES—Chuck Casell has been named A&M's director of advertising communication, in addition to director of the label's newly-formed editorial department.

The editorial department will serve to centralize the various writing assignments which emanate from within the company, and will be responsible for artist interviews, biographical information, Bullets the A&M newsletter, as well as additional material about A&M and its artists. A new monthly interview magazine, Off The Record, will focus on A&M artists and related personalities, and the published within the next month.

Casell joined A&M in 1971 as advertising copy director. He was previously with Doyle Dane Bernbach, New York, served as director of public relations at Hemisfair, the San Antonio World's Fair, and as copy director for Columbia Records in New York.

uniform tape package concern internal company projections and policies as well as the difficulties in just establishing a basic uniform tape package format. For example, one manufacturer suggested that difficulties might stem from copyrights or patents on the various company constructions. And at least one of the manufacturers, which asked that his company name not be used suggested that even if standardization is agreed upon, there is little to prevent any of the companies from further experimentation.

Hybridization

And, in the event that the standardization is agreed upon, then there is nothing to prevent hybridization of these concepts occurring within the limits of patent allowances. A highly-placed executive in one of the three manufacturers previously mentioned told RW that "We've still got a number of packaging concepts that we're working on, and they have to remain secret."

Retail reaction to this state of affairs is equally as fragmented, at least until initial marketing reports are issued. But, even in the wake of a study conducted by GRT, in which open tape bins were found to increase tape sales dramatically, many retailers were left unconvinced of the value of this procedure. This doubt stemmed, in part, from concern with the report from GRT, particularly because the success in selling tape in open bins is, according to the report, partially dependent on watching the tape bins on a continual basis in order to prevent or monitor thefts.

And a survey of retailers by *Record World* found that retailers

(Continued on page 89)

ABBA Gets Gold



"ABBA—The Album," the latest lp by Atlantic recording group ABBA, has been certified gold by the RIAA. Shown at the gold record presentation are, from left: Polar Music International vice president John Spalding; Atlantic senior vice president Michael Klennfer; president Jerry Greenberg; Stig Anderson, president of Polar Records International AB; Atlantic senior vice president of promotion Dick Kline, and senior vice president/general manager Dave Glew.

Rufus Gold Presentation



At a special dinner for ABC's Rufus and Chaka Khan, the label presented the group with a gold disc for their latest album, "Street Player." Rufus embarks on an extensive, two-month national tour beginning March 17 in Houston. Shown at the dinner are, from left: (front) Larry Fitzgerald of Fitzgerald-Hartley Management, and Rick Calhoun, Tony Maiden, Kevin Murphy, Bobby Watson and David Woliski of the group; (back) Bill Craig, national director of promotion/special markets/ABC; Mark Hartley of Fitzgerald-Hartley Management; Barry Grieff, VP/marketing and creative services/ABC; Steve Diener, president/ABC; Gary Davis, VP/sales and promotion/ABC; Jay Morgenstern, VP and GM/ABC, international division and president of ABC/Dunhill Music and American Broadcasting Music.

ABC Names O'hair

■ LOS ANGELES—Barry Grieff, vice president of marketing and creative services, ABC Records, has announced the appointment of Thom O'hair to the newly created position of national tour coordinator at ABC. O'hair was formerly director of special projects in ABC's promotion department.

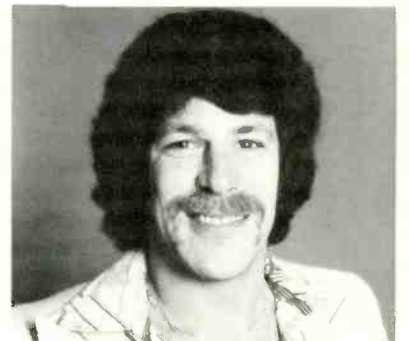


Thom O'hair

Grieff stated that the new position is designed to strengthen communication and cooperation with roster acts as ABC becomes more involved with tour support.

Casablanca Taps Shein

■ LOS ANGELES — Casablanca Record and FilmWorks president Neil Bogart has announced the appointment of David E. Shein to the newly created post of vice president and chief financial officer for the company. Shein will also serve as a member of Casablanca's newly formed executive committee, which, headed by Bogart, will include senior vice president and managing director Larry Harris, and vice president, business affairs, Dick Etlinger.



David E. Shein

Shein has served, for the past four years, in various financial positions for the Polygram Group, most recently as vice president, finance, for Polydor, Inc., and assistant to the president of the Polygram Record Group. Prior to his tenure there, Shein was controller of an international computer leasing company and was associated with the public accounting firm of Peat, Marwick, Mitchell & Co.

Almo Signs Three

■ LOS ANGELES—Almo Publications, print publication affiliate of A&M Records, has announced the exclusive signing of the following artists to its roster: Randy Newman, Earth, Wind and Fire, and Donna Summer.

Complete folios matching the recordings of these artists are being printed.

"Baltimore."

WBS 8550

The second single from Randy Newman's
best-selling album

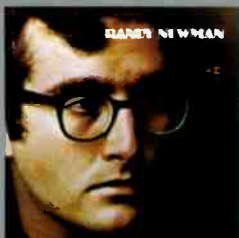
LITTLE CRIMINALS.

BSK 3079



On Warner Bros. Records and Tapes

Produced by Lenny Waronker and Russ Titleman



RS 6286



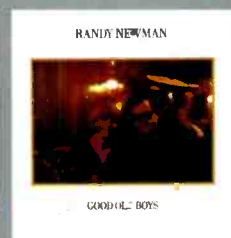
RS 6373



MS 2193



MS 2064



MS 2193

Renaissance Management

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ TAKE ME IN YOUR NARM (AND RACK ME, RACK ME A LITTLE WHILE)—The genteel city of New Orleans was bracing itself at press time for the most formidable onslaught of Vinyl Brigade types in that city's history. With the kick-off of this weekend's NARM Convention, the visibility of neck chains, championship suntans and arcane promotional garb will likely reach an all-time regional high.

Meanwhile, expect some lavish surprises, ranging from an elaborate casino-themed promotion Casablanca will utilize, to the announcement of at least one special pricing move by a major label and a whole slew of ambitious film and video presentations designed to generate sales, as well as the strong possibility of several artist signings, to be announced to retailers by the labels involved.

Although we're retiring types, we'll be there, trying to buttonhole storeowners, elbowing our way into Brennan's for breakfast, conning our way into hospitality suites. We'll let you know if we live through it.

DITTO—Industry types have been predictably unperturbed by widely circulated reports of a living 14-month old clone, allegedly derived from an unnamed millionaire. Although we couldn't verify any of the inevitable single spin-offs (e.g., "Send In The Clones" or perhaps a remake of the old Neil Sedaka chestnut into "King of Clones"), **Spencer Davis** of Island Records called up to deny that his label had not signed a band calling themselves the **Clones**.

While Spencer also admitted he might have to deny that Island had signed them, we appreciated his pluck in keeping the door open.

YOU LEARN SOMETHING EVERY DAY: We're not in the habit of reading punk fanzines, but we were impressed with a recent copy of a sheet called *Slash*, published monthly in L.A. by editors/publishers **Steven Samiof** and **Melanie Nissen**. Ivory-towered, effete slugs that we are, we assumed that all fanzines were written by subliterate zombies yet to be exposed to the wonders of correct spelling and punctuation, let alone people capable of the kind of profound musical insights normally found in this column, but we were wrong—*Slash* looks good, the writing is good, and best of all, there are laughs to be had. We learned from the February issue about such as the **Barry Manilows** (these guys have to be stars), the **Beethovens**, **Stinky Toys**, the **Buzzcocks**, **Mary Monday** and the **Bitches**, the **Suburban Studs** and the **Residents**, who have an ep we've gotta hear: it's called "Duck Stab," for chrissake. Keep it up, folks . . .

WIND ME UP—**Overton Loyd**, the New York-based graphic artist who designed the four-color comic book included in *Parliament's* "Funkentelechy . . ." lp, is moving one step beyond the adventures of Star Child and Sir Nose with his latest assignment, the development of characters for a "Bootzilla" cartoon to be used on the upcoming **Bootsy's Rubber Band** tour. Loyd's working in conjunction with Animatid Filmmakers Inc., and we're told we can expect more crazed funk filigree when the clip is completed in the next few weeks . . . With some fairly hefty names being bandied about as possible new arrivals at Warner Bros., we were interested to receive reports of **Nilsson** sightings in the Burbank corridors . . . White Noise Records, mentioned in last week's column, has been formed in L.A. by **Ron Spencer**, **Nicole Olivieri** and **Bobby Abrams**, who are currently basing the fledgling label at 1805½ North Mariposa, L.A. 90027. Their first release will be none other than **Vom**, in an EP produced by Jim Bickhart.

BUMMED OUT—A copywriter's nightmare was reported to us by E/A's **Art Fein**, who dreamed he had to prepare an announcement of **Bill Szymczyk's** production of **Sissy Spacek** and **Kasey Cisyk**. Lighten up, Art . . . Any truth to the rumors that **Irv Azoff** is planning to remove his name from the credits of "FM"? Azoff has been executive producer for the Universal feature, but Rumour Control indicates there's friction afoot, with Azoff reportedly charging that much of the project's authenticity has been lost in production.

ON THE ROAD: **The Jacksons**, after an eight-month absence from the stage while **Michael** was filming "The Wiz," recently hit the road again. They played to audiences of 150,000 for three nights in Trinidad (you know the place—it's right next to Tobago), where fifty security guards were brought in to surround the stage while the boys worked out. The group itself made it out alive—although one persistent young lady did get to the stage and succeeded in tearing part of Michael's shirt right off his back—but the security force wasn't so lucky: one poor guard suffered a broken arm and a broken leg. The Jacksons later repaired to Oakland, an only slightly less exotic locale, where they sold out the 18,000 seat Coliseum and were greeted by Mayor

(Continued on page 82)

Musical Mallorca Announces '78 Plans

■ NEW YORK — Musical Mallorca '78 will be held on May 4, 5 and 6 at the Auditorium of Palma de Mallorca. The heat for the International Song Contest will take place on Thursday night, May 4, and will be followed by a Fin De Fiesta show. The "Mostra" will be held on Friday, May 5 and will consist of the presentation of newly-recorded songs and will be followed by an orchestral exhibition. The finals of the International Song Contest will be held on May 6, to be followed by a mini-concert in which renowned orchestra leaders will conduct the Musical Mallorca orchestra playing some of their most famous compositions. Following this, trophies and prizes will be presented.

Musical Mallorca '78 will be televised, via Eurovision, in several European countries and in some mid-European countries. OTI (Latin American Television) will televise Musical Mallorca '78 live, via satellite. Once again, the Tokyo Broadcasting System will send a team to film the event for showing in Japan. Negotiations are underway with several radio stations to make arrangements for national and international broadcasts.

King Biscuit Sets Fifth Anniv. B'cast

■ NEW YORK—The King Biscuit Flower Hour celebrates its fifth anniversary on the air, March 26, with a special 90-minute broadcast of Eric Clapton in concert. King Biscuit is a presentation of DIR Broadcasting.

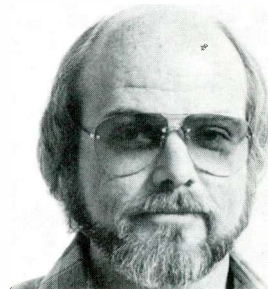
CBS Signs Mike Finnigan



Columbia Records has announced the signing of singer and keyboard man Mike Finnigan. Finnigan's first album, "Black & White," and a single from the album, "Expressway To Your Heart," have already been released by Columbia. Pictured from left: (standing) Mike Dilbeck, vice president, west coast a&r, Columbia Records; Don Dempsey, vice president, marketing, Columbia Records; Arma Andon, vice president, artist development, Columbia Records; Bob Sherwood, vice president, national promotion, Columbia Records; guitarist Les Dudek; Jack Craig, senior vice president and general manager, marketing, CBS Records; Jason Cooper, personal manager; Don Ellis, vice president, national a&r, Columbia Records; (seated), Bruce Lundvall, president, CBS Records Division; Jeff Krueger, songwriter; Finnigan; Walter Yetnikoff, president, CBS/Records Group.

Epic Names Douglas Director of Sales

■ NEW YORK—Paul Smith, vice president, marketing, branch distribution, CBS Records, has announced the appointment of Ron Douglas to the position of director of sales, Epic, Portrait, and Associated Labels.



Ron Douglas

Douglas will be responsible for the support of artist tours, field support for airplay, and the coordination of merchandising/advertising campaigns in the field. In addition, he will coordinate the sales department's activities with the artist development, artist relations, product management and promotion departments of all E/P/A labels. He will report directly to Smith.

Douglas joined CBS in June of 1973. He has held various positions with the company, most recently as E/P/A regional promotion marketing manager for the western region.

"Stayin'" Platinum

■ LOS ANGELES — Al Coury, president of RSO Records, Inc. has announced that the single, "Stayin' Alive," by the Bee Gees, has been certified platinum by the RIAA.

Come out of the Dark Ages, America

Contemporary music needn't be the exclusive domain of primitive musicianship and pre-literate guitar-slingers. Since 1972 Britain's **Renaissance** has enjoyed a long-standing reputation and widespread support for their impeccable musicianship and adventurous blending of pop, folk and classical influences.

A Song For All Seasons is the most ambitious **Renaissance** achievement to date. In it, vocalist supreme Annie Haslam and fellow musicians Jon Camp, Michael Dunford, John Tout and Terence Sullivan unite with producer David Hentschel (Genesis, Elton John) for yet another thoroughly modern, uncompromisingly **Renaissance** record.

Renaissance

A Song For All Seasons

Produced by David Hentschel on Sire Records. SRK 6049
Marketed by Warner Bros. Records Inc.



Renaissance SPRING TOUR

3/23-25	New York City	4/15	Chicago
3/28	Boston	4/13	St. Louis
3/29	Syracuse, New York	4/13	Milwaukee
3/30	Toronto, Ontario	4/20	Minneapolis
4/2	Albany, New York	4/22	Charlottesville, Virginia
4/5	Providence, Rhode Island	4/23	Durham, North Carolina
4/6	New Haven, Connecticut	4/25	Birmingham, Alabama
4/7	Washington, D.C.	4/26	Atlanta
4/9	Buffalo, New York	4/28	Jacksonville
4/11-12	Philadelphia	4/29	Miami
4/13	Pittsburgh	4/30	Tampa
4/14	Detroit	6/4	Denver

And watch for west coast dates to be announced shortly.



Representation:
Premier Talent Agency



'Ma & Pa' Stores:

Four Who Are Making It In The 'Superstore' Era

By DAVID McGEE

■ NEW YORK—With the rise of the superstore and the continuing expansion of major national chains, ma and pa retailers are finding it increasingly difficult to turn an acceptable profit. Is the small store doomed? Not quite. Retailers are an extraordinarily enterprising bunch capable of finding any number of methods for survival. *Record World* has singled out four of the smaller accounts reporting to the Retail Report as examples of ma and pa stores that are more than holding their own in 1978.

Gary's is a chain of four stores located in the greater Richmond area, all of them averaging out to approximately 2200 square feet in size. Founded in 1939, the stores are currently operated by Marty Gary and his brother. Although records are the main feature of Gary's, a healthy supply of accessories, blank tapes, cards and gift items is available and, according to Marty Gary, sell well.

Trading in stock other than records has created no problems, says Gary, simply because the stores are so successful with records. "Other than Harmony Hut there's not that many other record stores in town. And we do enough volume so that it's meaningful. Our promotions usually pay off for the record company. When we do something we can deliver results—we're aggressive and we go after it. And we do a lot of our own promotions and advertising."

Is it a problem not being a total record store? "In some respects it is a problem," Gary answers, "because this is the day of the specialist in shopping centers. A lot of people would rather go to a records-only type of store. Of course, those stores are able to devote more space to records.

"But on the other hand, during those times when the record business is slow we have other merchandise to help us out. I think we have a good combination going for us here. The only thing that makes this type of

store a bit harder to run is the expertise required by your employees. The record business has nothing to do with the buying and merchandising of gifts."

Gary's, which sells records for between \$5.99 and \$6.77 (sale price: \$4.77), has been fortunate in a town of many small record stores in not being caught up in any protracted price wars. But there have been moments. "The most interesting price war involved an audio store in the same shopping center as my Willowlawn store," Gary recalls. "A couple of years ago they ran a top 20 for \$3.99 instead of \$6.98. It didn't matter to them what was in the top 20, whether it was a double or triple album. 'Yellow Brick Road' was on sale. \$3.99 is pretty cheap, so I went over there and bought a few records myself."

A 6000-square foot store located in the heart of the Yale University shopping area, Cutler's was founded in 1948. Today the store is still going strong under owner Jason Cutler's aegis.

A full-line record store, Cutler's pride and joy is a large classical department that features 80 percent of all classical imports available, and 100 percent of the Schwann catalogue classical titles "if we can get them all."

With a clientele almost evenly divided between college students and townspeople, Cutler finds it most profitable to augment his classical department with all sorts of esoteric music. Thus, Cutler's offers everything from Cajun music to songs from the Fiji Islands to American Indian music; and, of late, salsa records have found a burgeoning audience. Naturally enough, the store moves an ample quantity of the current rock hits.

"The one thing we do not really move a lot of is country music," Cutler laughs. "There's not much call for it, and we don't have much room for anything else anyway."

Perhaps the most unique feature of Cutler's is one most customers are not aware of. In 1967 Cutler inaugurated a government regulated profit-sharing plan for employees. Each year, after salaries and expenses have been deducted, excess profits are funneled into the plan to be distributed to employees. The result has been a decreased turnover rate and increased employee morale. "We have a nice relationship with people who work here," Cutler states. "It gets crazy sometimes, but basically it's a pretty good relationship. If we end up with profits, and we usually do, we give them back to the people who work for us."

From a 900-square foot store first opened in May of 1973, Independent Records, despite heavy competition from Peaches, Budget and Big Apple, has expanded to a three store operation, with one store in Lakewood, Colorado; another in downtown Denver; and the newest of the three in Golden, Colorado. That 900 square foot store is now 3500 square feet; the downtown store is 1500 square feet; and the Golden store is 800 square feet.

Aside from merchandising for three distinct clienteles, Bayer's biggest problem is in keeping up with or ahead of the competition. Service, not price, he says, is very to staying alive. "Rapport with the customer is more important than anything else. Get people to work for you who are knowledgeable about music and

(Continued on page 34)

Capitol Names Lee Director of Imports

■ LOS ANGELES — Bob Singer has been appointed director of imports, Capitol Records, Inc., announced Walter Lee, vice president, sales, CRI.

A native of Cincinnati, Singer moved to California in 1946. He joined Capitol in 1965 as a sales representative working out of the Los Angeles branch, and his efforts there led to his promotion to the branch's territory manager position. Subsequently, Singer became head of west coast special projects, and after a year with London Records, returned to Capitol as a west coast sales & promotion manager for Angel, Capitol's classical division, where he's been until his appointment as director of imports.

CBS Begins Construction Of Mftng. Complex

■ LONDON — Construction of the new £10 million record manufacturing complex of CBS at Rabans Lane, Aylesbury, Buckinghamshire, was officially opened here (March 9) by Calvin C. Berlin, commercial counsellor at the United States Embassy in London.

Reported to be the biggest purpose-designed record manufacturing complex to be built in Europe since World War II, the factory facilities will consolidate half a dozen current locations in the area. The new 200,000 square foot factory is being built on a 16 acre site and it is anticipated that it will be completed within two years.

Fowley Bows Label

■ LOS ANGELES — Producer and songwriter Kim Fowley has announced that he will be launching his own record label, Mystery Records.

Initial product is scheduled for release in April with New York based Jem Records handling distribution in the U.S. Distribution pacts have also been set in Europe.

Three artists whose signings are pending are Dyan Diamond, Tommy Rock and Question Mark. Fowley characterizes Mystery Record's musical direction as "taking the premise of punk rock and extending it into the future."

Clapton Platinum

Al Coury, president of RSO Records, Inc., has announced that Eric Clapton's 'Slowhand' album has been certified platinum by the RIAA.

Lou Reed at The Line



Arista recording artist Lou Reed's recent performances at the Bottom Line proved to be highly successful, drawing a full house for all six shows. The crowd included director Martin Scorsese, rock singers Bryan Ferry and Dion, Diana Ross, Andy Warhol and David Geffen. Pictured after Reed's opening night are, from left: Elliot Goldman, executive VP and general manager, Arista; Bob Feiden, VP, east coast a&r, Arista; Lou Reed; Clive Davis, president, Arista.

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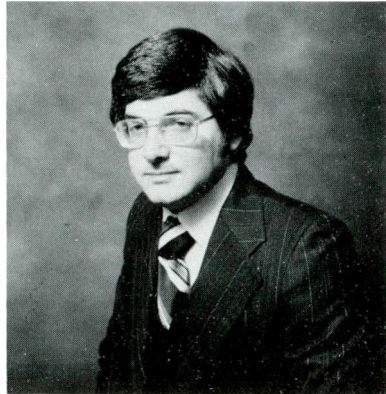
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Joe Cohen and NARM: Facing The Future

By DAVID MCGEE

■ That "the growing adult market" has become a common phrase in the music industry today is testimony to the power of a research study presented at the 1976 NARM convention by Joe Cohen. A 1976 graduate of Bernard Baruch College, Cohen spent 1500 hours researching and interviewing in order to determine the changing tastes of adult consumers in this country. Today Cohen points to this study—which also served as his master's thesis—as his most significant contribution to the music industry. Following



Joe Cohen

a stint at NARM's research consultant, Cohen, who had previously served as Polydor's chief accountant and, later, as associate controller, joined the American Broadcasting Company. As ABC's associate director of corporate planning, Cohen dealt primarily with network television—a rewarding experience, he says, "because it gave me a good perspective on a total entertainment company." In May, 1977, the NARM board of directors selected Cohen as executive vice president to replace Jules Malamud, who had resigned. In the following Dialogue, Cohen assesses his first year at NARM's helm and discusses his post-convention plans.

Record World: What kind of shape was NARM in when you joined it? What was your most immediate task?

Joe Cohen: I set a few basic goals for myself, because I believe any time one takes over an organization that has been running smoothly for 20 years one has to take a look at what the organization does successfully and where improvements may be implemented. My predecessor, Jules Malamud, did a fantastic job in reaching as many people as he did with NARM. 1700 people attended the 1977 annual convention at the Century Plaza Hotel in L.A., and that, in my opinion, is remarkable.

I basically decided on a twofold philosophical approach in my management of NARM membership programs and services that it provides on a continuing basis. First, I wanted to get back to the grass roots level of our industry, by building a day to day face to face relationship with the membership—retailers, rack jobbers and manufacturers. I very quickly realized that there would be a tremendous amount of traveling my first year to accomplish this goal and there certainly has been.

The second and equally important realization that I became aware of, because I was confronted with it six days after I took office, was that many associate members were somewhat dismayed by the directions NARM was taking and they were concerned relative to the lack of meaningful and creative input they had in the planning and developing of NARM programs. I ultimately set out to be more sensitive to the needs of the manufacturing community and responsive to their very worthwhile guidance and direction.

Furthermore, I want NARM to be more than just an organization for presidents and owners of member companies; it should include everybody in the music industry. Theoretically, anyone who works for a NARM member company is a member of NARM. However, in our first 20 years of existence we have only managed to reach the very top level of management in those companies. There are a tremendous number of other people in those organizations that really need an association like NARM that is concerned about their own personal development, as well as that of their companies. Consequently, I knew that the slant of NARM programming under my leadership would be more education oriented, market research directed and dynamic in our quest to confront and seize industry opportunity and solve industry problems. If NARM is going to be successful, and I think our progress to date indicates that we are on the right track, it must react to the needs of the industry daily. Some examples of this approach are NARM's involvement and interest in bar coding (along with the RIAA) and planned tape packaging market research and experimen-

tion. Basically this association should be the focal point for all industry activities of this nature. Finally, it is hard to pinpoint exactly what NARM will be doing over the next few years, simply because we will adapt and adjust our approach based on the current issues confronting the industry in the future.

RW: About the time you took over, I for one sensed a very obvious split between younger NARM members and the old guard—the younger members feeling that the older members had such an iron grip on NARM and the ultimate say in the organization's direction. Do you agree with this? If so, what have you done to appease both groups?

Cohen: I don't think there was a disagreement between the two groups as much as a lack of communication. I personally was very influential in the formation of the NOVA group (originally the Young Turks) which is short for NARM's Other Voices. We started this subgroup last year because we felt that young people in the industry should have a say and that NARM should be aware of the programs needed by these executives who are currently moving up the organizational ladder in our industry. I suppose by placing someone my age in a position like this the NARM Board of Directors in so doing expressed its deep concern about NARM's direction and how that direction will parallel the need of this most important level of management in our industry.

I want NARM to be more than just an organization for presidents and owners of record companies; it should include everybody in the music industry.

Every committee that I have organized to plan the annual convention, nominate a member of the Board of Directors, or simply discuss issues that the industry is currently facing, has included people who I consider to be between upper and middle management of this industry—those people who are going to be in this industry for many years to come. In addition, when I look at our Board of Directors, I think it really provides the answer to your question. John Marmaduke, Joe Simone and Barrie Bergman are all under 40 years of age and bring this very needed added dimension to the leadership of NARM.

RW: One of the other things you mentioned about midway through the seminars was your concern that black entrepreneurs were being left out of NARM. Have you succeeded in increasing black membership?

Cohen: Yes, we have. A review of the annual convention's registration listing will bear this out quite nicely. But I don't feel comfortable in fragmenting any one group of potential NARM members—by labeling them separately. I would really like all new and growing companies, at all levels of development, to join NARM. But yes, the regional meetings held around the country with black retailers and one stops have proven very successful in adding these companies to the NARM membership rolls.

RW: You brought up a couple of points there that perhaps we need to go into more thoroughly. Looking back over the regional seminars, on what levels were they successful and how are they going to change in the future?

Cohen: I've proven that the regional meeting concept is a valid one; that there is a definite need for this kind of meeting. The initial reason for their creation was to reach and recognize a different level of management in our industry—one that had been overlooked for much too long. I think we managed to satisfy that need tremendously. In the first 12 regional meetings held throughout the country, over 1,000 people attended. Of that number (broken down into 700 regulars and 300 associate members) probably 500 were store members. These were people who were never involved in an industry-wide function before; and therefore never recognized as important members of our industry or reached with educational seminars that hopefully will develop their talents considerably. I think those are two key words to the regional meeting concept—recognition and development. We

(Continued on page 60)

**1959. NEW YORK CITY.
A DISC JOCKEY NAMED ALAN FREED.
THEY COULD STOP HIM.
THEY COULD STOP THE SHOW.
BUT THEY COULD NEVER STOP ROCK 'N' ROLL.**



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New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ COMING AROUND: New York City's tempestuous affair with country music heated up last week with appearances here by three of the genre's finest. The Other End played host to a splendid double bill featuring **Joe Ely** and **Tony Joe White** for three nights; and the Lone Star Cafe, that bastion of country music downtown, opened its doors for four searing nights of rock and roll, country, rhythm and blues and even a touch of jazz courtesy of a magnificent fellow by the name of **Delbert McClinton**, who arrived in town breathing fire and buoyed by a recent switch in label affiliation from ABC (for which he recorded three critically-acclaimed albums) to Capricorn.

Few seem to have noticed, but McClinton's been shaking things up for some 20-odd years. Born and raised in Fort Worth, Texas, McClinton began working as a session man in local studios and had his first taste of success—albeit in a roundabout way—in 1961 when he played harmonica on **Bruce Chamel's** "Hey Baby"—a one-take session that produced a rock classic. Later McClinton honed his eclectic style backing blues greats such as **Jimmy Reed**, **Bobby Blue Bland** and **Howlin' Wolf**.

By the time his solo career began in earnest three years ago, McClinton had solid critical support and word of mouth regarding hit live shows had elevated him to legendary status among musicians aligned with and fans of the then-embryonic "outlaw" movement. If his appearance at the Lone Star proved anything, it was that Delbert McClinton can, as he himself might say, "kick ass with anybody around."

Despite the length of his career and the quality of his albums, McClinton is something less than a highly-paid performer. Only now, he admits ruefully, has he been able to command as much as \$500 for a night's work. Nevertheless he feels a change is in the offing. "I'm doing better than ever," a sleepy McClinton told us (he'd been roused from a sound sleep after spending the night on the town). "I'm getting something accomplished. I just miss being with my family. But life's a bitch, y'know. This sumbitch at Don Light Talent hasn't let up on us. I told him I wanted to work so I could pay my band some money, and he took us seriously. So for the first time in three years it's paying for itself. I've spent a few thousand dollars of my money, a few thousand dollars of ABC's money, a few thousand dollars of Capricorn's money, and I still need several thousand dollars just to get clear. But that's okay."

Capricorn's support ("It's the first company I've been with where I could call someone and make any sense without getting put on hold.") plus ever-increasing media exposure has inspired McClinton to begin the most ambitious project of his career. Through the fog of mucho Tequila, he explains: "This thing I've started writing now is gonna be my masterpiece, once I figure out how to say what I want to say. I've got to be careful. I've got to choose my words carefully or it won't be the song I want. The title of it is 'Can't Get Up Enough To Get Down Anymore.' Kind of self-explanatory, but you got to go on with it. You got to explain that it don't mean you can't still get up. It's just that one day I noticed the difference between my stamina at age 25 and my stamina at age 35. I still have a good time but, shit, I pay for it. Look at me. Any other time I would've been up all night roaring, playing with some gal or something, and still be ready for the next day. Now I ain't ready for jack shit. Oh, God!"

Amen, Delbert.

SPLITTING? Sire Records and its distributor (outside of the U.S. and Canada) Phonogram. Sources say the split is amicable. **Seymour Stein** had no comment.

BEDLAM: At the Lone Star Cafe last Monday, joining **Delbert McClinton** onstage, were **Jimmy Buffett** and his band, vocalist **John Belushi**, harmonica player **Dan Ackroyd**, **Kenny Buttrey** and background vocalist **Bill Murray**. Among the notables in the audience were **Jerry Wexler** and **Doc Pomus**. The Buffett band topped off the evening with a short, unannounced set.

JOCKEY SHORTS: **Kate Taylor** is at work on her first Columbia album with brother **James** producing at Columbia Studios . . . also at Columbia studios, **Mink Deville**, with **Chris Evans** producing.

UPDATE: With **Jackie Wilson** still making a slow recovery in a New Jersey hospital, we found it heartening to hear that CBS Records will be picking up his speech therapy bills. **Peter Philbin**, who alerted us to this generous gesture, is currently looking into possibility of a 60 Minutes probe into the alleged misuse of funds
(Continued on page 70)

Who In The World:

Parliament: A P-Funk Way Of Life

■ P-funk, a conglomerate of bands, has arrived with Parliament (Casablanca) leading the way. A continuously expanding following of fans affectionately called clones, maggots and geebies has propelled their current single "Flash Light" to Record World's #1 r&b position and their album, "Funkentelechy vs. The Placebo Syndrome," is in the #2 spot on RW's r&b chart. Additionally, the single is bulleted at #26 and the album is at #21 pop-side.

Originally called the Parliaments, the group scored a big hit in 1967 penned by group leader George Clinton, "I Wanna Testify." In 1969, as a result of legal hassles, the group changed its name to Funkadelic and became a pioneering black group making the transition to rock. The early '70s brought about more changes. Altering their name to Parliament (sans the "s") and signing with Casablanca, George Clinton, a 20-year veteran, mag-

got overlord and the mastermind behind the P-funk empire, decided to develop a more vocal and danceable group. They've been a booming success since.

The group's first platinum album, "Mothership Connection," laid the foundation for the Earth Tour—a funk opera based on the idea of extraterrestrials returning to Earth in search of the P-funk they had left here. The second lp, "The Clones of Dr. Funkenstein," aided in the telling of the tale and also enjoyed astronomical sales. The group's Earth Tour last year was one of the most elaborate stage productions of the '70s enlisting the services of Jules Fischer who had previously designed for David Bowie, Kiss and the Rolling Stones. The stage set involved a \$275,000 spaceship or Mothership and an 80-man crew.

With the current album another huge success, George Clinton can honestly say "Fantasy is reality in the world today."

Polydor Artists in D.C. Benefit



Polydor recording artists Isaac Hayes, Gloria Gaynor, and The Fatback Band performed at a benefit concert at Washington, D.C.'s Constitution Hall for the Institutional Development Corporation Cities and Schools Program. Shown from left following the performance are: Ekke Schnabel, senior VP of business affairs; Polydor recording artist Isaac Hayes, who headlined the benefit; Matt Parsons, national director, r&b department; Chip Carter, President Carter's son who works in the I.D.C. Cities and Schools Program; Mrs. Caron Carter; Mary Fitzpatrick, Amy Carter's governess; and Lou Simon, executive VP & general manager.

CBS Names Dash Business Dev. Dir.

■ NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced the appointment of Joseph F. Dash to the position of director, business development, CBS Records.

In his new position, Dash will be responsible for the long-range business planning of CBS Records Division, including acquisition and diversification ventures and other special projects, and will constantly review the operating requirements of the division.

Dash joined CBS in 1969 as director of planning for CRU, and in 1972 was promoted to director, diversification on the CRG staff.

Atlantic Taps Probert

■ NEW YORK — Roger Probert has been appointed a&r/pop product manager, it has been announced by Atlantic Records vice president/a&r director Jim Delehant. In this capacity Probert will work closely with Delehant and the other members of the a&r department on developing new acts and with artists currently on the Atlantic roster.

Background

Probert comes to Atlantic from the New York WEA branch where he was display manager in charge of insuring visibility for all WEA products in New York City, Long Island, and parts of New Jersey. Prior to joining WEA he was a professional musician for seven years.

*It's '78 and all those born in '45
are about to be 33 $\frac{1}{3}$.*



Most every 1945 miracle of conception has become a true contemporary music pioneer by right of instinct and unique experience. Chances are—despite parental alarm—"born in '45" collected foreign-sounding 45's in his early teens. The time's been fixed electronically in a dozen nostalgic TV sitcoms. The same kid discovered the Beatles and the Stones in the mid-60's when Britannia ruled the airwaves. By the end of a tortured decade, he became a beneficiary of Flower Power and home-grown Psychedelic Rock. Now, 33-1/3 odd years later, he's been married once or twice, has a kid or two, and a stereo system that boasts as many chrome strips and blinking red lights as a '57 Chevy. Like the proverbial Old Soldier, our war baby refuses to fade away. He simply buys Eagles' albums and he is largely responsible for a music industry expanding happily in a multi-billion dollar market-

place. Equally important, he's passed his knowledge, fanaticism and musical sophistication to a new generation of album and tape nuts. So it isn't altogether surprising that a ripe '78 recording appeals, not only to the 33-1/3 aficionado but to 2-year olds still wet behind the ears. Universal appeal is the name of the game these days and we, at Elektra/Asylum know that we have a corner on the market. Since our inception, we've signed artists who specialize in finesse rather than fad. Their ideas wear better than high fashion...and longer. So what our artists have to say musically usually transcends age barriers. We sell to your gsters, swinging singles, middle-agers and Hip Senior Citizens. Our current success is ample proof that we do, indeed, make music for the entire human family... 33-1/3 being the medium.

"It's '78 and all those born in '45 are about to be 33-1/3." Cute numbers gain? Sure! And a clue, we think, to the remarkable growth of our industry in general and the astounding success of Elektra/Asylum in particular. At Elektra/Asylum, we believe in numbers. It's our fiscally lyrical responsibility. And we haven't forgotten that while we were born Gold, we've suddenly become bright, world-wise Platinum adults. Thanks to that good old 33-1/3.



EAGLES. Grammy Award for Record Of The Year. For the past 18 months, the Eagles have sold One Million albums every 30 days. Every school kid knows the words to Hotel California. So do most East Coast account execs, Midwest farmers' daughters, and West Coast record company Presidents.

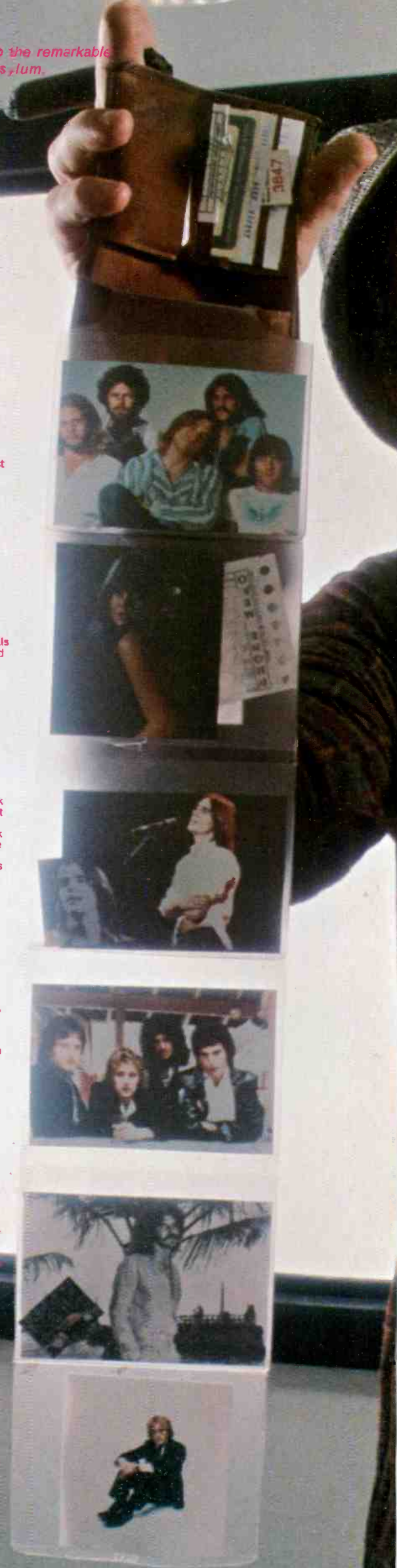
LINDA RONSTADT. The hottest female vocalist in the world. And it isn't just a Simple Dream. Linda consistently appeals to little boys and little girls... big men and women... uptown and down home in the country. She is the "voice of America."

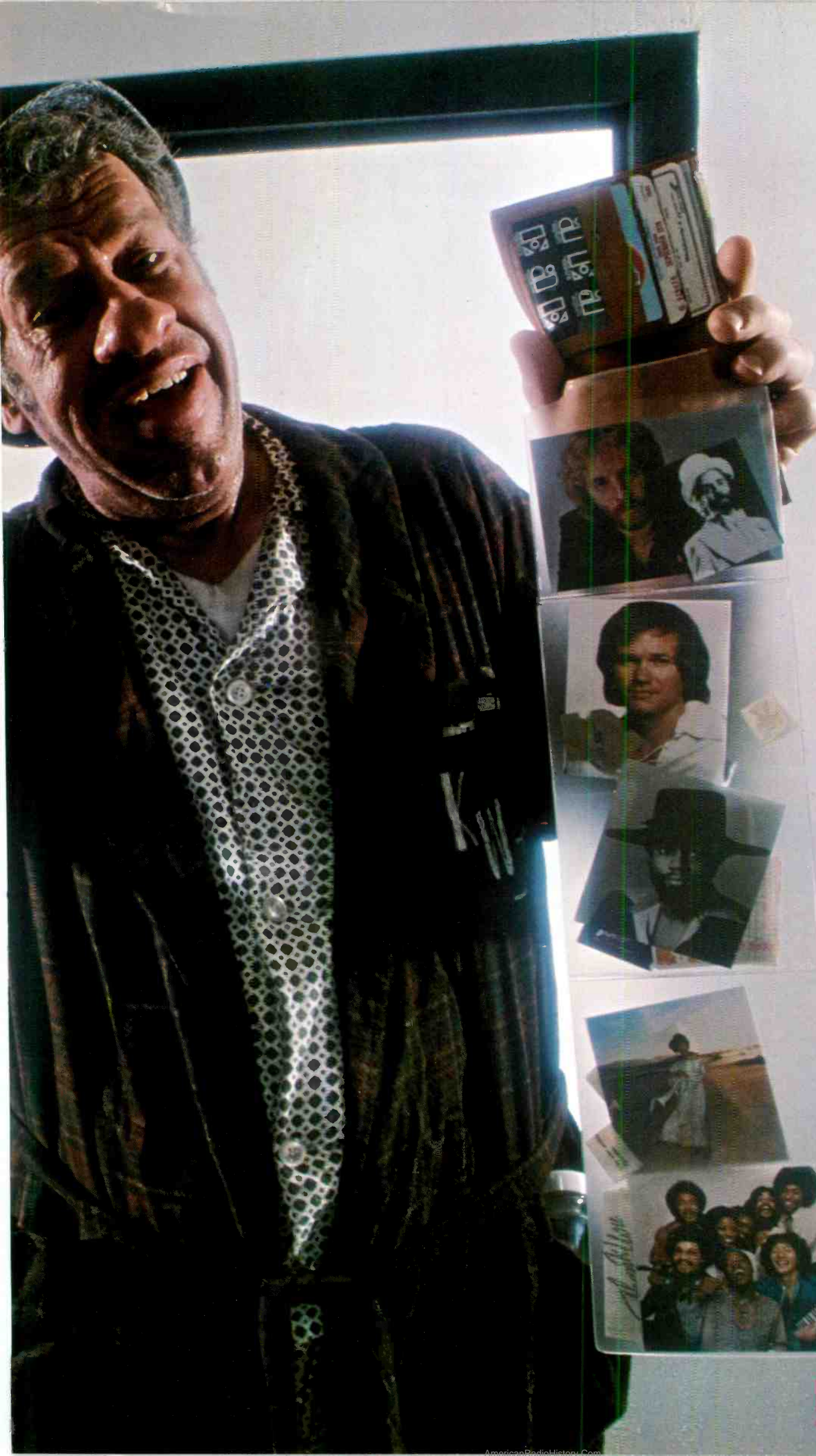
JACKSON BROWNE. Folks used to think of Jackson Browne in terms of "cult." But last year, Browne turned Platinum and now his Running On Empty has a full tank and owns the road. Album and single are at the top because of Jackson's genius plus "truth, courage, conviction, kindness... humanity." (ROLLING STONE).

QUEEN. News Of The World: Queen is everybody's favorite hard-rock outfit. News Of The World a chemists, they combine wit, wisdom, olympic vocal gymnastics, renaissance verse and hard rock versatility. They will Rock You pyrotechnically, on stage or on record. No wonder Queen are The Champions.

JAY FERGUSON. Jay cut his musical wisdom teeth in the psychedelic days. (Remember Sp riff?) Well, the spirit lives on as Jay Ferguson builds a slightly more sophisticated rock career as a solo artist. He's a singer, a guitarist, and a new top charting artist. His new album (Name Please) will be available in 30 days. At E.A. cartoon are constantly exploding.

WARREN ZEYON. Rolling Stone calls Warren "The New Cat Stealer." We know he's scored a track hit in the second round. Excitable Boys is currently dominating the FM playlist. His single—Werewolves Of London—draws heavy phasers... sunsets to moonrise. Warren Zeyon appeals to big kids and little ones. (No, because he is both insanely normal and consistently bizarre).





ANDREW GOLD. Andrew Gold deserves a brand new last name. You guessed it! It started with Lonely Boy. Now there's an across-the-board hit album (All This And Heaven, Too) and a soaring single (Thank You, For Being A Friend). The Most Promising New Artist Of 1977 has kept his promise in 1978. Thank you, Andrew, for being yourself...once again.

DAVID GATES. For years, Bread has been making housewives squeal and little girls scream. This year, David Gates (a true Bread winner) took a day-off to write and record the title tune for the Academy Award Nominated film, *The Goodbye Girl*. The single's made it and you can hear that squealing and screaming everywhere you go.

Jazz Fusion
A DIVISION OF THE FUTURE

JAZZ FUSION. Jazz Fusion is the future and the future's time has come. Fusion is a combination of elements—the soul of R&B...the energy of rock...the funk in jazz AND the improvisational character of jazz. We figure music freaks of all sizes, shapes and colors are ready for tomorrow...today! E/A is on time with releases from Lenny White, Dee Dee Bridgewater, and Ubiquity/Starbooty.





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CLOSE ENCOUNTERS OF THE THIRD KIND

Speaking of longevity,

it's hard to beat guys like Beethoven, Brahms, and Gershwin; so join them instead. Quintessence, Pickwick's critically acclaimed line of recordings, takes the guesswork out of buying the classics by featuring the finest recordings of the most popular classical music.

Pickwick... living the music since '53.



Representatives from Pickwick will be at NARM in Booth No. 11. . . Stop in and say "Happy Birthday!"



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Minneapolis, Minn. 55426

Grand Slam Pact



Shown joining hands at a recent party in honor of the joining together of the production and writing talents of Dino Fekaris and Freddie Perren are Christine Perren, president of Perren Vibes Music Company, Dino Fekaris, and Freddie Perren, president of Grand Slam Productions. Fekaris, who has signed exclusively with both companies, has just completed co-writing songs with Producer Perren for the forthcoming Mercury Album release on "Demis Roussos" and will be producing his first cuts for Grand Slam Productions immediately.

Cayre Industries Bows Dream Label

■ NEW YORK—Cayre Industries, Incorporated has announced the formation of a newly created rock 'n roll label, Dream Records, and the signing of a new artist, Steven T., whose album, "West Coast Confidential," is ready for immediate shipment. Dream will be marketed exclusively by Salsoul Record Distributing.

The advertising, publicity and promotional campaign to introduce Steven T. is projected to be one of the most extensive in the history of the company. Full color advertising is being scheduled in both trade and consumer press, as is radio and TV time being reserved. Color posters and mobiles are being prepared as is point-of-purchase display. Steven "T"-shirts, buttons and kites, are among a host of other attention attracting devices in preparation. Extensive concert schedules are now in preparation to further expand the audience, level, in addition to guesting on numerous popular radio and television programs.

Hearne to WB Intl.

■ LOS ANGELES—John Hearne has been named manager of international orders and services for Warner Bros. Records.

Hearne who is based in the company's Burbank home office, comes to Warners from WEA Music of Canada, Ltd. in Toronto where he served in various merchandising and marketing capacities for five and a half years. Most recently he was Elektra / Atlantic / Asylum label manager, working closely with both the marketing and promotion departments in coordinating new release programs.

Claude Francois Dies

■ PARIS — Top French singer Claude Francois, 39, was electrocuted at his Paris home replacing a light bulb while bathing prior to a television appearance. Word of his death spread rapidly and streets were roped off for security reasons from hysterical fans.

CloClo, as he was known throughout France, is survived by his two sons aged nine and ten, and Kathleen, 22, an American with whom he was living since the summer.

CloClo initially hit the French music scene during the Twist craze of 1962 when his "Belle, Belle, Belle" became a #1 hit. Over the years Francois remained consistently popular developing an elaborate stage show with dancers and chorus girls known as the Claudettes. In 15 years the performer sold over 75 million records and ran two record companies, a model agency and a monthly magazine.

22 From Casablanca

■ LOS ANGELES — Casablanca Record and Filmworks has announced an extensive spring release of 22 new albums, including: "Double Platinum," Kiss; "Thank God It's Friday," the record soundtrack from the upcoming Motown/Casablanca motion picture; "How Much, How Much I Love You," and "The Hunchback," Alec Costandinos; "Journey To the Center Of Your Heart," Giorgio Moroder; "Whiter Shade of Pale," introducing Chris Bennett and also produced by Moroder; "Macho Man," Village People; "Keeping Time," Paul Jabara; "At Last . . . The Pips;" "Gettin' The Spirit," Roberta Kelly; and the debut lps for the label by Sheila and B. Devotion and D.C. LaRue, as well as a pop group called Eclipse.

NICK L



WHO IS NICK LOWE? AND WHY?

Most people know Nick Lowe as a producer. He produced both Elvis Costello albums, Graham Parker's "Howlin' Wind," and a whole bunch of stuff for Stiff Records in England.

But Nick Lowe is a certified musician too.

And he's got his papers as a songwriter.

And there's definite evidence that he can sing.

As a member of Brinsley Schwarz, Nick did all those things. He also toured with Dave Edmunds and played on the Stiff tour.

His credentials as a recording artist are in order. So, without further delay, here's "Pure Pop for Now People." The sound of today's music today.

Nick Lowe started 70 songs before he wound up with this, his first solo album. But unlike artists who spend their studio time laboring over each track, creating "art," Nick spent the time bashing out songs, one after another, until he had a dozen with the quality and the energy that he was striving for.

That's Nick Lowe for you.

This is Nick Lowe for you.

"PURE POP FOR NOW PEOPLE," JC 35329
on Columbia Records and Tapes.

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PURE POP FOR

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

FEELS SO GOOD—Chuck Mangione—A&M (5)
THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway—Atlantic (5)
THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum (4)
SO SAD TO BREAK UP—Valentine—RCA (3)
STRANDED IN A LIMOUSINE—Paul Simon—Columbia (3)
THE LAST OF THE ROMANTICS—Engelbert Humperdinck—Epic (3)
TWO DOORS DOWN—Dolly Parton—RCA (3)
UNCHAINED MELODY—Elvis Presley—RCA (3)

KVI/SEATTLE

A LOVER'S QUESTION—Jacky Ward—Mercury
NIGHT FEVER—Bee Gees—RSO
SITTING IN LIMBO—Don Brown—First American Artists
THE CLOSER I GET TO YOU—Flack and Hathaway—Atlantic

KOY/PHOENIX

FEELS SO GOOD—Chuck Mangione—A&M
THE CLOSER I GET TO YOU—Flack and Hathaway—Atlantic

WIP/PHILADELPHIA

FEELS SO GOOD—Chuck Mangione—A&M
THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum (p.m.)
THIS TIME I'M IN IT FOR LOVE—Player—RSO

WLW/CINCINNATI

RUNNING ON EMPTY—Jackson Browne—Asylum
THE CLOSER I GET TO YOU—Flack & Hathaway—Atlantic

WHDH/BOSTON

FEELS SO GOOD—Chuck Mangione—A&M
IF I CAN'T HAVE YOU—Yvonne Elliman—RSO
LAY DOWN SALLY—Eric Clapton—RSO
THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum

WBAL/BALTIMORE

COUNT ON ME—Jefferson Starship—Grunt
FEELS SO GOOD—Chuck Mangione—A&M
STRANDED IN A LIMOUSINE—Paul Simon—Columbia
THE LAST OF THE ROMANTICS—Engelbert Humperdinck—Epic
THEME FROM 'STAR TREK'—Ferrante & Teicher—UA
UNCHAINED MELODY—Elvis Presley—RCA

WCCO-FM/MINNEAPOLIS

A LOVER'S QUESTION—Jacky Ward—Mercury
ALWAYS AND FOREVER—Heatwave—Epic
SO SAD TO BREAK UP—Valentine—RCA
THE ONE AND ONLY—Kasey Cisyk—ABC

KPNW/EUGENE

DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith—Warner Bros.
FIGARO—Donna McDaniel—Big Tree

IMAGINARY LOVER—Atlanta Rhythm Section—Polydor
NO ONE GAVE ME LOVE—Tom Jones—Epic
ONE LAST TIME—Al Martino—Capitol
THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum
THE AIR THAT I BREATHE—Mary Travers—Chrysalis
THERE'S ALWAYS A GOODBYE—Randy Richards—A&M
THIS TIME I'M IN IT FOR LOVE—Player—RSO
WOMAN TO WOMAN—Barbara Mandrell—ABC

WKBC-FM/

WINSTON-SALEM

I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell—Scorpion
MOVIN' OUT (ANTHONY'S SONG)—Billy Joel—Columbia
TWO DOORS DOWN—Dolly Parton—RCA

KIIS/LOS ANGELES

IF I CAN'T HAVE YOU—Yvonne Elliman—RSO
THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"—John Williams—Arista

WFTL/FT. LAUDERDALE

I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell—Scorpion
THE CIRCLE IS SMALL—Gordon Lightfoot—Warner Bros.
TOO MUCH, TOO LITTLE, TOO LATE—Mathis & Williams—Columbia
UNCHAINED MELODY—Elvis Presley—RCA

WGAR/CLEVELAND

THE CLOSER I GET TO YOU—Flack & Hathaway—Atlantic
WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—Dan & Coley—Big Tree

WTMJ/MILWAUKEE

IT AMAZES ME—John Denver—RCA
TWO DOORS DOWN—Dolly Parton—RCA

WIOD/MIAMI

IT'S A HEARTACHE—Juice Newton—Capitol
SKOKIAAN—Alpert & Masekela—Horizon
THE LAST OF THE ROMANTICS—Engelbert Humperdinck—Epic

WJBO/BATON ROUGE

MOVIN' OUT (ANTHONY'S SONG)—Billy Joel—Columbia
THE ONE AND ONLY—Kasey Cisyk—ABC

WSAR/FALL RIVER

COUNT ON ME—Jefferson Starship—Grunt
IMAGINARY LOVER—Atlanta Rhythm Section—Polydor
IT AMAZES ME—John Denver—RCA

WSM/NASHVILLE

SOFTLY AS I LEAVE YOU—Elvis Presley—RCA
SOMEBODY LOVES YOU HONEY—Charley Pride—RCA
SO SAD TO BREAK UP—Valentine—RCA
STRANDED IN A LIMOUSINE—Paul Simon—Columbia
 Also reporting this week: KMBZ, KULF, WSB, WNEW, WMAL, KMOX, WCCO-AM, 24 stations reporting.

THEATER REVIEW

'Hello Dolly' Comes Back Strong

NEW YORK—Suffice it to say that "Hello, Dolly" is back on Broadway, undoubtedly for another long and successful run.

The Michael Stewart-Jerry Herman musical, based on Thornton Wilder's "The Matchmaker," ran for years on Broadway in the sixties, both in the original starring Carol Channing and with an all-black cast headed by Pearl Bailey. The current revival, which opened March 5, began as a Houston Grand Opera production, and has already toured successfully.

Carol Channing

Channing again stars, in the role with which audiences will always identify her, even to the exclusion of her earlier Lorelei Lee in "Gentlemen Prefer Blondes." She has now played Dolly approximately 1300 times, and it is a testimony to her appeal that many who see this production have also attended previous ones.

She is surrounded by a fine, energetic cast, led by Eddie Bracken, Lee Roy Reams and Robert Lydiard (who looks a lot like Robert Morse here). But this is Channing's show first and always foremost, a point Dolly's famous staircase descent in the second act makes quite emphatically.

Lucia Victor's direction borrows much from the Gower Champion original, and along with Oliver Smith's settings captures well the nostalgic air of a New York City that was once a lot smaller and a lot more innocent, which indeed is the play's principal charm.

As for the story—well, at the outset nearly everyone on stage is single, and at the conclusion nearly everyone is heading for the altar. There are a few complications along the way, but "Hello Dolly" never gets too disturbing.

A footnote: Channing has only one enemy on stage, the wireless mike she wears concealed in her costume. It makes her voice boom over all the other members of the cast, it breaks up or cuts out at all the worst moments, and while it makes the star audible in all corners of the Lunt-Fontanne, it puts Channing in competition with the speakers on either side of the stage for the audience's attention. There must be theatres around the country where such drastic technology is called for, but this fine Broadway theatre isn't one of them. Why can't Broadway musicals learn to get their sound right?

Marc Kirkeby

Vee Back with UA



United Artists Records president Artie Mogull has announced the re-signing to the label of Bobby Vee, and the release of a single entitled "Well Alright." Vee, who had a string of hits on Liberty/United Artists from 1959 onward, is currently preparing material for an album. Pictured from left: Alan Warner, United Artists general manager/international repertoire; Artie Mogull, United Artists Record president; Bobby Vee.

New Bic Lighter Features Rock Acts

NEW YORK — Twelve rock and roll acts, including the Bee Gees, Boston, the Commodores, the Doobie Brothers, Electric Light Orchestra, Fleetwood Mac, Foreigner, Peter Frampton, Jefferson Starship, the Steve Miller Band, and Yes are being featured in the introduction of the Bic Rock Lighter, a concept developed and owned by Music Merchandising, Inc. of Westport, Conn. and New York City. The product is the standard Bic Disposable Butane Lighter imprinted with the logo of each of

the selected acts.

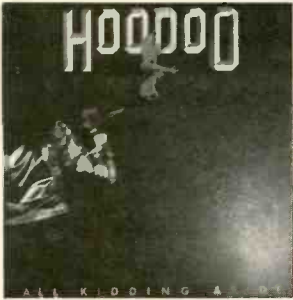
Rock Lighter distribution is being aimed primarily at record retailers.

Special packaging and display racks, as well as full-color in-store posters, will enhance the lighter as an impulse sales item. In addition, retailers will find the Rock Lighters effective as a promotional tool which can be utilized in conjunction with record sales as well as during local concert appearances of the featured artists. The Bic Rock Lighters will retail for approximately \$2.00

NARM

See Dennis Baker, Jerry Cohen, Harold Davis, Bud & Don Dailey, Bill Emerson Sr & Jr, Marvin Ginsburg, Joe Grippo, Sol Gliet, Warren Hildebrand, Jerry Jacobs, Al Klayman, Bob Kreeg, Harold Lipsius, Stan and Ron Lewis, Jack Messler, George Muel, Mike Meyer, Babe Manooogian, Carl Mooradian, Bill Norman, Ed Nielson, Gordon Prince, Mike Paikos, Mike Riley, Ken Rakliff, Bear Racooff, Ed Richter, Jim Schwartz, Bob Schwartz, Leonard & Angela Singer, Sid Talmadge, Joe Voynow, Bob Wilder, Jerry Winston
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F-9544 COUNTRY JOE McDONALD
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F-9546 THE ORIGINALS
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F-9547 SWEET THUNDER
Sweet Thunder



F-9548 STANLEY TURRENTINE
West Side Highway



F-9549 MARTHA REEVES
We Meet Again



F-9550 PLEASURE
Get to the Feeling



F-9551 GALE FORCE
Gale Force Two



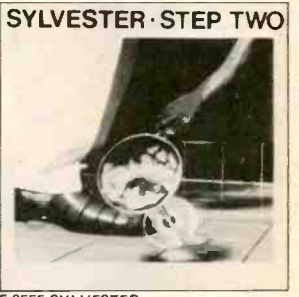
F-9552 PHIL HURTT
Giving It Back



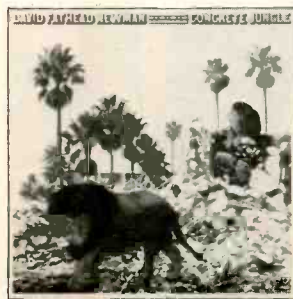
F-9553 LARRY WILLIAMS
That Larry Williams



F-9554 ANGELO
Midnight Prowl



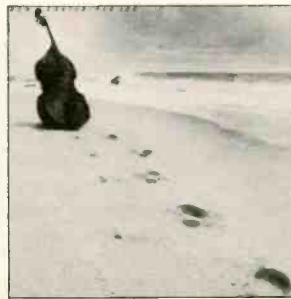
F-9555 SYLVESTER
Step Two



P-10104 DAVIO FATHEAD NEWMAN
Concrete Jungle



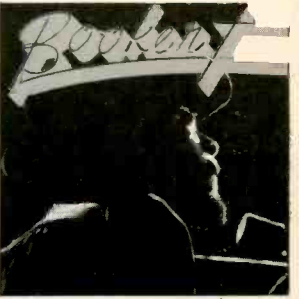
M-9081 FLORA PURIM
That's What She Said



M-9082 RON CARTER
Peg Leg



STX-4102 ISAAC HAYES
Hotbed



STX-4104 BOOKER T & THE MGs
Free Ride

Fantasy/Prestige/Milestone/Stax

LOOKING FORWARD



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HOUNDS

EDDIE MONEY

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Priner

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FRANK MARINO &
MAHOGANY RUSH



KARLA BONOFF

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WALTER EGAN

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'Excitable' Occasion



Elektra/Asylum's Warren Zevon, currently on the charts with his second lp, "Excitable Boy," played New York's Bottom Line recently to an overflowing crowd which included Peter Frampton, Bryan Ferry, John Belushi, Jackson Browne, Garland Jeffreys and Carly Simon. Shown backstage after the show are, from left: E/A New York promo rep Mitch Kanner; Burt Stein, E/A national album promo director; Browne; George Steely, E/A VP/marketing; Belushi; Ralph Ebler, E/A GM/east coast; Zevon; Jerry Sharell, E/A VP/artist development; and Zevon's wife, Crystal.

Chrysalis Sets LPs

■ LOS ANGELES—Chrysalis Records has announced the release of six albums for April, which will ship to the firm's independent distributors March 27.

Included in the release are: Mary O'Hara, "At The Festival Hall;" debut albums from Generation-X and Auracle, entitled "Glider."

Also being released is Frankie Miller's "Double Trouble," Steve Hackett's "Please Don't Touch," and Jethro Tull's "Heavy Horses."

Joel Names Cohen To Director Post

■ NEW YORK — Elizabeth Joel, vice president of Billy Joel Tours, Inc., has announced the appointment of Steve Cohen as director of Billy Joel Tours, Inc. He will coordinate all operations of the multi-faceted tour organization.

Cohen has been working with Billy Joel for 3½ years as lighting designer, in addition to his responsibilities as production manager.

Ringer 'Bill' Sets Stiff Broadcaster Fees

By BILL HOLLAND

■ WASHINGTON—The summary statement of the Register of Copyrights (see page 3) also contains a "draft bill" for the Congress to look over—one that mentions specific fees that broadcasters should pay to performers through various formulas that the Copyright Royalty Tribunal would prescribe.

Here is a somewhat simplified breakdown of the bill's provisions:

Compulsory licensees (broadcasters) could either compute royalty fees on a prorated basis or on a blanket basis.

If computed on a prorated basis, taking into account the commercial time devoted to the use of "copyrighted sound recordings," and the number of performances, FCC licensed broadcasters would pay "a specified fraction of one percent of the station's net receipts from advertising sponsors during the applicable period."

Others, such as background music services, would pay two percent of gross receipts from subscribers. For yet other users, there would be a per-day fee, not exceeding \$5 per day of use.

If computed on a blanket basis, the annual royalty fees would be the following:

An FCC licensed radio station would pay on a sliding scale, based on gross receipts from advertising sponsors. Receipts of \$25,000 to \$100,000 would be \$250; from \$100,000 to \$200,000, \$750; from \$200,000 or more, one percent of the station's net receipts, or \$2,000 upwards.

An FCC licensed TV station with gross advertising revenues between \$1 million and \$4 million would pay \$750; \$4 million or more, \$1,500. Background music services on TV — perhaps Cable TV — would pay two percent of gross receipts from subscribers, and others not noted above would pay a blanket royalty of \$25 per year for each location at which the copyrighted sound recordings are performed.

Jukebox operators are covered under another provision (section 116) of the copyright law.

The Register of Copyrights will receive all fees deposited and, after "deducting the reasonable costs incurred by the Copyright Office," will deposit the balance in the U.S. Treasury, to be held in "interest-bearing U.S. securities" for distribution by the Copyright Royalty Tribunal. Each year, the Copyright Office will compile a list of accounts for the Tribunal. (The question of extra staffing is not covered in the summary, but the "reasonable costs" quoted

above might reflect that eventuality).

Each September, every person claiming royalties will file a claim with the Tribunal, the summary continues. On the first of July each year, the Tribunal, if there is no controversy as to the distribution of the royalties, will distribute the fees, again, after "deducting its reasonable administrative costs."

Some broadcasters will be exempt from paying performer royalty fees, the summary points out—an FCC licensed radio station with gross advertising receipts less than \$25,000; an FCC licensed TV station with receipts less than \$1 million, or other transmitters whose receipts from subscribers during the applicable period were less than \$10,000.

The draft bill retains the exemptions for public broadcasting now in section 114 of the Danielson bill.

The Danielson bill "insulated" a user who does not comply with licensing requirements from criminal liability; the draft bill "restores the possibility of criminal penalties," in the Register's language.

The draft bill, appearing as Washington breaks out of its winter cocoon, is sure to spark controversy and criticism in the broadcasting industry—especially since it is now in the hands of the Congress. While Congress is sure to be slow in acting upon its recommendations, one can be sure that by the time the cherry blossoms have bloomed, Barbara Ringer's summary and the Copyright Office's 2,500 page report, will have caused those involved in the question to take sides heatedly.

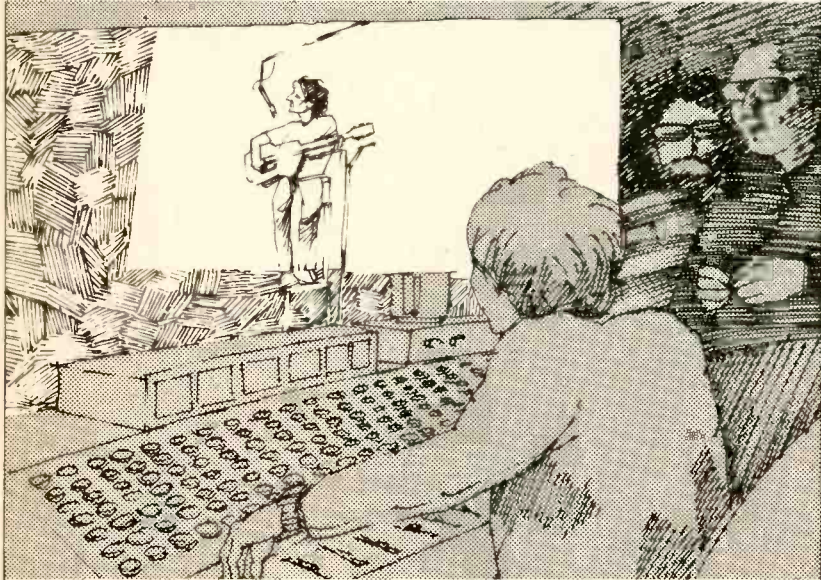
UA Albums Set

■ LOS ANGELES—United Artists Record has announced its updated March releases, including product from new and established acts. Recently added to the label's country roster is Charlie Rich whose first disc, "I Still Believe In Love," leads the list. Other albums include Tim Weisberg's "Rotation," Manchild's "Feel The Phuff," "Blue Note Meets the L.A. Philharmonic," and Bad Boy's "Back To Back."

Debut lps include Madeline Peters' "Who Is She...," "Doctors Of Madness," The Explorations' "Meet The Explorations" and Sins Of Satan's "Future Star."

A special 12-lp reggae release is shipping this month with product from Horace Andy, Pablo Moses, The Skatalites, Dobby Dobson, Ken Boothe, Meditations, Max Romeo, Jackie Mittoo, The Heptones, Jacob Miller and Delroy Wilsson.

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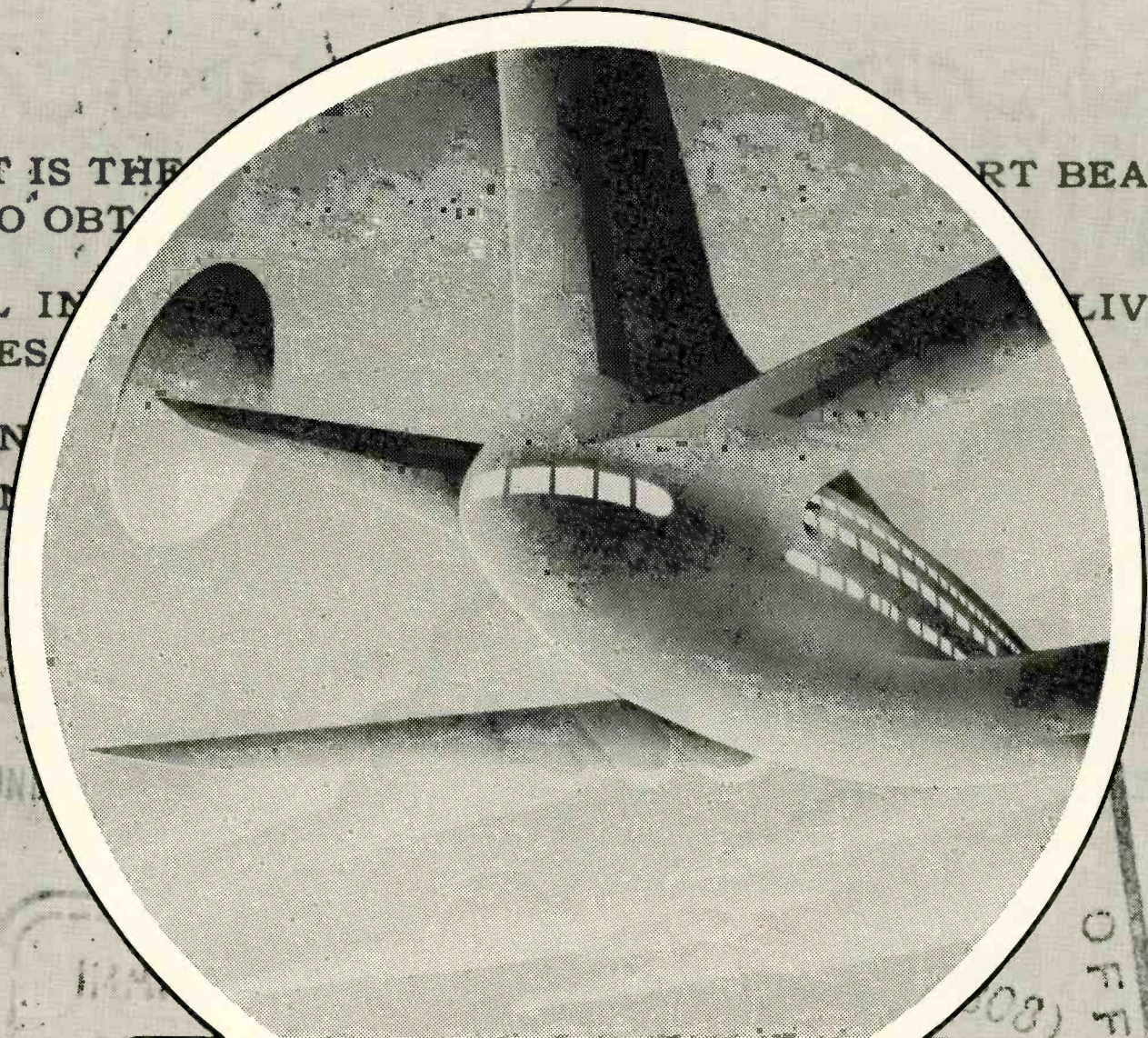
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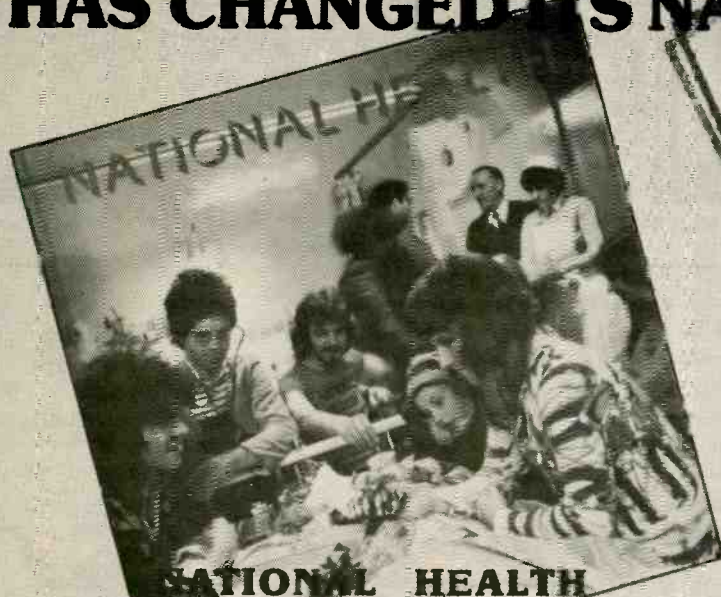
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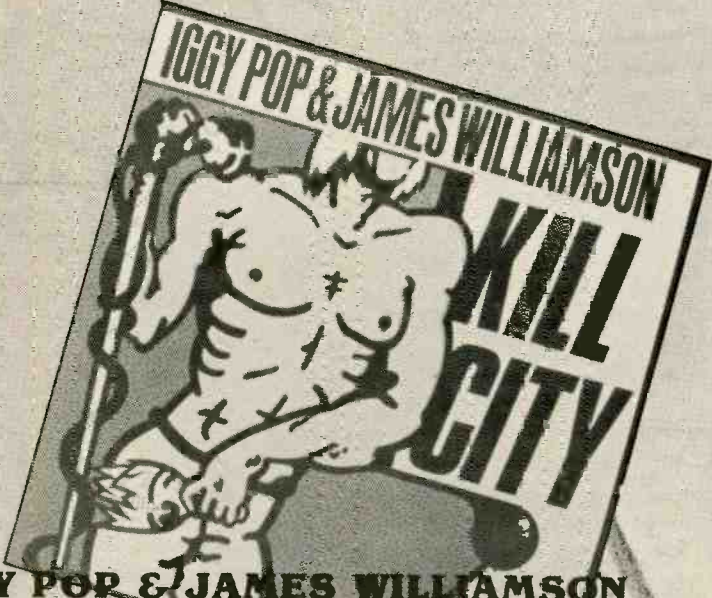
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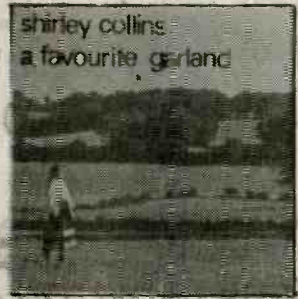
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NARM Convention Underway

(Continued from page 3)

study commissioned last year by WEA and initially cited during the WEA Convention this past September. Monday's "Marketing Music" series, divided into four separate segments, will focus on advertising priorities, with Tuesday's (21) second session to continue the theme, focusing on radio, artist development and instore merchandising when it commences. Also scheduled for Monday are a series of audio-visual presentations from manufacturers; while most labels are keeping their programs under wraps prior to the convention, this year should see the most extensive use of independently produced tape and film packages in the convention's history.

Bar Coding

(Continued from page 8)

ing committee sessions last year, vocal advocates of the product code from the retail, rack and distribution sectors included Lee and George Hartstone of Integrity Entertainment Corp., the Handleman Co., Dave Lieberman and Harold Okinow of Lieberman Enterprises, and Pickwick through former top exec Daniel Heilicher. But Lieberman subsequently noted that while it sustained its vocal support, its own services would not adopt the new format but continue using an earlier optical product code, while realignments at Pickwick during the past year have not seen a new product code advocate emerging from that company's ranks.

On the manufacturing side, two major forces clearly being watched as trend setters for adoption of the code are CBS and the Warner Communications group. The former has been supportive of the potential for an industry code, but no official plans for registration of manufacturer numbers have been announced.

One label source noted that another volatile issue raised since the initial formation of the joint coding committee at the fall, 1976, NARM regional meeting was the reaction from artists to the inclusion of the bar symbol on album art—which, under most current recording contracts, generally awards approval of finished design to the artist. Some labels reportedly are wary of adopting the code if rival companies prove willing to remain stand-outs, and use the freedom from a need for the symbol as an additional bargaining tool when negotiating for top name acts.

Preceding Tuesday's continuation of the "Marketing Music" theme will be a breakfast meeting devoted to home video entertainment. With recent video trade shows and sales figures confirming dramatic gains in the sales of home video equipment and blank tapes—an area where the gross dollar sales are pegged at as much as 500 percent over the previous year—this session could prove to be one of the gathering's sleepers.

The final day of meetings, Wednesday (22), will begin with a general session aimed at mom and pop retailers conducted by Dr. Leon A. Danco, University Services Institute, followed by three simultaneous workshops relating to that sector. Dr. Danco, attorney David Carpenter, and financial consultant Tom Tracy will conduct those meetings, each of which will be repeated during the afternoon.

Other sessions scheduled will focus on pilferage and industry tax shelters, while another demonstration of this year's attention to the trade's future will be Tuesday's luncheon meeting, a joint forum sponsored by NARM and the EIA devoted to the "Razor/Blades" relationship between the audio software and hardware trades. This issue, like bar coding, reflects NARM's recent entry into inter- and intra-industry topics, and follows a major drive on

Lieberman Restructures

(Continued from page 3)

and the elevation of partner Harold Okinow to president (from vice president). Steve Lieberman, the third partner and David Lieberman's brother, moves to the executive vice president spot. Operations vice president is Dick Moorbitz, with Sandy Goldberg moving to vice president of finance from a controller's position. Additionally Jim Hank has been promoted to vice president of national accounts, from his position as account representative.

The family-based business is now at a stage where a corporate reorganization has become necessary, according to the president. "It's really a corporate restructuring so that the company can function in a more traditionally corporate manner," said David Lieberman, "although it is basically a family business and we don't want to lose that feeling as far as our employees go.

"This restructuring is really just an affirmation of what's been happening and also a

the part of those two organizations and the RIAA to increase mutual awareness between the electronics trade and the recording industry.

Scheduled to appear at evening cocktail receptions and membership dinners are the Dukes of Dixieland (Sandcastle Records); Marilyn McCoo and Billy Davis, Jr. (ABC); Anthony Newley (UA) who will entertain at Tuesday's NARM Scholarship Foundation dinner; Paul Williams (Portrait), who will be master of ceremonies at Wednesday's NARM awards banquet; and Barry Manilow (Arista), who will perform at the banquet.

CBS Names Mankoff To Controller Post

■ NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced the appointment of Gary Mankoff to the newly created position of controller, CBS Records.

In his new capacity, Mankoff will be responsible for divisional accounting services functions as well as financial analysis and controls. He will report directly to Bill Fox, vice president, finance and administration, CBS Records.

Mankoff has served in several positions in CRU, the most recent being director of marketing finance and administration in the labels marketing department.

recognition of the role that Harold (Okinow) plays in the organization," the chairman told Record World.

Reflecting the close-knit feeling prevalent in the day-to-day operation of Lieberman Enterprises, the chairman noted that "In the past we've resisted the idea of creating all kinds of officers just to have a Bigelow on the floor and a title on the door, but it's important now, because of our size, that people within and outside the company know who and what the individual areas of responsibility are and to clearly define them. For instance," the chairman explained, "it's sometimes valuable just on an external basis alone so that external accounts know they're dealing with the guy in charge.

"And in the case of Harold (Okinow), there's a tendency on the part of some people to feel the president is the president and everybody else is just sort of there," stated David Lieberman, "and that's just not the case in our company.

Smaller Retailers

(Continued from page 16)

are personable. My people know records, and they can spend more time with customers than Peaches' employees can. Pride can't really make a difference unless you want to give away records. Also getting into things that Peaches isn't into, like paraphernalia and used records, helps."

Personalized service has paid off handsomely, particularly in the downtown store. "Because of my personnel, because I play records for the customers, I've become competition for Peaches down there," he claims. "If a guy comes in and wants to hear the new B.T. Express and we've got a promo we'll play it for him. People ask us what good albums have just come out and we tell them honestly.

"There's a lot of things we do that larger stores can't do because of their size. That's the only thing we've got going for us. It's not easy to survive. Peaches is stiff competition, even more so than cutthroat retailers, because of its size."

Record Revolution/Cleveland

Another account that feels the heat from Peaches is Cleveland Records Revolution. Owner Peter Schliewen, though, has found a bonanza in used records, and today says that in spite of the formidable competition in town, Record Revolution is thriving on low-end merchandise.

"To me," he explains, "low-end merchandise is the name of the game, unless you want to give away records to generate profits. Low end is just fantastic. People love buying records for one, two and three dollars. And it's much more profitable for me because I make as much money selling a cutout as I do selling a new release—and I've got four times the amount of money tied up in a new release."

Schliewen's merchandise comes from three sources: directly from manufacturers; from standard cutout houses; and from the people of Cleveland who sell their old records. Schliewen emphasizes that he buys only "fine" used records, not ones that are damaged or scratched.

"Fine used albums, honestly, are the number one profit-making I've found since I've been in this business," Schliewen continued. "I know that manufacturers are definitely not in favor of it. They make no money when you sell a record second time around. But I have to look at it as a retailer, and for me it's phenomenal. It is just unbelievable how successful it is. All you need is some cash in the bank, a really good buyer and you're in business."

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WOMAN-CHILD

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HELENE FRANCES

- **BILLBOARD RECOMMENDED LP—March 11th**
- **RECORD WORLD ALBUM PICK—March 11th**
- **CASHBOX ALBUM PICK—March 18th**

"WOMAN-CHILD" the album—HIR 7777
"WOMAN-CHILD" the single—HIR 7772
Produced and Written by Helene Frances



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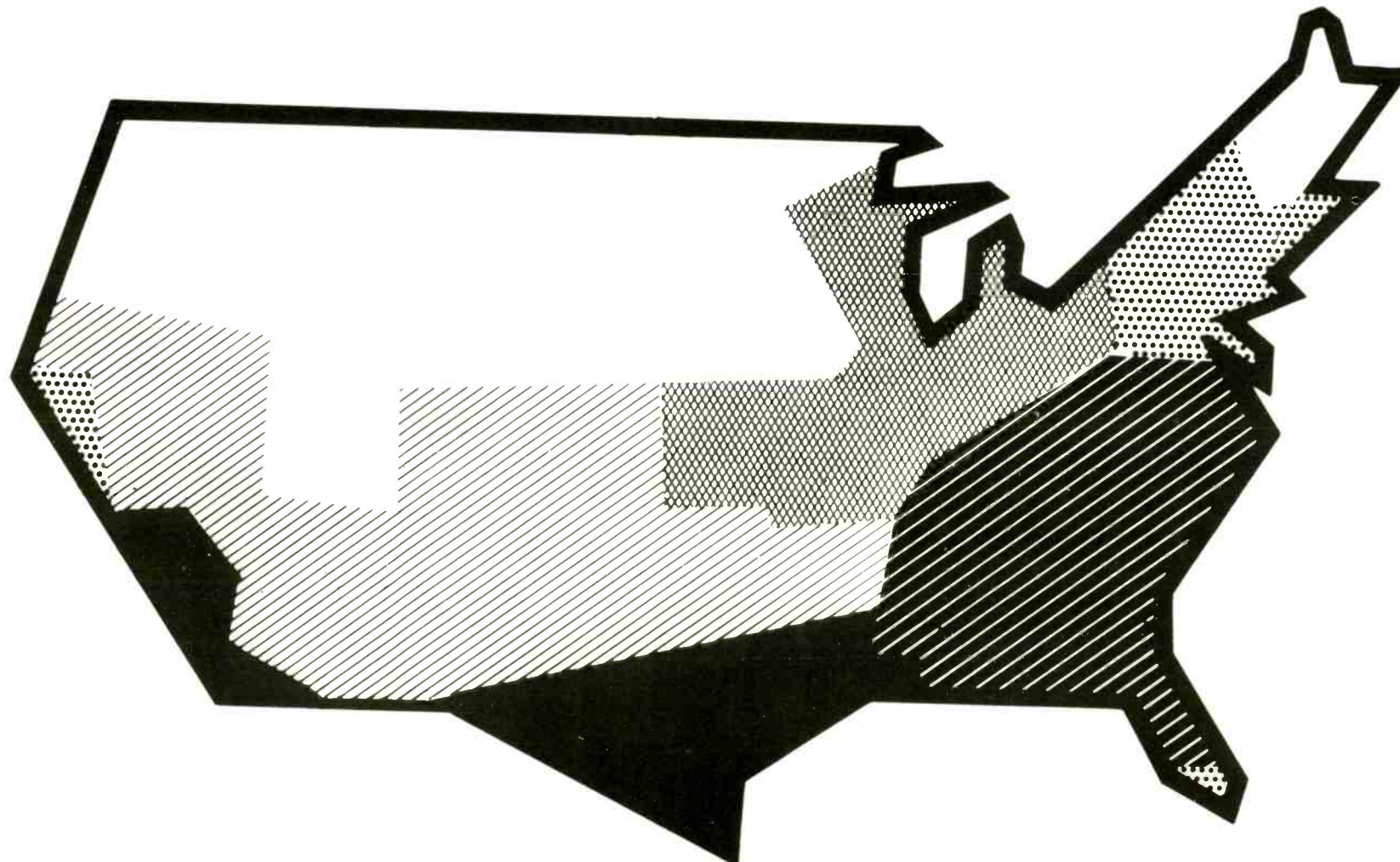
Promotion / Advertising / Publicity

RECORD WORLD

March 25, 1978
Pullout Section

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavioral areas

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 WRFC WRJZ WSGA
WSGN WSM BJ105 98Q 293 KXX/106 94Q

RW III

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

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Player
Jefferson Starship
Wings
Roberta Flack (with Donny Hathaway)

Extras: Earth, Wind & Fire
Eddie Money
Parliament
Trammps

LPCuts: Bee Gees (More)

Also Possible: Chuck Mangione
Rubicon
Tavares (More)
Dolly Parton
Kiss

Last Week: This Week:

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

Adds: Jefferson Starship
Roberta Flack (with Donny Hathaway)
Atlanta Rhythm Section

Extras: Player

LPCuts: Bee Gees (More)

Also Possible: Michael Zager Band
Warren Zevon
Dolly Parton

Last Week: This Week:

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

Adds: Wings
Trammps

Extras: Eddie Money
Parliament

LPCuts: Bee Gees (More)

Also Possible: Atlanta Rhythm Section

Hottest:

Rock 'n' Roll:

Styx

Adult:

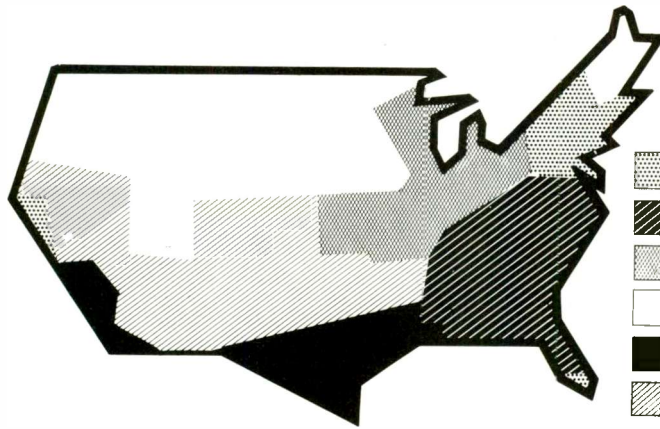
Roberta Flack (with Donny Hathaway)
Chuck Mangione

R&B Crossovers:

Earth, Wind & Fire

TOP PLACE Juke 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 KFYR KGW KING KJR KJRB
KKLC KKXL KKOA KLEO KSTP KTOQ
KVOX

RW V

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

RW VI

KAAY KAKC KERP 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:	
2	1	Bee Gees (Fever)
1	2	Bee Gees (Alive)
3	3	Eric Clapton
6	4	Kansas
10	5	Barry Manilow
4	6	Samantha Sang
13	7	LeBlanc & Carr
14	8	Bob Welch
5	9	LRB
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17	11	David Gates
11	12	Jay Ferguson
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9	14	Rita Coolidge
19	15	ELO
24	16	Yvonne Elliman
8	17	Dan Hill
16	18	Abba
21	19	Andrew Gold
23	20	Jackson Browne
22	21	Gene Cotton
25	22	Chuck Mangione
26	23	Raydio
Ex	24	Styx
AP	25	Gordon Lightfoot

Adds: Billy Joel (Movin')
Rubicon
Roberta Flack (with Donny Hathaway)

Extras: Rod Stewart
Heatwave
Tavares (More)

LPCuts: Bee Gees (More)

Also Possible: Carpenters
Warren Zevon
Player
Atlanta Rhythm Section

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

Adds: Jefferson Starship
Atlanta Rhythm Section

Extras: Earth, Wind & Fire
Stargard

LPCuts: Bee Gees (More)

Also Possible: Chuck Mangione
Warren Zevon
Bonnie Tyler
Player

Last Week:	This Week:	
2	1	Bee Gees (Fever)
5	2	Barry Manilow
3	3	Eric Clapton
1	4	Bee Gees (Alive)
12	5	Kansas
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7	13	Dan Hill
20	14	England Dan & J. F. Coley
9	15	Steely Dan
17	16	Rod Stewart
19	17	Raydio
23	18	Yvonne Elliman
Ex	19	Gene Cotton
Add	20	Atlanta Rhythm Section
Ex	21	Jackson Browne
15	22	Rita Coolidge
10	23	Billy Joel
18	24	Linda Ronstadt

Adds: Jefferson Starship

Extras: Chuck Mangione
David Gates

LPCuts: Bee Gees (More)

Also Possible: Earth, Wind & Fire
Styx

Hottest:

Country Crossovers:

Carpenters

Teen:

None

LP Cuts:

Bee Gees (More Than A Woman)

*“Every Man Has A Place
In His Heart There’s A Space
And The World Can’t Erase His ...”*

“Fantasy”



**Earth, Wind & Fire Creates
A Very Real “Fantasy”
For Every Listener.
Program It.**

*“All Your Dreams Will
Come True Right Away”*

“FANTASY”

3-10688

From Their Biggest Selling Album Ever

“All 'N All”

On Columbia Records



CALL-OUTS

(A bi-weekly listing of the strongest songs in select demographic groups arrived at through information supplied by stations doing extensive call-out research.)

Stations Contributing This Week:

WCOL, WDRQ, WEAQ, WFIL, WHB, WNBC, WNDE, WRKO, WSAI, WZZD, WZZP, KDWB, KHJ, KIMN, KLIF, KSTP, KTLK, 94Q, 96X, Y100.

Overall Demographics:

Bee Gees (Stayin')	Dan Hill
Bee Gees (Night)	Andy Gibb
Samantha Sang	Bee Gees (How)
Billy Joel	

Bee Gees (Stayin' and Night) are in a class by themselves with the former slightly ahead. The level drops off noticeably to Samantha Sang and Billy Joel, which are tied. Dan Hill follows three notches behind with Andy Gibb one level back. There is another noticeable drop to the final slot held by Bee Gees (How).

Teen:

Male

Bee Gees (Stayin')
Bee Gees (Night)
Queen
Kansas
Samantha Sang
Billy Joel
Player

Bee Gees (Stayin' and Night) are the story here with Stayin' holding a slim lead. The level drops by half to Queen, which is followed a couple of notches below by Kansas, Samantha Sang, Billy Joel and Player, all tied for the final slot.

Female

Bee Gees (Stayin')
Bee Gees (Night)
Billy Joel
Samantha Sang
Queen
Andy Gibb

Bee Gees (Stayin') is the leader here by the slightest of margins over Bee Gees (Night). Billy Joel, Samantha Sang and Queen are tied for the third spot significantly dropping several levels below. Andy Gibb occupies the final space a bit behind Queen.

Adult:

Male

Bee Gees (Stayin')
Kansas
Eric Clapton
Bee Gees (Night)
Billy Joel
Samantha Sang
Dan Hill
James Taylor (Your)

Bee Gees (Stayin') tops this demo with ease. Kansas shows good strength as does Eric Clapton and Bee Gees (Night). All are tied for second, several steps below the leader. Billy Joel follows up right behind. The level drops off significantly to Samantha Sang. Dan Hill and James Taylor all sharing the last position.

Female

Bee Gees (Stayin')
Billy Joel
Samantha Sang
Dan Hill
Bee Gees (Night)
Kansas

Bee Gees (Stayin') is also a killer in this demo, as it blows away the nearest competitor Billy Joel. Samantha Sang is right behind tied with Dan Hill who maintains solid strength here. Bee Gees (Night) falls a notch below. Kansas shows in this demo three levels below Bee Gees (Night) in the final position.

Stayability:

PLAYER still holding on to teens and female adults. STYX (Come) shows male teens and also male and female adults. STEELY DAN continues to show with female teens and female adults. ROD STEWART (Your) remains hot on the overall level, as does BEE GEES (How). LITTLE RIVER BAND shows a continued response in male adults. RITA COOLIDGE still pulling males 18+.

Breaking:

Is DAVID GATES with females 18+, along with teens and starting to show with males 25+. YVONNE ELLIMAN is pulling good teens and female adults. ENGLAND DAN & JOHN FORD COLEY showing real solid movement in overall activity. Male adults came in well on the TRAMMPS along with teens and light female adults. KANSAS showing well with male and female adults and teens. BOB WELCH (Ebony) doing well in teen demos and male adults.

Early Acceptance on:

BEE GEES (More) with very good response in 18+ females demo. RUBICON starting with females 25+ and teens. GEORGE BENSON showing with female teens. ATLANTA RHYTHM SECTION pulled male and female 18-24. Strong 25+ females response on the CARPENTERS. FLEETWOOD MAC (Second Hand) had 18+ male response. TAVARES (More) showing overall response while EDDIE MONEY showing with females 24-34. ROBERTA FLACK (WITH DONNY HATHAWAY) had 18-34 response. BROOKLYN DREAMS is pulling teens, 18-24 males and females 25+. CHICAGO (Little One) showed with males and females 18+, as CHUCK MANGIONE showed positive with males and females 18+.

blondie does it
in Billboard · National Breakout

blondie does it
in Cashbox · Most Added

blondie does it
in Record World · Flashmaker

blondie does it
in Radio & Records · Most Added

blondie does it
in The Friday Morning Quarterback ·
Bill Hard Personal Pick, ... "listen to 'Plastic Letters'
as an aggressive rock and roll band with hilarious lyrics
and a straight-ahead female vocalist. That's it."


blondie does it
with over 150,000 albums
sold in the United States and England

blondie does it
on WIOQ · Helen Leicht comments:
"Finally, a good, fun rock and roll album!"

blondie does it
in England · "Plastic Letters"
rockets up the charts
from 118 to 81 to 41 to 21 to 12



**blondie does it
with "Denis" in 2:15**

Watch out. We've released "Denis."
The most programmed cut from the album,
"Denis" is Number 2 in England and Number 1 in both Holland and Belgium
and features Deborah Harry sounding terrific.
It may be our first release from "Plastic Letters,"
but it certainly won't be our last.
After all, Blondie's doing it all over the world.
And all over the world,
people are  loving every minute of it.

“YOUR LOVE IS SO GOOD FOR ME”

M-1436F

POP

R&B

BB

CB

RW

BB

CB

RW

★ 57

87

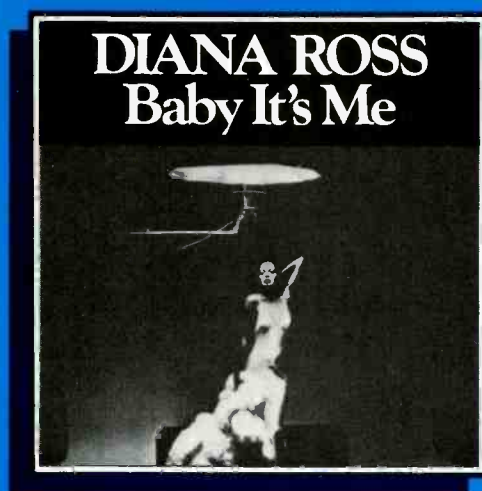
84

★ 34

36

29

The second hit single
from the hit album



“BABY IT'S ME”

Produced by Richard Perry

On Motown Records



©1978 Motown Record Corporation

Record World Presents A Special Section The Burkhart/Abrams Story

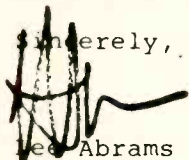
KENT BURKHART/LEE ABRAMS AND ASSOCIATES

6500 RIVER CHASE CIRCLE, EAST, ATLANTA, GEORGIA 30328 (404) 955-1550

January 31, 1978

BURKHART/ABRAMS and ASSOCIATES fully authorizes Record World to assemble a special section saluting BURKHART/ABRAMS. We are extremely excited about this and look forward to its publication.

Sincerely,



Lee Abrams

LA/df

In late April, *Record World* will present a special salute to Burkhart-Abrams Associates, the Atlanta-based consulting firm that has had a profound effect on the evolution of top 40 and album rock radio formats in the seventies. Focussing on the careers and views of Kent Burkhart and Lee Abrams, on the stations they serve, and on the firm's expansion plans, this *Record World* special section will offer the most in-depth look to date at these industry trendsetters.

For Details Please Contact:

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Stan Soifer
(212) 765-5020

Los Angeles
Spence Berland
(213) 465-6126

Nashville
Tom Rodden
(615) 329-1111

RECORD WORLD SINGLE PICKS

RUFUS/CHAKA KHAN—
ABC 12349



STAY (prod. by group & Roy Halee) (writers: Calhoun-Khan) (American Broadcasting, ASCAP/High Seas, BMI) (3:53)

This isn't the old Zodiacs hit, but a slow, rather sensuous ballad that gives Chaka Khan ample opportunity to stretch out vocally, as only she can. It should be another of the group's hits.

SONG OF THE WEEK

IT'S A HEARTACHE (writers: Scott-Wolfe) (Pi-Gem, BMI)

BONNIE TYLER—RCA 12249 (prod. by David Mackay/Scott & Wolfe) (3:28)

RONNIE SPECTOR—Alston 3738 (T.K.) (prod. by Kyle Lehning & Steve Popovich) (3:18)

JUICE NEWTON—Capitol 4552 (prod. by John Palladino) (3:29)
Tyler's tough original of this ballad has been number one in several European countries; the Spector and Newton versions are smoother and lighter, and move at a slightly quicker tempo. The song sounds like a winner.

LISA HARTMAN—
Kirshner 8 4275 (CBS)



NOBODY LIKES LOVIN' MORE THAN I DO (prod. by Jeff Barry) (writer: Toussaint) (Warner-Tamerlane/Marsaint, BMI) (3:20)

Hartman, now benefitting from TV series exposure, could have her first pop hit with her urgent rendition of this upbeat, frankly erotic Allen Toussaint song. It should appeal to top 40 and a/c formats.

AL GREEN—Hi 78511 (Cream)

I FEEL GOOD (prod. by Al Green) (writers: Green-Jordan-Fairfax) (Al Green/Jec, BMI) (3:19)

Green's successor to "Belle" is a brassy, high-energy rhythm record with a dance emphasis; it's been edited here from a much longer lp version.

ENGELBERT HUMPERDINCK—

Epic 8-50526

THE LAST OF THE ROMANTICS (prod. by Charlie Calello) (writer: Holmes) (WB/Holmes Line, ASCAP) (3:45)

As the title suggests, this is a full-blown production number of the sort that Humperdinck handles well. His voice stands out among swelling strings.

DAVID CASTLE—Parachute 509
(Casablanca)

ALL I EVER WANNA BE IS YOURS (prod. by Joe Porter) (writers: Castle-Dees) (Unart, BMI) (3:21)

The repeated chorus-title is the main hook in Castle's latest single, an orchestrated, smooth ballad with a love lyric that should appeal to pop and a/c.

THE HOMETOWN BAND—

A&M 2028

FEEL GOOD (prod. by Claire Lawrence) (writer: Ulrich) (Irving/Hometown Band, PROC)

The lyric is simple here, mostly a repetition of the title, but the flair of this jump tune and the energy of the vocalist could bring a hit.

ISAAC HAYES—Polydor 14464

MOONLIGHT LOVIN' (MENAGE A TROIS) (prod. by Isaac Hayes) (writer: Hayes) (Afro, BMI) (3:54)

This mood record deals with an erotic subject, as the title suggests—Hayes carries off the smooth singing well, and should reach r&b audiences.

GINO VANNELLI—A&M 2025

ONE NIGHT WITH YOU (prod. by Gino & Joe Vannelli) (writer: G. Vannelli) (Almo/Giva, ASCAP) (3:05)

Synthesizers dominate this big-sounding, soaring pop-rock single, which creates a sort of sci-fi mood. Vannelli's vocals anchor its appeal.

JOHNNIE TAYLOR—

Columbia 3-10709

KEEP ON DANCING (prod. by Don Davis) (writers: Shamwell-McCollough) (Groovesville, BMI) (3:26)

The energy in Taylor's latest single is high even for a disco record—guitars and horns propel the rhythm, while Taylor's vocal is rough and lively.

CRACK THE SKY—

Lifesong 8 1763 (CBS)

A NIGHT ON THE TOWN (WITH SNOW WHITE) (prod. by Rob Stevens) (writers: Witkowski-Kucan) (Blendingwell, ASCAP) (3:24)

Crack The Sky's rock leanings are largely hidden on this light, amusing single—the topic is familiar, but approached in a novel way, with surprises.

THE JIMMY CASTOR BUNCH—

Atlantic 3451

TR-7 (prod. by Castor-Pruitt) (writers: Maddox-Thomas) (Jimpire, BMI) (3:08)

There's no novelty in this hard-driving jazz-r&b instrumental, which shows a new dimension in Castor's sound. Its space-age flavor adds to the appeal.

LENNY WHITE—Elektra 45465

UNIVERSAL LOVE (prod. by Al Kooper & Lenny White) (writers: Blackman-White) (Mchoma, BMI) (3:30)

The first single from White's space-concept lp blends jazz licks with an ethereal, EW&F-ish r&b sound. It's accessible enough for r&b radio play.

FOSTER SYLVERS—Capitol 4553

DON'T LET ME GO FOR SOMEONE ELSE (prod. by group, Al Ross & Bob Cullen) (writer: L. Sylvers) (Rosy, ASCAP) (3:09)

The first Capitol single by the young Sylvers brother is a smooth, melodic love song that should have both r&b and pop appeal. The message is touching.

THE BAR-KAYS—

Mercury 2-54283

ATTITUDES (prod. by Allen Jones) (writers: group) (Bar-Kay/Warner Tamerlane, BMI) (3:26)

This Bar-Kays single has a slower tempo and cooler feel than most of their earlier efforts, but it still bears the Memphis stamp and should hit.

EDWARDS & RALPH—

Ariola 7679

ALL OVER AGAIN (prod. by Peter Yarrow & Barry Beckett) (writer: Supa) (Colgems-EMI/Glory, ASCAP) (3:00)

This gentle ballad, penned by Richard Supa, is a duet between a man and a woman, and its love lyric should earn it a place on pop and a/c radio playlists.

B & G RHYTHM—Polydor 14463

(SITTIN' ON) THE DOCK OF THE BAY (prod. by Wayne Henderson) (writers: Cropper-Redding) (East Memphis/Time, BMI) (3:20)

This version of a classic song has none of the sadness of the Otis Redding original — it bounces along with happy-sounding keyboards, in dance tempo.

BILLY SHERRILL—Epic 8-50527

THEME FROM "THE INCREDIBLE HULK" (prod. by Billy Sherrill) (writer: Harnell) (Leeds, ASCAP) (3:17)

Sherrill steps out from behind the console on this moody, slow instrumental—only the thundering drums hint at the tune's Marvelous subject.

BABY GRAND—Arista 0312

NEVER ENOUGH (prod. by Rick Chertoff & Rob Hyman) (writers: Hyman-Kagan) (Abattoir/Arista, ASCAP) (3:29)

The title makes a fine pop hook in the chorus of Baby Grand's latest single—the pace is up-tempo and energetic, with keyboards mixed out front.

KARLA BONOFF—

Columbia 3-10710

ISN'T IT ALWAYS LOVE (prod. by Kenny Edwards) (writer: Bonoff) (Sky Harbor, BMI) (3:25)

Bonoff sounds a bit like Carole King on this thoughtful love song, with a calypso touch in the chorus. She sings it well, and her following is increasing.

r-STASH—Curton 0136 (WB)

BOOTY MARCH (DON'T GET TIRED OF WATCHING THAT BOOTY) (prod. by Martin L. Dumas, Jr.) (writers: Dumas-Coleman-Donaldson) (Nap/Gemigo, BMI) (3:24)

This amusing party record has a lead vocal that is mostly spoken, over a slow, accented rhythm track. The "live" feel adds to the entertaining atmosphere.

GENE HUGHES—Gusto 183

16 CANDLES (prod. by Gene Hughes, Mike Stone & Jeff Tweel) (writers: Dixon-Khent) (January/Coronation, BMI) (2:59)

Hughes, formerly of the Casinos, remakes the Crests' '58 hit here to take advantage of the boom in sweet 16 parties. It remains a pop standard.

THE MUZZY BAND—Laurie 3668

PLEASE TELL ME WHEN (prod. by Gene & Eliot) (writer: Dobbs) (Rusterhouse, BMI) (2:45)

There's a touch of the blues in this wistful pop ballad—the saxophone fits well with the mood of the song, and Rose Marie's vocals stand out.

**BACK WITH A
VENGEANCE!**
**SWEET'S NEW ALBUM
LEVEL HEADED**
IS A CERTIFIED KILLER
Contains the most played cut
"LOVE IS LIKE OXYGEN"

(4549)



NOW SEE THEM LIVE:

- 3/29 Syracuse, New York
- 3/30 Johnstown, Pennsylvania
- 3/31 Cleveland, Ohio
- 4/05 Hartford, Connecticut
- 4/07 Baltimore, Maryland
- 4/08 Binghamton, New York
- 4/11 Wichita, Kansas
- 4/12 Omaha, Nebraska
- 4/14 Ft. Wayne, Indiana
- 4/15 Cincinnati, Ohio

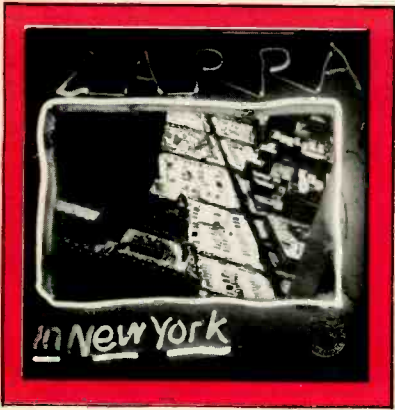


- 4/16 Terre Haute, Indiana
- 4/19 St. Paul, Minnesota
- 4/20 Milwaukee, Wisconsin
- 4/21 Madison, Wisconsin
- 4/24 Chicago, Illinois
- 4/25 Columbus, Ohio
- 4/26 South Bend, Indiana
- 4/28 Indianapolis, Indiana
- 4/29 Lexington, Kentucky
- 4/30 Memphis, Tennessee

We Always Knew

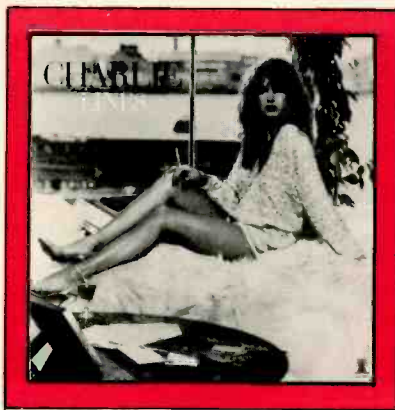


RECORD WORLD ALBUM PICKS



ZAPPA IN NEW YORK

FRANK ZAPPA—DiscReet 2D 2290 (WB)
Zappa's long awaited live two record set (recorded in N.Y.C., 1976-77) features an expanded band and an appearance by T.V.'s Don Pardo with old and new selections including "Big Leg Emma," "The Illinois Enema Bandit" and "The Purple Lagoon." His first lp since 1976's "Zoot Allures" figures to be a big one.



LINES

CHARLIE—Janus JXS 7036 (7.98)

The British group has come into its own with its highly appealing, smooth harmony rock. The hooks jump out of songs like "She Loves To Be In Love," "Watching T.V." and "Out Of Control" and should further the FM success of their excellent "No Second Chance" album.



GETTIN' THE SPIRIT

ROBERTA KELLY—Casablanca NBLP 7089 (7.98)

Producer Giorgia Moroder has combined with Kelly for an exceptionally adventurous lp that combines disco with spiritual music. The inherent uplifting quality of the latter is a natural for the former as side one's segues, going from Edwin Hawkins to George Harrison attests.



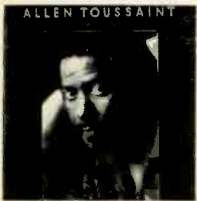
ENCORE

BRIAN AUGER & JULIE TIPPETTS—WB BSK 3153 (7.98)

The duo of Auger and Driscoll (now Tippetts) has not recorded together since 1969. Since that time, they have been exploring different jazz modes, but here it's mainstream rock with excellent versions of "Don't Let Me Misunderstood," Traffic's "No Time To Live" and Al Jarreau's "Spirit."

MOTION

ALLEN TOUSSAINT



WB BSK 3142 (7.98)

Toussaint's third album for the label (produced by Jerry Wexler) may be long overdue but it was worth the

wait as he effortlessly bridges pop and r&b with a smooth sound and accessible material. "Night People" has already been covered twice, but there are others equally as strong.

BURCHFIELD MINES

MICHAEL FRANKS



Warner Bros. BSK 3167 (7.98)

Franks has carved a niche for his sensual, jazzy style with his previous releases and plays

up the jazzier elements with his latest set. His wispy vocals and wry sense of humor surfaces on songs like "Wrestle A Live Nude Girl" and "When the Cookie Jar Is Empty."

NATIONAL HEALTH



Visa IMP 7002 (7.98)

A band whose members each have long and fascinating backgrounds, National Health's

first record mines a British progressive jazz sound that has been fundamental to groups like Hatfield & the North, Caravan and Egg. Amanda Parsons' heavenly vocals lend a distinction.

EASTER ISLAND

KRIS KRISTOFFERSON



Columbia JZ 35310 (7.98)

Kristofferson's movie stardom has recently overshadowed his music career, but he

remains a potent songwriting force. There is a brooding quality to "The Sabre and the Rose," and the title cut that is quite riveting.

LATE NIGHT RADIO

STARLAND VOCAL BAND



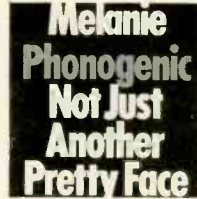
Windsong BXL1 2598 (RCA) (7.98)

The group continues to draw from folk, country and rock and has never sounded better

than on this set. Their recent TV exposure has increased their audience and songs like "Late Note Radio" and "Third Rate Romance" should be popular.

PHONOGENIC NOT JUST ANOTHER PRETTY FACE

MELANIE



Midsong 3033 (MCA) (7.98)

Melanie's first album for the label finds the songstress working out on

some familiar songs, covering a wide range of material with a flexible voice. Included are readings of classics like "Let It Be Me," "Knock On Wood," "We Can Work It Out" and "California Dreamin'."

MANNEQUIN

MARC JORDAN



Warner Bros. BSK 3143 (7.98)

Jordan has more in common with Steely Dan than producer Gary Katz; his songwriting,

while not as sophisticated as Becker/Fagen's, has some of their whimsical qualities. He is an unusual and expressive singer.

WEST COAST CONFIDENTIAL

STEVEN T.



Dream DA 3500 (Salsoul) (7.98)

The first lp in Salsoul's new rock line spotlights this west coast artist who is now on his

own after numerous obscure bands. His lyrics demonstrate a street-wise sense that is emphasized by producer Kim Fowley.

(Continued on page 66)

GEORGE McCRAE

TK 608 (6.98)



McCrae's smooth vocalizing and the rhythmic pulse of the TK accompaniment once again connects

for a solid set that should take hold either on the dance floor or off. The opener, "Let's Dance," with its international flavor is exceptionally solid and should take him up the charts.

KEEP THE DOGS AWAY

THOR



Midsong 2337 (MCA) (7.98)

The name of the artist fits his physique and the music falls right into place. Bone crunching rock

with titles like "Superhero," "Catch A Tiger" and "Keep the Dogs Away" are perfect for this Canadian vocal powerhouse.

EVERYBODY LOVES A RAIN SONG

B.J. THOMAS



MCA 3035 (7.98)

The title song is only B.J.'s latest single in a long line of hits he has racked up through the years. Thomas'

sweet voice and Chips Momans' supple production makes songs like "Just Out Of Reach," "Blues River" and "Dusty Roads" memorable.

HE WALKS BESIDE ME

ELVIS



RCA AFL1-27272 (7.98)

Basically a re-issue of Elvis' magnificent "How Great Thou Art" lp with two previously unreleased tracks. One of them, a live version of "The Impossible Dream," is exceptional.

RAMONES

DO YOU WANNA DANCE?

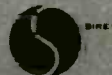
SRE 1017

THE NEW SINGLE FROM *ROCKET TO RUSSIA*

Produced by Tony Bongiovi and T. Erdelyi

on Sire Records (SR 6042)

Marketed by Warner Bros. Records Inc.



DISCO FILE TOP 20

MARCH 25, 1978

- COME INTO MY HEART/LOVE'S COMING**
USA-European Connection—Marlin (lp medleys)
- ROMEO & JULIET**
ALEC COSTANDINOS & SYNCOPHONIC ORCH.—Casablanca (entire lp)
- VOYAGE**
MARLIN (entire lp)
- RISKY CHANGES/DANCE LITTLE DREAMER**
BIONIC BOOGIE—Polydor (disco disc)
- AFRICANISM/GIMME SOME LOVING**
KONGAS—Polydor (lp cuts)
- STAYN' ALIVE/NIGHT FEVER**
BEE GEES ("SATURDAY NIGHT FEVER" SOUNDTRACK)—RSD (disco disc/lp cuts)
- DANCE WITHE ME**
PETER BROWN—TK (disco disc)
- YOU ARE MY LOVE/PLAY WITH ME**
SANDY MERCER—H&L (disco disc)
- LET'S ALL CHANT/LOVE EXPRESS**
MICHAEL ZAGER BAND—Private Stock (disco disc)
- GALAXY**
WAR—MCA (disco disc)
- RIO DE JANEIRO**
GARY CRISS—Salsoul (disco disc)
- I CAN'T STAND THE RAIN**
ERUPTION—Ariola (disco disc)
- KEY WEST/MACHO MAN/I AM WHAT I AM**
VILLAGE PEOPLE—Casablanca (lp cuts)
- THE BEAT GOES ON AND ON**
RIPPLE—Salsoul (disco disc)
- I FEEL GOOD**
AL GREEN—Hi (disco disc)
- GIVE ME LOVE/SUPERNATURE**
CERRONE—Cotillion (lp medleys)
- CHATTANOOGA CHOO CHOO**
TUXEDO JUNCTION—Butterfly (lp cuts)
- BOOGIE BOO/DON'T LOSE THAT NUMBER**
BIONIC BOOGIE—Polydor (lp cuts)
- MELODIES**
MADE IN USA—Delite (disco disc)
- ACT 1/ACT 2/ACT 4**
DONNA SUMMER—Casablanca (lp medleys)

Roshkind Indicted

(Continued from page 4)
nearly \$135,000 in federal income taxes allegedly due.

Focal point of the indictment is an arrangement Roshkind allegedly made with a distributor, California International Marketing Co., Inc., to pay the disputed funds to Dorothy Loeb, whom Roshkind married in 1973. The indictment charges that the Motown exec had negotiated with the company to hire Loeb for promotion and public relations purposes in connection with "Motown 1964," an oldies anthology, for which she would receive 20 cents for each record sold.

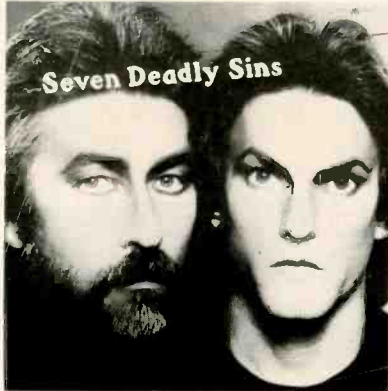
Miss Loeb was then purportedly paid \$136,000 in 1972 and \$99,377 the following year, but, according to the grand jury action, none of this income was reported to the IRS by either Roshkind or Loeb. Mrs. Roshkind subsequently filed a joint return with her husband in 1973, but is not named in the indictment.

Assistant U.S. attorney Leonard Sharenow, who presented the case to the grand jury, reported Roshkind will probably be arraigned some time this week. When reached for comment by RW at press time, Roshkind declined discussing the charges.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI



Laurin Rinder and W. Michael Lewis, the producer / arranger / composer team responsible for virtually all the music made by "groups" called **El Coco, Le Pamplermousse, St. Tropez and Tuxedo Junction**, have taken a giant step with their first album under their own names, "Seven Deadly Sins" on AVI. Freed of the restrictions of making music that fits the style of one of their imaginary acts, Rinder and Lewis sound looser, more assured, more innovative and certainly more exciting than ever. The over-

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

FACES/CHICAGO

- DJ: Carmen Adduci
COME INTO MY HEART/LOVE'S COMING
 —USA-European Connection—Marlin (lp medleys)
FEVER/ROUGH DIAMOND/LET'S MAKE LOVE
 —Madleen Kane—CBS (import lp cuts)
FREAKY DEAKY/LET'S DO IT/SWEET TEARS
 —Roy Ayers—Polydor (lp cuts)
I CAN'T STAND THE RAIN
 —Eruption—Ariola (disco disc)
MILE HIGH
 —Fatback Band—Spring (disco disc)
RIO DE JANEIRO
 —Gary Criss—Salsoul (disco disc)
ROMEO & JULIET
 —Alec Costandinos & Syncophonich Arch.—Casablanca (entire lp)
TURN ON LADY
 —Detroit Emeralds—Westbound (disco disc)
VOYAGE
 —Marlin (entire lp)
WE'RE ON OUR WAY HOME
 —Brainstorm—Tabu (lp cut)

FLAMINGO/NEW YORK

- DJ: Richie Rivera
COME INTO MY HEART/LOVE'S COMING
 —USA-European Connection—Marlin (lp medleys)
FEVER/TOUCH MY HEART/LET'S MAKE LOVE/ROUGH DIAMOND
 —Madleen Kane—CBS (import lp cuts)
FROM EAST TO WEST/LADY AMERICA/SCOTCH MACHINE/BAYOU VILLAGE
 —Voyage—Marlin (lp cuts)
KEY WEST/MACHO MAN/I AM WHAT I AM
 —Village People—Casablanca (lp cuts)
LUST/SLOTH
 —Laurin Rinder & W. Michael Lewis—AVI (lp cuts)
NOBODY BUT YOU
 —Theo Van Ness—CBS (import lp cut)
RIO DE JANEIRO
 —Gary Criss—Salsoul (disco disc)
ROMEO & JULIET
 —Alec Costandinos & Syncophonich Arch.—Casablanca (entire lp)
STARTING NOW/ROBOT DEATH/ROBOT DISCO DANCE
 —Robot—Vogue (import lp cuts)
STEREO
 —Limits Up—AB (import disco disc)

PARADISE GARAGE/NEW YORK

- DJ: Larry Levan
AFRICANISM/GIMME SOME LOVING/TATTOO WOMAN/DR. DOO-DAH
 —Kongas—Polydor (lp cuts)
CHAPTER THREE
 —African Dub/All-Mighty Joe Gibbs Records (import lp cut)
DISCO DANCE (MEGA MIX)
 —Michele—West End (disco disc)
I THINK I'LL DO SOME STEPPIN' ON MY OWN
 —Sandy Barber—Olde World (lp cut)
THE MEXICAN
 —Bombers—Telson (import lp cut)
RIO DE JANEIRO
 —Gary Criss—Salsoul (disco disc)
SAVE AND SPEND
 —Cheryl Barnes—Millennium (disco disc)
VOYAGE
 —Marlin (entire lp)
YOU ARE MY LOVE/PLAY WITH ME
 —Sandy Mercer—H&L (disco disc)
YOU ARE, YOU ARE/RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/I FEEL LIKE FALLING IN LOVE AGAIN
 —Linda Clifford—Curtom (lp cuts)

WAREHOUSE VIII/MIAMI

- DJ: Bill Kelly
CHATTANOOGA CHOO CHOO
 —Tuxedo Junction—Butterfly (lp cut)
COME INTO MY HEART/LOVE'S COMING
 —USA-European Connection—Marlin (lp medleys)
DANCE WITH ME
 —Peter Brown—TK (disco disc)
DON'T COST YOU NOTHING
 —Ashford & Simpson—Warner Bros. (disco disc)
FROM EAST TO WEST/POINT ZERO
 —Voyage—Marlin (lp cuts)
GALAXY
 —War—MCA (disco disc)
I CAN'T STAND THE RAIN
 —Eruption—Ariola (disco disc)
ROMEO & JULIET
 —Alec Costandinos & Syncophonich Arch.—Casablanca (entire lp)
WHICH WAY IS UP?
 —Stargard—MCA (disco disc)
YOU LIKE IT, WE LOVE IT
 —Southroad Connection—Mahogany (disco disc)

20th Realignment

(Continued from page 8)

tion manager, and Marie Bachrach has been promoted to promotion coordinator for the department.

Newly appointed regional promotion managers Don Anthony (Louisiana, Texas and Oklahoma), Jim Francis (Georgia, Alabama, North and South Carolina and Florida), Lois Kennedy (New England), Vicki Leben (Southern California, Colorado, Arizona and New Mexico), Scott Regan (Michigan, parts of Ohio and upstate New York), Frank Sciarra (Pennsylvania and New York) and Bud Stebbins (Illinois, Wisconsin, and Indiana) have assumed their positions.

They will join Dan Holiday, whose territory has been expanded to cover the San Francisco area as well as the Pacific Northwest and Utah, Tim Kehr (Minnesota, North and South Dakota, Kansas, Missouri, Nebraska and Iowa), Phillip Rauls, Tennessee, parts of Ohio, Kentucky and Arkansas) and Mark Weiss (Maryland, Washington, D.C. and Virginia).

Cooper commented, "I am especially proud of Lenny and his staff breaking Dan Hill during an ARB and, of course, the holidays. The effort was a particularly strong one, due to the belief in Dan as an artist and the record, itself, as a separate entity."

Jim Massey

(Continued from page 4)

and Bristol Meyers, responsible for campaigns for Ban Deodorant and Gillette's "Dry Look" hair spray, among many other goods. For five years, Massey was vice president of a New York advertising agency developing full programs for Mennen products.

In early 1977, Massey formed his own consultancy, the J.P. Massey Co. and was brought into the planning of Private Stock advertising and marketing projects. Massey's responsibilities as a consultant, which have been continued and expanded with his dual appointments, are to assist in the creation and development of Private Stock's image as a full-service independent record company, using corporate marketing principles applied to the needs of the music industry. He helped design the company's new label as well as create their advertising slogan, "We're Their Private Stock," and his involvement with the artists will begin at the point of signing, where he will help foster individual long term programs for their fullest development.

A Columbia Pictures Release
of the
Motown - Casablanca FilmWorks Production

THANK
YOU
FOR
BUYING

The Soundtrack.
Coming very soon from Casablanca Record and FilmWorks.



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101 THE SINGLES CHART 150

MARCH 25, 1978

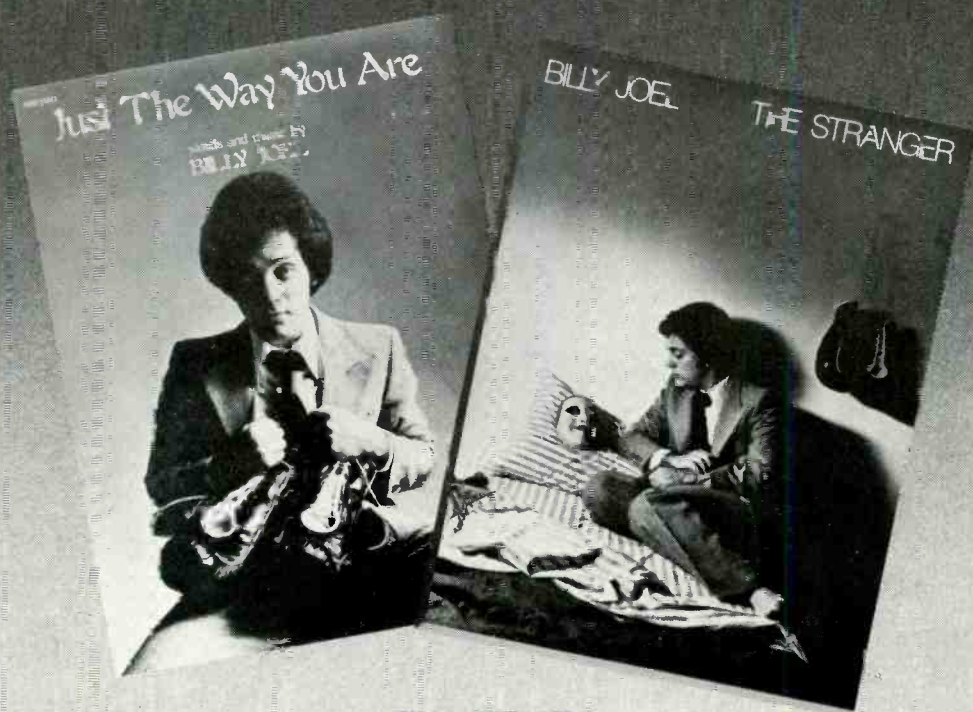
MAR. 25	MAR. 18	
101	108	DOWN THE ROAD BTO/Mercury 2 54260 (Overhaul/Turnup, PRO)
102	102	SITTING IN LIMBO DON BROWN/First American Records 102 (Island, BMI)
103	—	MAKE YOU FEEL LOVE AGAIN WET WILLIE/Epic 8 50528 (Muscle Shoals, BMI)
104	101	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems, EMI/First Artists, ASCAP)
105	109	WORKIN' TOGETHER MAZE FEATURING FRANKIE BEVERLY/Capitol 4531 (Pecle, BMI)
106	106	LET'S LIVE TOGETHER CAZZ/Big Tree 210 (Atlantic) (Landers-Roberts, ASCAP)
107	104	TO DADDY EMMYLOU HARRIS/Warner Bros. 8498 (Owepar, BMI)
108	107	WOMAN TO WOMAN BARBARA MANDRELL/ABC 17736 (East Memphis, BMI)
109	111	(ANY WAY THAT YOU WANT IT) I'LL BE THERE STARZ/ Capitol 8786 (Rock Steady/Starzong, ASCAP)
110	110	TURN ON THE RADIO GLORY/Mercury 73976 (April/Lazy Libra, ASCAP)
111	112	A LOVER'S QUESTION JACKY WARD/Mercury 55018 (Eden/Progressive, BMI)
112	114	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic) (S.D.R.M., ASCAP)
113	115	DO YOU LOVE SOMEBODY LUTHER INGRAM/Koko 728 (Klondike, BMI)
114	105	LE SPANK LE PAMPLEMOUSSE/AVI 153 (Equinox, BMI)
115	—	EYE OF MY STORM (OH WOMAN) SANFORD TOWNSEND/Warner Bros. 8539 (Gandharva/Edzactly, BMI)
116	123	YOU'LL LOVE AGAIN HOTEL/Mercury 73979 (Blair/Hotel, BMI)
117	120	WALK RIGHT BACK ANNE MURRAY/Capitol 4527 (Warner-Tamerlane, BMI)
118	122	I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum) (Unichappell/Begonia Melodies/Fedora, BMI)
119	118	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA 11036 (Chess, ASCAP)
120	113	SHOT ME DOWN NAZARETH/A&M2009 (MT3, Sesac)
121	126	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor) (Sherlyn, BMI)
122	121	I DO GEILS/Atlantic 3454 (ABC/Dunhill/Yvonne, BMI)
123	—	HOLD ON TO YOUR HINEY TRAVIS WAMMACK/Epic 8 50511 (Tennessee Swamp Box, ASCAP)
124	125	MY REASON TO BE IS YOU MARILYN MCCOO & BILLY DAVIS, JR./ABC 12324 (Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec-O-Lite, ASCAP)
125	—	EVERY KINDA PEOPLE ROBERT PALMER/Island 100 (Island/Restless, BMI)
126	129	DOWN THE ROAD DOUCETTE/Mushroom 7029 (Andorra, ASCAP)
127	—	TURN UP THE MUSIC SAMMY HAGAR/Capitol 4550 (The Nine, BMI)
128	133	IF I HAD MY WAY WALTER JACKSON/Chi Sound 1140 (Six Strings/Golden Fleece, BMI)
129	—	BOMBS AWAY BOB WEIR/Arista 0315 (Ice Nine, BMI)
130	130	SAVE ME, SAVE ME NETWORK/Epic 8 50489 (Barry Gibb/Stigwood/Unichappell, BMI)
131	124	THE ONE AND ONLY MAGGIE MacNEAL/Warner Bros. 8524 (Famous, ASCAP/Ensign, BMI)
132	117	YOU BROUGHT THE WOMAN OUT OF ME HOT/Big Tree 16108 (Atlantic) (ABC/Dunhill, BMI)
133	—	WHEEL IN THE SKY JOURNEY/Columbia 3 10700 (Weed High Nightmare, BMI)
134	144	TRUST ME MILT MATTHEWS/H&L 4692 (BOCA, ASCAP)
135	139	RAINSTORM FRANKIE VALLI/Private Stock 180 (Chrysalis, ASCAP)
136	140	GIMME A LITTLE SIGN RICK NELSON/Epic 8 50501 (Big Shot, ASCAP/Ensign, BMI)
137	142	HEART'S UNDER FIRE CLOVER/Mercury 73976 (Chappell, ASCAP)
138	141	THE ONE AND ONLY KACEY CISKY/ABC 12333 (Famous, ASCAP/Ensign, BMI)
139	132	INTIMATE FRIENDS EDDIE KENDRICKS/Tamla 54290 (Motown) (Gab, ASCAP)
140	145	WE FELL IN LOVE WHILE DANCING BILL BRANDON/Prelude 71102 (Sons Tailors/Dillco/Truman, BMI)
141	131	CADILLAC WALK MINK DeVILLE/Capitol 4510 (Bug/Greasy Shift, BMI)
142	128	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
143	146	HEADLINER FANDANGO/RCA 11194 (Life & Times/Live, BMI)
144	135	WISHING ON A STAR ROSE ROYCE/Whitfield 8531 (WB) (May Twelfth/Warner-Tamerlane, BMI)
145	134	BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES/ABC 12327 (Horse Hairs, BMI)
146	127	SHOUT IT OUT BT EXPRESS/Columbia 3 10649 (Triple O/Billee/B.T., BMI)
147	119	STARLIGHT CORY WELLS/A&M 2013 (Jade Eye, BMI)
148	137	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)
149	138	FREAKY DEAKY ROY AYERS/Polydor 14451 (Michelle Bird/Roy Ayers Ubiquity, ASCAP)
150	—	GET ON UP TYRONE DAVIS/Columbia 3 10684 (Bob Content/Tyrone, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALWAYS AND FOREVER Barry Blue (Almo/Rondor, ASCAP)	17	LOVE IS LIKE OXYGEN Prod. by group (Pub Sweet/WB, ASCAP)	72
AM I LOSING YOU Bobby Martin & The Manhattan (Sumack/Scorpion, BMI)		(LOVE IS) THICKER THAN WATER Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, BMI)	4
BABY COME BACK Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck Stigwood, BMI)	16	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS prod. not listed (Tree, Sugarplum, BMI)	65
BABY HOLD ON Bruce Botnick (Graionca, BMI)	42	MORE THAN A WOMAN Freddie Perren (Stigwood/Unichappell, BMI)	64
BEFORE MY HEART FINDS OUT Steven A. Gibson (Sailmaker/Chappell, ASCAP)	34	MOVIN' OUT (ANTHONY'S SONG) Phil Ramone (Joelsongs, BMI)	73
BOOGIE SHOES H.W. Casey & R. Finch (Sherlyn, BMI)	41	MUSIC, HARMONY AND RHYTHM Skip Korte (Starrin/Rick's, BMI)	82
BOOTZILLA George Clinton & William Collins (Rubber Band, BMI)	88	NEVER GET ENOUGH OF YOUR LOVE Bobby Martin/Blendingwell, ASCAP	77
CAN'T SMILE WITHOUT YOU Ron Dante & Barry Manilow (Dick James, BMI)	5	NIGHT FEVER The Bee Gees, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	1
COUNT ON ME Larry Cox and the group (Bright Moments/Diamondback, BMI)	45	ON BROADWAY Tommy LiPuma (Screen Gem-EMI, BMI)	54
DANCE ACROSS THE FLOOR Casey-Finch (Sherlyn/Harrick, BMI)	90	OUR LOVE Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP)	7
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSHA) Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	35	PEG GARY Katz (ABC/Dunhill, BMI)	38
DANCE WITH ME Cory Wade (Sherlyn/Decible, BMI)	67	POOR POOR PITFUL ME Peter Asher (Warner-Tamerlane/Darkroom, BMI)	49
DESIRE Bob Gaudio (Stonebridge, ASCAP)	62	PUT YOUR HEAD ON MY SHOULDER Michael Lloyd (Spanka, BMI)	66
DISCO INFERNO Baker, Harris & Young (Six Strings/Golden Fleece, BMI)	40	REACHING FOR THE SKY Richard Evans & Peabo Bryson (PB/ASCAP)	89
DON'T COST YOU NOTHING Nickolas Ashford & Valerie Simpson (Nick-O-Val, ASCAP)	61	READY FOR THE TIMES TO GET BETTER Allen Reynolds (Aunt Polly's, BMI)	98
DON'T LET ME BE MISUNDERSTOOD Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	76	ROCKET RIDE By Group & Eddie Kramer (Kiss/Kick-A-Rock/Rock Steady, ASCAP)	55
DUST IN THE WIND Jeff Glixman (Don Kirshner, BMI)	14	RUNNING ON EMPTY Jackson Browne (Swallow Turn, ASCAP)	25
EBONY EYES Carter (Glenwood/Cigar, ASCAP)	15	SHORT PEOPLE Lenny Waronker & Russ Titleman (Hightree, BMI)	47
EMOTION Barry Gibb, Alby Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	3	SILVER DREAMS Ron Nevison (Hudson Bay, BMI)	70
EVERYBODY LOVES A RAIN SONG Chips Moman (Screen Gems-EMI/Baby Chick, BMI)	58	SOMETIMES WHEN WE TOUCH Mathew McCauley & Fred Mulin (Welbeck, ASCAP) (ATV/Mann/Well Songs, BMI)	6
FALLING Pete Carr (Carhorn, BMI/Music Mill, ASCAP)	13	STAYIN ALIVE The Bee Gees, Karl Richardson/Unichappell, BMI)	2
FANTASY Maurice White (Saggifire, BMI)	46	STREET CORNER SERENADE Gary Lyons (Muscadine/Xaigron/Yo Mama's, BMI)	100
FEELS SO GOOD Chuck Mangione (Gates, BMI)	36	SWEET, SWEET SMILE Ricard Carpenter (Sterling/Addison Street, ASCAP)	59
FLASH LIGHT George Clinton (Rick's/Malbiz, BMI)	26	SWEET TALKIN' WOMAN Jeff Lynne (Jet, BMI)	32
FOOLING YOURSELF Styx (Almo & Stigian, ASCAP)	43	THANK YOU FOR BEING A FRIEND Andrew Gold with Brock Walsh (Lucky/Special Song, BMI)	31
GOODBYE GIRL David Gates (WB/Kipahulu, ASCAP)	24	THAT'S YOUR SECRET Stewart Levine (Stoned Individual, BMI)	78
HAPPY ANNIVERSARY John Boylan & Group (Australian Tumbleweed, BMI)	33	THE CIRCLE IS SMALL Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)	44
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	52	THE CLOSER I GET TO YOU Rubina Flake (Scarab/Ensign, BMI)	30
HONEY, DON'T LEAVE LA. Peter Asher (Colgems-EMI/Kortchma, ASCAP)	91	THE HOUSE OF THE RISING SUN Nicolas Skorsky & Jean-Manuel De Scarano (Al Gallico, BMI)	87
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	68	THE NAME OF THE GAME Anderson & Bjorn Ulvaeus (Countless Songs, BMI)	28
HOLLYWOOD Joe Wissert/Boz Scaggs (Meadow Ridge, ASCAP)	71	THE WAY YOU DO THE THINGS YOU DO David Anderle (Jobete, ASCAP)	27
HOT LEGS Tom Dowd (Riva, ASCAP)	29	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams & Rick Chertoff (Gold Horizon, BMI)	37
I'M GONNA TAKE CARE OF EVERYTHING Richard Podolar (Fox Fanfare/Nocibur, BMI)	53	THEME FROM CLOSE ENCOUNTERS Meco Monardo, Tony Bongiovi & Harold Wheeler (Gold Horizon, BMI)	94
I CAN'T STAND THE RAIN Frank Farian (Burlington, BMI)	79	THIS TIME I'M IN IT FOR LOVE Dennis Lambert & Brian Potter (House of Gold/Windchime, BMI)	57
IF I CAN'T HAVE YOU Freddie Perren (Stigwood/Unichappell, BMI)	22	THUNDER ISLAND Bill Szymczyk (Painless, ASCAP)	11
I GO CRAZY Paul Davis (Web IV, BMI)	18	TOO HOT TA TROT James Carmichael & Group (Jobete/Commodores Ent., ASCAP)	99
I LOVE MY MUSIC Robert Parrisi & Carl Maduri (Bema, ASCAP)	97	TOO MUCH, TOO LITTLE, TOO LATE Jack Gold (Homewood House, BMI)	75
IT AMAZES ME Milt Okun (Cherry Lane, ASCAP)	83	TWO DOORS DOWN Gary Klein (Velvet Apple, BMI)	69
IMAGINARY LOVER Buddy Buie & Robert Nix (Low-Sal, BMI)	50	TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neverland/Peg, BMI)	85
IT'S A HEARTACHE David Mackay/Scott & Wolfe (Pi-Gem, BMI)	93	WATCHING THE DETECTIVES Nick Lowe (Plangent Vision, no license listed)	86
IT'S YOU THAT I NEED Michael Stokes (Desert Moon/Willow Girl, BMI)	39	WE ARE THE CHAMPIONS Queen (Queen Music)	10
(I WILL BE YOUR) SHADOW IN THE STREET Spencer Proffer (Intersong/Timtope, Midsong International, ASCAP)	81	WEREWOLVES OF LONDON Jackson Browne & Waddy Watchel (Polite, ASCAP/Zevon, BMI)	80
JACK AND JILL Ray Parker Jr. (Raydiola, ASCAP)	8	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN Kyle Lehning (Downbreaker, BMI)	20
JUST THE WAY YOU ARE Phil Ramone (Joelsongs, BMI)	12	WHAT A WONDERFUL WORLD Phil Ramone (Kags, BMI)	19
KINGS & QUEENS Jack Douglas & group (Daskel/Song and Dance, BMI)	92	WHAT'S YOUR NAME Prod. not listed	60
LADY LOVE Sherman Marshall, Jack Faith, Von Gray (Mighty Three, BMI)	23	WHICH WAY IS UP Mark Davis (Warner-Tamerlane/May Twelfth/Duchess, BMI)	21
LAY DOWN SALLY Glyn Johns (Stigwood/Unichappell, BMI)	9	YOU REALLY GOT ME Ted Templeman (Jay Boy, BMI)	51
LET IT GO, LET IT LOW Dave Mason & Ron Nevison (Dave Mason, BMI)	63	YOU'RE IN MY HEART (THE FINAL ACCLAIM) Tom Dowd (Riva, ASCAP)	48
LET ME PARTY WITH YOU Bunny Sgler (Lucky Three/Henry Suemay, BMI)	96	YOUR LOVE IS SO GOOD FOR ME Richard Perry (Porchester/Seitu, BMI)	84
LET'S ALL CHANT Michael Zager (Sumack, BMI)	56		
LITTLE ONE James William Guercio (Balloon Head/Big Elk, ASCAP)	74		

BILLY JOEL AND APRIL • BLACKWOOD: JUST THE WAY WE ARE.

April • Blackwood Music proudly announces the signing of a long-term publishing agreement with Billy Joel, and extends its congratulations to Billy on the double platinum album sales of "The Stranger" and the gold certification of "Just the Way You Are."



Matching folio and sheet music by April • Blackwood Publications.
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THE "1" YOU'VE BEEN WAITING FOR.

JOHN
TRAVOLTA

OLIVIA NEWTON-
JOHN

GREASE™

THE SINGLE

"You're The One That I Want"
FROM THE FORTHCOMING MOVIE SOUNDTRACK "GREASE" RS 891



FROM "GREASE" A ROBERT STIGWOOD PRODUCTION / ALLAN CARR PRODUCTION OF A PARAMOUNT PICTURE
PRODUCED BY JOHN FARRAR

RECORD WORLD SINGLES CHART

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

MAR. 25	MAR. 18		WKS. ON CHART
1	2	NIGHT FEVER BEE GEES RSO 889	8
2	1	STAYIN' ALIVE BEE GEES/RSO 885	16
3	3	EMOTION SAMANTHA SANG/Private Stock 178	20
4	4	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	22
5	7	I CAN'T SMILE WITHOUT YOU BARRY MANILOW/ Arista 0305	8
6	5	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	18
7	8	OUR LOVE NATALIE COLE/Capitol 4509	14
8	9	JACK & JILL RAYDIO/Arista 0283	15
9	10	LAY DOWN SALLY ERIC CLAPTON/RSO 886	13
10	6	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441	23
11	11	THUNDER ISLAND JAY FERGUSON/Asylum 45444	15
12	12	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	20
13	15	FALLING LeBLANC & CARR/Big Tree 16101 (Atlantic)	17
14	19	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	9
15	22	EBONY EYES BOB WELCH/Capitol 4543	9
16	13	BABY COME BACK PLAYER/RSO 879	26
17	17	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	13
18	14	I GO CRAZY PAUL DAVIS/Bang 733	31
19	16	(WHAT A) WONDERFUL WORLD ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676	9
20	25	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic)	5
21	23	WHICH WAY IS UP STARGARD/MCA 40825	10
22	33	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	6
23	26	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)	14
24	27	GOODBYE GIRL DAVID GATES/Elektra 45450	15
25	28	RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460	7
26	30	FLASH LIGHT PARLIAMENT/Casablanca 909	8
27	20	THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE/ A&M 2004	10
28	24	THE NAME OF THE GAME ABBA/Atlantic 3449	11
29	32	HOT LEGS ROD STEWART/Warner Bros. 8535	6
30	38	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	6
31	36	THANK YOU FOR BEING A FRIEND ANDREW GOLD/ Asylum 45456	7
32	37	SWEET TALKIN' WOMAN ELO/Jet 1145 (UA)	6
33	29	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 4524 (Capitol)	13
34	39	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	7
35	21	DANCE, DANCE, DANCE (YOWSAH, YOWSAH) CHIC/Atlantic 3425	19
36	42	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	9
37	18	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS/Arista 0300	14
38	34	PEG STEELY DAN/ABC 12320	18
39	43	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)	10
40	54	DISCO INFERNO TRAMMPS/Atlantic 3389	6
41	44	BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025	8
42	47	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	6
43	50	FOOLING YOURSELF STYX/A&M 2007	6
44	49	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518	7
45	55	COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA)	3
46	51	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	5
47	31	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	20
48	65	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/ 20th Century 2362	5
49	35	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum 45462	9
50	60	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459	5
51	45	YOU REALLY GOT ME VAN HALEN/Warner Bros. 8515	8
52	46	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	24
53	40	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	22
54	63	ON BROADWAY GEORGE BENSON/Warner Bros. 8542	3
55	59	ROCKET RIDE KISS/Casablanca 915	4
56	62	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184	4
57	72	THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890	3
58	58	EVERYBODY LOVES A RAIN SONG B.J. THOMAS/MCA 40854	10
59	66	SWEET, SWEET SMILE CARPENTERS/A&M 2008	7
60	41	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40819	17
61	64	DON'T COST YOU NOTHING ASHFORD & SIMPSON/ Warner Bros. 8514	5
62	48	DESIREE NEIL DIAMOND/Columbia 3 10657	17
63	53	LET IT GO, LET IT FLOW DAVE MASON/Columbia 3 10662	11
64	70	MORE THAN A WOMAN TAVARES/Capitol 4500	7
65	67	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA 11198	6
66	68	PUT YOUR HEAD ON MY SHOULDER LEIF GARRETT/ Atlantic 3466	5
67	69	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	4
68	56	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882	26
69	82	TWO DOORS DOWN DOLLY PARTON/RCA 11240	2
70	61	SILVER DREAMS THE BABYS/Chrysalis 2201	8
71	71	HOLLYWOOD BOZ SCAGGS/Columbia 3 10679	6
72	76	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	5
73	85	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708	2
74	78	LITTLE ONE CHICAGO/Columbia 3 10683	3
75	84	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693	2
76	57	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca 902	20
77	80	NEVER GET ENOUGH OF YOUR LOVE LTD/A&M 2005	3
78	81	THAT IS YOUR SECRET SEA LEVEL/Capricorn 0287	3
79	88	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	2

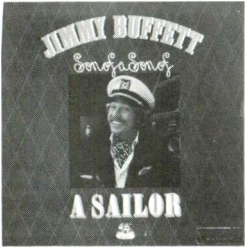
CHARTMAKER OF THE WEEK

80	—	WEREWOLVES OF LONDON WARREN ZEVON Asylum 45472	1
81	—	(I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/ Atlantic 3459	1
82	—	MUSIC, HARMONY AND RHYTHM BROOKLYN DREAMS/ Millennium 610 (Casablanca)	1
83	86	IT AMAZES ME JOHN DENVER/RCA 11214	3
84	—	YOUR LOVE IS SO GOOD FOR ME DIANA ROSS/Motown 1436	1
85	96	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/Cleveland Intl. 8 50513	2
86	89	WATCHING THE DETECTIVES ELVIS COSTELLO/Columbia 3 10705	3
87	90	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/ Casablanca 913	3
88	91	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512	10
89	92	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522	5
90	93	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)	2
91	94	HONEY, DON'T LEAVE L.A. JAMES TAYLOR/Columbia 3 10689	4
92	97	KINGS & QUEENS AEROSMITH/Columbia 3 10699	2
93	—	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	1
94	52	THEME FROM "CLOSE ENCOUNTERS" MECO/Millennium 608 (Casablanca)	13
95	95	AM I LOSING YOU MANHATTANS/Columbia 3 10674	4
96	99	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind 4008 (Salsoul)	2
97	98	I LOVE MY MUSIC WILD CHERRY/Epic/Sweet City 8 5500	2
98	—	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/ United Artists 1136	1
99	87	TOO HOT TA TROT COMMODORES/Motown 1432	14
100	75	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	19

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



SON OF A SON OF A SAILOR
JIMMY BUFFETT
ABC

MOST ADDED:

- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- SOUTHERN WINDS—Maria Muldaur—WB
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- BRING IT BACK ALIVE—Outlaws—Arista
- JIMMIE MACK—Big Tree
- HEAD EAST—A&M
- WARMER COMMUNICATIONS—AWB—Atlantic
- BURCHFIELD NINES—Michael Franks—WB
- DOUBLE FUN—Robert Palmer—Island
- FOTOMAKER—Atlantic
- NOT SHY—Walter Egan—Col

WNEW-FM/NEW YORK

- ADDS:**
- AMERICAN HOT WAX (soundtrack)—A&M
 - BRING IT BACK ALIVE—Outlaws—Arista
 - BURCHFIELD NINES—Michael Franks—WB
 - JAPANESE MELODIES—Jean-Pierre Rampal—Col
 - LOVE ISLAND—Deodato—WB
 - MOTION—Allen Toussaint—WB
 - REGGAE SAMPLER—Various Artists—UA
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - SOUTHERN WINDS—Maria Muldaur—WB
 - STAINED CLASS—Judas Priest—Col
- HEAVY ACTION (airplay in descending order):**
- EARTH—Jefferson Starship—Grunt
 - A SONG FOR ALL SEASONS—Renaissance—Sire
 - EXCITABLE BOY—Warren Zevon—Asylum
 - BECAUSE THE NIGHT (single)—Patti Smith Group—Arista
 - THE STRANGER—Billy Joel—Col
 - THE RUTLES (soundtrack)—WB
 - PHONOGENIC—Melanie—Midsong
 - HEAVEN HELP THE FOOL—Bob Weir—Arista
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - WARMER COMMUNICATIONS—AWB—Atlantic

WBCN-FM/BOSTON

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

- CITY TO CITY—Gerry Rafferty—UA
- ELLEN McILWAINE—UA
- JOHN HALL—Asylum
- ONE WORLD—John Martyn—Island
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- SOUTHERN WINDS—Maria Muldaur—WB
- WARMER COMMUNICATIONS—AWB—Atlantic

- HEAVY ACTION (airplay in descending order):**
- EXCITABLE BOY—Warren Zevon—Asylum
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - EARTH—Jefferson Starship—Grunt
 - DOUBLE FUN—Robert Palmer—Island
 - SATURDAY NIGHT FEVER (soundtrack)—RSO
 - FRESH FISH SPECIAL—Robert Gordon—Private Stock
 - LITTLE QUEEN—Heart—Portrait
 - WAITING FOR COLUMBUS—Little Feat—WB
 - NOT SHY—Walter Egan—Col
 - RUNNING ON EMPTY—Jackson Browne—Asylum

WLIR-FM/LONG ISLAND

- ADDS:**
- CHELSEA (import single)—Elvis Costello—Radar
 - JIMMIE MACK—Big Tree
 - QUEEN OF THE NIGHT—Michael Wynn Band—Ariola
 - SOUTHERN WINDS—Maria Muldaur—WB

- HEAVY ACTION (airplay in descending order):**
- EARTH—Jefferson Starship—Grunt
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - NRBQ AT YANKEE STADIUM—Mercury
 - EDDIE MONEY—Col
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - FOTOMAKER—Atlantic
 - THE STRANGER—Billy Joel—Col
 - DRASTIC PLASTIC—Be Bop Deluxe—Harvest
 - HEAVEN HELP THE FOOL—Bob Weir—Arista
 - EXCITABLE BOY—Warren Zevon—Asylum

WBAB-FM/LONG ISLAND

- ADDS:**
- CATS UNDER THE STARS—Jerry Garcia—Arista
 - CITY TO CITY—Gerry Rafferty—UA
 - DRAGON—Portrait
 - NIGEL OLSSON—Col
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - STREET HASSLE—Lou Reed—Arista

- HEAVY ACTION (airplay in descending order):**
- EARTH—Jefferson Starship—Grunt
 - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
 - A SONG FOR ALL SEASONS—Renaissance—Sire
 - THE STRANGER—Billy Joel—Col
 - SLOWHAND—Eric Clapton—RSO
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - THE RUTLES (soundtrack)—WB
 - CATS UNDER THE STARS—Jerry Garcia—Arista
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor

WCOZ-FM/BOSTON

- ADDS:**
- HEAVEN HELP THE FOOL—Bob Weir—Arista
 - LEVEL HEADED—Sweet—Capitol
 - RENALDO & CLARA (soundtrack ep)—Bob Dylan—Col
 - STREET PLAYER—Rufus—ABC

- HEAVY ACTION (airplay in descending order):**
- SATURDAY NIGHT FEVER (soundtrack)—RSO
 - FRENCH KISS—Bob Welch—Capitol
 - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - GRAND ILLUSION—Styx—A&M
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - SLOWHAND—Eric Clapton—RSO
 - EARTH—Jefferson Starship—Grunt
 - THE STRANGER—Billy Joel—Col
 - RUMOURS—Fleetwood Mac—WB

WBLM-FM/MAINE

- ADDS:**
- A SONG FOR ALL SEASONS—Renaissance—Sire
 - BURCHFIELD NINES—Michael Franks—WB
 - FOTOMAKER—Atlantic
 - ONE WORLD—John Martyn—Island
 - ROCK & ROLL MUSIC—Country Joe McDonald—Fantasy
 - ROUND THE BACK—Cafe Jacques—Col
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - SOUTHERN WINDS—Maria Muldaur—WB
 - THE RUTLES (soundtrack)—WB
 - WARMER COMMUNICATIONS—AWB—Atlantic

- HEAVY ACTION (airplay in descending order):**
- NRBQ AT YANKEE STADIUM—Mercury
 - IT HAPPENED ONE BITE—Dan Hicks—WB
 - WAITING FOR COLUMBUS—Little Feat—WB
 - STORM FORCE TEN—Steeleye Span—Chrysalis
 - THE HOMETOWN BAND—A&M
 - HEAVEN HELP THE FOOL—Bob Weir—Arista
 - QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
 - ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
 - BADLANDS—Bill Chinnock—North Country
 - EXCITABLE BOY—Warren Zevon—Asylum

WCMF-FM/ROCHESTER

- ADDS:**
- BURCHFIELD NINES—Michael Franks—WB
 - CATS UNDER THE STARS—Jerry Garcia—Arista
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - HEAD EAST—A&M
 - HONKY TONK MASQUERADE—Joe Ely—MCA
 - I HEAR SOME BLUES DOWNSTAIRS—Fenton Robinson—Alligator
 - LOVE ISLAND—Deodato—WB
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - WARMER COMMUNICATIONS—AWB—Atlantic
 - WATCH—Manfred Mann—WB

- HEAVY ACTION (airplay, sales, phones in descending order):**
- EARTH—Jefferson Starship—Grunt
 - DOUBLE FUN—Robert Palmer—Island
 - MY AIM IS TRUE—Elvis Costello—Col
 - ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
 - THE STRANGER—Billy Joel—Col
 - HEAVEN HELP THE FOOL—Bob Weir—Arista
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - OPEN FIRE—Ronnie Montrose—WB
 - VAN HALEN—WB
 - STARLIGHT DANCER—Kayak—Janus

WIOQ-FM/PHILADELPHIA

- ADDS:**
- HER GREATEST HITS—Carole King—Epic/Ode
 - IT'S A HEARTACHE (single)—Bonnie Tyler—RCA
 - JIMMIE MACK—Big Tree
 - PHONOGENIC—Melanie—Midsong
 - PROCTER & BERGMAN—Arista
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - THE RUTLES (soundtrack)—WB

- HEAVY ACTION (airplay, sales, phones in descending order):**
- EARTH—Jefferson Starship—Grunt
 - HEAD EAST—A&M
 - ROUND THE BACK—Cafe Jacques—Col
 - WAITING FOR COLUMBUS—Little Feat—WB
 - EXCITABLE BOY—Warren Zevon—Asylum
 - EDDIE MONEY—Col
 - CITY TO CITY—Gerry Rafferty—UA
 - DOUBLE FUN—Robert Palmer—Island
 - LONEWOLF—Michael Murphy—Epic
 - INFINITY—Journey—Col

WYDD-FM/PITTSBURGH

- ADDS:**
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - DOUBLE FUN—Robert Palmer—Island
 - LONEWOLF—Michael Murphy—Epic
 - NOT SHY—Walter Egan—Col

- HEAVY ACTION (airplay in descending order):**
- RUNNING ON EMPTY—Jackson Browne—Asylum
 - SLOWHAND—Eric Clapton—RSO
 - OUT OF THE BLUE—ELO—Jet
 - MY AIM IS TRUE—Elvis Costello—Col
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - NEWS OF THE WORLD—Queen—Elektra
 - AJA—Steely Dan—ABC
 - ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - EDDIE MONEY—Col

WHFS-FM/WASHINGTON

- ADDS:**
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - ALL IN GOOD TIME—John Kay—Mercury
 - BLACK & WHITE—Mike Finnigan—Col
 - EASTER ISLAND—Kris Kristofferson—Col
 - LATE NIGHT RADIO—Starland Vocal Band—RCA

- MOTION—Allen Toussaint—WB
- NEW BOOTS & PANTIES!—Ian Dury—Arista/Stiff
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- SOUTHERN WINDS—Maria Muldaur—WB
- STIFFS LIVE—Arista/Stiff
- WARMER COMMUNICATIONS—AWB—Atlantic

- HEAVY ACTION (airplay in descending order):**
- WAITING FOR COLUMBUS—Little Feat—WB
 - ONE WORLD—John Martyn—Island
 - EXCITABLE BOY—Warren Zevon—Asylum
 - SECOND WIND—Delbert McClinton—Capricorn
 - WHAT DO YOU WANT FROM LIVE—Tubes—A&M
 - MY AIM IS TRUE—Elvis Costello—Col
 - DOUBLE FUN—Robert Palmer—Island
 - EARTH—Jefferson Starship—Grunt
 - NRBQ AT YANKEE STADIUM—Mercury
 - ROOT BOY SLIM & THE SEX CHANGE BAND—WB

WQDR-FM/RALEIGH

- ADDS:**
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - SOUTHERN WINDS—Maria Muldaur—WB

- HEAVY ACTION (airplay, sales, phones in descending order):**
- AJA—Steely Dan—ABC
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - SLOWHAND—Eric Clapton—RSO
 - THE STRANGER—Billy Joel—Col
 - WAITING FOR COLUMBUS—Little Feat—WB
 - EARTH—Jefferson Starship—Grunt
 - DOWN TWO THEN LEFT—Boz Scaggs—Col
 - WEEKEND IN L.A.—George Benson—WB
 - LONEWOLF—Michael Murphy—Epic
 - EXCITABLE BOY—Warren Zevon—Asylum

WAIV-FM/JACKSONVILLE

- ADDS:**
- BLACK & WHITE—Mike Finnigan—Col
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - EXCITABLE BOY—Warren Zevon—Asylum
 - SHOWDOWN—Gallagher & Lyle—A&M

- HEAVY ACTION (airplay, sales in descending order):**
- RUNNING ON EMPTY—Jackson Browne—Asylum
 - EDDIE MONEY—Col
 - PUTTING IT STRAIGHT—Pat Travers—Polydor
 - MUSICAL CHAIRS—Sammy Hagar—Capitol
 - MAMA LET HIM PLAY—Doucette—Mushroom
 - INFINITY—Journey—Col
 - SATURDAY NIGHT FEVER—(soundtrack)—RSO
 - GEORGE THOROGOOD & DESTROYERS—Rounder
 - HERB ALPERT & HUGH MASEKELA—Horizon
 - DAM IT—Beaverteeth—RCA

CHARLIE



Charlie

Steps

Out

A New

Current

In

Rock & Roll



LINES



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8776 Sunset Boulevard, Los Angeles, CA 90069
Also Available on GRT Music Tapes



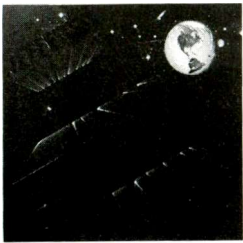
Management: BNB—Jack Nelson

Booking Agency: Monterey Peninsula Artists

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
- RUNNING ON EMPTY—Jackson Browne—Asylum
- EXCITABLE BOY—Warren Zevon—Asylum
- SLOWHAND—Eric Clapton—RSO
- THE STRANGER—Billy Joel—Col
- INFINITY—Journey—Col
- WAITING FOR COLUMBUS—Little Feat—WB
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EDDIE MONEY—Col

ZETA 4-FM/MIAMI

- ADDS:**
- A SONG FOR ALL SEASONS—Renaissance—Sire
 - BERKSHIRE—Wha-Koo—ABC
 - BURCHFIELD NINES—Michael Franks—WB
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - HEAVEN HELP THE FOOL—Bob Weir—Arista
 - ISLA—Mike Pinera—Capricorn
 - LOVE ISLAND—Deodato—WB
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - SOUTHERN WINDS—Maria Muldaur—WB
 - VAN HALEN—WB

- HEAVY ACTION (airplay, phones in descending order):**
- RUNNING ON EMPTY—Jackson Browne—Asylum
 - ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
 - CATS ON THE COAST—Sea Level—Capricorn
 - INFINITY—Journey—Col
 - THE STRANGER—Billy Joel—Col
 - QUEEN OF THE NIGHT—Michael Wynn Band—Ariola
 - DOUBLE FUN—Robert Palmer—Island
 - DRASTIC PLASTIC—Be Bop Deluxe—Harvest
 - EARTH—Jefferson Starship—Grunt
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor

WMMS-FM/CLEVELAND

- ADDS:**
- BRING IT BACK ALIVE—Outlaws—Arista
 - HEAD EAST—A&M
 - ISLA—Mike Pinera—Capricorn
 - JIMMIE MACK—Big Tree
 - LONEWOLF—Michael Murphy—Epic

- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- HEAVY ACTION (airplay, sales in descending order):**
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SLOWHAND—Eric Clapton—RSO
- THE STRANGER—Billy Joel—Col
- EDDIE MONEY—Col
- FRENCH KISS—Bob Welch—Capitol
- EARTH—Jefferson Starship—Grunt
- THE GODZ—Millennium
- I LOVE MY MUSIC—Wild Cherry—Sweet City
- SATURDAY NIGHT FEVER (soundtrack)—RSO
- NEWS OF THE WORLD—Queen—Elektra

WWW-FM/DETROIT

- ADDS:**
- DRASTIC PLASTIC—Be Bop Deluxe—Harvest
 - FOTOMAKER—Atlantic
 - LONEWOLF—Michael Murphy—Epic

- HEAVY ACTION (airplay, sales in descending order):**
- POINT OF KNOW RETURN—Kansas—Kirshner
 - GRAND ILLUSION—Styx—A&M
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - THE STRANGER—Billy Joel—Col
 - DOUBLE LIVE GONZO—Ted Nugent—Epic
 - WEEKEND IN L.A.—George Benson—WB
 - NEWS OF THE WORLD—Queen—Elektra
 - OUT OF THE BLUE—ELO—Jet
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - RUNNING ON EMPTY—Jackson Browne—Asylum

WABX-FM/DETROIT

- ADDS:**
- BILLY FALCON'S BURNING ROSE—UA
 - IT'S A HEARTACHE (single)—Bonnie Tyler—RCA
 - ONE NIGHT WITH YOU (single)—Gino Vannelli—A&M
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - UNLEASHED—Hounds—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUNNING ON EMPTY—Jackson Browne—Asylum
 - GRAND ILLUSION—Styx—A&M
 - SLOWHAND—Eric Clapton—RSO
 - INFINITY—Journey—Col
 - EARTH—Jefferson Starship—Grunt

WXRT-FM/CHICAGO

- ADDS:**
- A SONG FOR ALL SEASONS—Renaissance—Sire
 - BECAUSE THE NIGHT (single)—Patti Smith Group—Arista
 - BRING IT BACK ALIVE—Outlaws—Arista
 - HEAD EAST—A&M
 - RENALDO & CLARA (soundtrack ep)—Bob Dylan—Col
 - STREET HASSLE—Lou Reed—Arista
 - 2-4-6-8 MOTORWAY (single)—Tom Robinson Band—Harvest
 - UNLEASHED—Hounds—Col
 - VIOLIN—Oregon—Vanguard
 - WHAT DO YOU WANT FROM LIVE—Tubes—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**
- WAITING FOR COLUMBUS—Little Feat—WB
 - EARTH—Jefferson Starship—Grunt
 - SLOWHAND—Eric Clapton—RSO

- RUNNING ON EMPTY—Jackson Browne—Asylum
- OPEN FIRE—Ronnie Montrose—WB
- AJA—Steely Dan—ABC
- THE STRANGER—Billy Joel—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- ENDLESS WIRE—Gordon Lightfoot—WB
- INFINITY—Journey—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- IT'S A HEARTACHE (single)—Bonnie Tyler—RCA
 - JIMMIE MACK—Big Tree
 - MAHOGANY RUSH LIVE—Col
 - NOT SHY—Walter Egan—Col
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - WHAT DO YOU WANT FROM LIVE—Tubes—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**
- INFINITY—Journey—Col
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - SLOWHAND—Eric Clapton—RSO
 - WATCH—Manfred Mann—WB
 - STREET ACTION—BTO—Mercury
 - HEAD EAST—A&M
 - MAMA LET HIM PLAY—Doucette—Mushroom
 - CATS ON THE COAST—Sea Level—Capricorn
 - BILLY FALCON'S BURNING ROSE—UA
 - OUT OF THE BLUE—Jet

KQRS-FM/MINNEAPOLIS

- ADDS:**
- BLACK & WHITE—Mike Finnigan—Col
 - BRING IT BACK ALIVE—Outlaws—Arista
 - DOUBLE FUN—Robert Palmer—Island
 - DOUBLE TAKE—Richard Torrance—Capitol
 - ELEMENTS—Roger Glover—Polydor
 - FOTOMAKER—Atlantic
 - LONEWOLF—Michael Murphy—Epic
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - TOO MUCH IS NOT ENOUGH—Charlie Ainley—Nemperor

- HEAVY ACTION (airplay):**
- AJA—Steely Dan—ABC
 - EARTH—Jefferson Starship—Grunt
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - NEWS OF THE WORLD—Queen—Elektra
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - SLOWHAND—Eric Clapton—RSO
 - THE DAISY DILLMAN BAND—UA
 - THE STRANGER—Billy Joel—Col
 - WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

KZEW-FM/DALLAS

- ADDS:**
- CITY TO CITY—Gerry Rafferty—UA
 - DRASTIC PLASTIC—Be Bop Deluxe—Harvest
 - FOTOMAKER—Atlantic
 - FRESH FISH SPECIAL—Robert Gordon—Private Stock
 - HEAD EAST—A&M
 - NOT SHY—Walter Egan—Col
 - PLASTIC LETTERS—Blondie—Chrysalis
 - RENALDO & CLARA (soundtrack ep)—Bob Dylan—Col

- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- WARMER COMMUNICATIONS—AWB—Atlantic

- HEAVY ACTION (airplay, sales, phones in descending order):**
- EARTH—Jefferson Starship—Grunt
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - SLOWHAND—Eric Clapton—RSO
 - HEAVEN HELP THE FOOL—Bob Weir—Arista
 - SATURDAY NIGHT FEVER (soundtrack)—RSO
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - FRENCH KISS—Bob Welch—Capitol
 - CATS ON THE COAST—Sea Level—Capricorn
 - WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
 - INFINITY—Journey—Col

KBPI-FM/DENVER

- ADDS:**
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - RUBICON—20th Century
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SLOWHAND—Eric Clapton—RSO
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - THE STRANGER—Billy Joel—Col
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - GRAND ILLUSION—Styx—A&M
 - AJA—Steely Dan—ABC
 - EARTH—Jefferson Starship—Grunt
 - OUT OF THE BLUE—ELO—Jet
 - NEWS OF THE WORLD—Queen—Elektra

WNOE-FM/NEW ORLEANS

- ADDS:**
- ALL KIDDING ASIDE—Hoodoo Rhythm Devils—Fantasy
 - BLACKJACK—Clarence Gatemouth Brown—Music Is Medicine
 - BRING IT BACK ALIVE—Outlaws—Arista
 - DOUBLE FUN—Robert Palmer—Island
 - EARTH—Jefferson Starship—Grunt
 - HEAD EAST—A&M
 - HEAVEN HELP THE FOOL—Bob Weir—Arista
 - INFINITY—Journey—Col
 - THE RUTLES (soundtrack)—WB

- HEAVY ACTION (airplay, sales, phones in descending order):**
- AJA—Steely Dan—ABC
 - EXCITABLE BOY—Warren Zevon—Asylum
 - MAHOGANY RUSH LIVE—Col
 - IT IS TIME FOR PETER ALLEN—A&M
 - VAN HALEN—WB
 - CATS ON THE COAST—Sea Level—Capricorn
 - WAITING FOR COLUMBUS—Little Feat—WB
 - HEADS—Bob James—Col
 - DOUBLE LIVE GONZO—Ted Nugent—Epic
 - WEEKEND IN L.A.—George Benson—WB

KOME-FM/SAN JOSE

- ADDS:**
- BRING IT BACK ALIVE—Outlaws—Arista
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - DOUBLE FUN—Robert Palmer—Island
 - JIMMIE MACK—Big Tree

- NOT SHY—Walter Egan—Col
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

- HEAVY ACTION (airplay, sales):**
- EARTH—Jefferson Starship—Grunt
 - EDDIE MONEY—Col
 - EXCITABLE BOY—Warren Zevon—Asylum
 - INFINITY—Journey—Col
 - OPEN FIRE—Ronnie Montrose—WB
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - SLOWHAND—Eric Clapton—RSO
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - VAN HALEN—WB

KWST-FM/LOS ANGELES

- ADDS:**
- BILLY FALCON'S BURNING ROSE—UA
 - IT'S A HEARTACHE (single)—Bonnie Tyler—RCA
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

- HEAVY ACTION (airplay, sales, phones in descending order):**
- EARTH—Jefferson Starship—Grunt
 - WATCH—Manfred Mann—WB
 - CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
 - INFINITY—Journey—Col
 - EDDIE MONEY—Col
 - GRAND ILLUSION—Styx—A&M
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - LEVEL HEADED—Sweet—Capitol
 - EXCITABLE BOY—Warren Zevon—Asylum

KSAN-FM/SAN FRANCISCO

- HEAVY ACTION (airplay in descending order):**
- EARTH—Jefferson Starship—Grunt
 - JESUS OF COOL—Nick Lowe—Radar (import)
 - THE RUTLES (soundtrack)—WB
 - DOUBLE FUN—Robert Palmer—Island
 - BECAUSE THE NIGHT (single)—Patti Smith Group—Arista
 - EXCITABLE BOY—Warren Zevon—Asylum
 - PLASTIC LETTERS—Blondie—Chrysalis
 - KILL CITY—Iggy Pop & James Williamson—Bomp
 - NEW BOOTS & PANTIES!!—Ian Dury—Arista/Stiff
 - DRASTIC PLASTIC—Be Bop Deluxe—Harvest

KZEL-FM/EUGENE

- ADDS:**
- ARE YOU SERIOUS?—Van Duren—Big Sound
 - BECAUSE THE NIGHT (single)—Patti Smith Group—Arista
 - BURCHFIELD NINES—Michael Franks—WB
 - ELEVATOR—Russell DaShiell—Epic
 - ELLEN McILWAIN—UA
 - ISLA—Mike Pinera—Capricorn
 - JIMMIE MACK—Big Tree
 - SOUTHERN WINDS—Maria Muldaur—WB

- HEAVY ACTION (airplay, sales, phones):**
- EARTH—Jefferson Starship—Grunt
 - EXCITABLE BOY—Warren Zevon—Asylum
 - HEAD EAST—A&M
 - MISSOURI—Panama
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
 - STREET ACTION—BTO—Mercury
 - VAN HALEN—WB
 - WAITING FOR COLUMBUS—Little Feat—WB
 - WATCH—Manfred Mann—WB

Rufus
Chaka Khan

«Stay»



The new single AB-12349
from the new album
"STREET PLAYER"

on



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ABC DELIVERS

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the management company

MAJOR CITY
TOUR STARTING
MARCH 17th



Aja

STEELY DAN

"the most anticipated
album of the year..."
is now available.

Shipping gold September 21

On  Records
and GRT Tapes

AA-1006

SEPT. 17th - 1977



aja

STEELY DAN

MARCH 20th – 1978

"the most anticipated
album of the year..."
is now **double platinum.**



On
and GRT Tapes

AA-1006

Dialogue (Continued from page 18)

are now beginning to address ourselves to a level of management that is so important to our ultimate success. They are the ones who decide what albums will be merchandised and what product will not. They are the ones who make things happen in the store by creating an exciting environment there. If current research data that has been printed in industry trade publications is correct, over 30% of the sales in our industry are based on impulse purchases at retail. If that is the case, and that percentage is probably even higher, then what a store manager or other in-store personnel do to create this exciting environment is significantly important—more important than we have ever given them credit for. They are the last link in the marketplace to the ultimate consumer. I have so far talked in terms of goals what the regional meetings were outlined to accomplish. However, anytime one creates new programs like this that person usually determines that in addition to satisfying the planned objectives, there are many other valuable ramifications to these new sessions. During the morning of these meetings there were two presentations made, one on the basic principles of retailing and one on security control in the store and warehouse. Both speakers were excellent, well received, and gave meaningful and informative lectures. The afternoon session was designed so that store managers and other middle management personnel from NARM's regular member companies would have a chance to meet with an executive from the manufacturing company. This was done for a number of reasons. I felt that these meetings would allow the manufacturing representative to obtain the pulse of a particular marketplace in one afternoon, in addition to providing the retailers and rack jobbers with a chance to hear what label executives had to say about their direction and strategies currently planned for the immediate future. The end result was that these meetings helped to open new lines of communication between local and regional manufacturing representatives with in-store personnel of regular member companies. So in the future when a store manager has a certain problem with a manufacturer, he now knows who he can contact to alleviate this problem. The general topics of discussion in these afternoon 20 minute meetings related to merchandising and specifically whether or not the store or stores were receiving the appropriate merchandising tools and displays and if not, why. Secondly, retailers and rack jobbers learned what plans and strategies the manufacturers intended to use in supporting upcoming releases. This entailed a significant amount of discussion relative to artists and product development. When you meet with these store managers, it's the most refreshing thing in the world to see how product oriented they are. They like their business, they love the product they sell and they love to talk about it. The regional meetings satisfy quite a few needs that NARM had and had not anticipated. What people say about the annual convention holds true for these meetings as well: they mean something different to everyone who comes. If there was one

Easy Rider



Bob Reno, President of Midsong Records mounted a motorcycle to spearhead the delivery of the new Melanie album "Phonogenic: Not Just Another Pretty Face." The album was hand delivered by a fleet of seven motorized messengers to over 130 writers in the New York area.

“ I felt if NARM was going to expand its role in the industry, I would have to bring NARM to the people. ”

general comment that I heard from representatives of member companies, it was that they were sorry that they didn't bring more people from their companies. I know that it is impossible for many small retailers and rack jobbers to come to the convention or in larger companies to send their entire staff of personnel. First because the cost is prohibitive for many of them and secondly the amount of time that they would have to spend at the convention would hinder the running of their companies. So I felt that if NARM was going to expand its role in the industry, I would have to bring NARM to the people. That's what I basically did and I am very pleased with the outcome.

RW: Will the format of future regional meetings remain the same, or will it change?

Cohen: I do not want any NARM sponsored programs to become predictable. When we have a program or an idea that is successful, we will not keep doing it every year, because then people will take it for granted and it loses its impact. So while the concept of the regional meeting is a valid one, the programming will shift and change each time we bring it to the industry. As an example of this approach, I see the next set of regionals incorporating a number of programs that will be culled from the annual convention. One of the major reasons why this year's convention has so many audio-visuals is that I feel if it is in audio-visual format with the appropriate hand-out information that it can easily be taken from one city to another. This format will allow NARM to disseminate valuable information to those who did not attend the convention. In addition to these audio-visuals, there will be a regional presentation on techniques on how to properly and successfully merchandise accessories. I have already contacted a number of companies that are accessory manufacturers and will further ask each one to submit ideas and participate in this type of program. While the convention's theme is marketing music, we will categorize the next set of regional meetings as merchandising music. I think the regional meeting concept got off to a fantastic start, and I hope to achieve a 15 to 20 percent increase in the number of people who attend the next wave of meetings. My ultimate goal is very general, and that is to help the industry grow in volume more efficiently and profitably. We're off to a magnificent start with the regionals, far better than I ever thought possible.

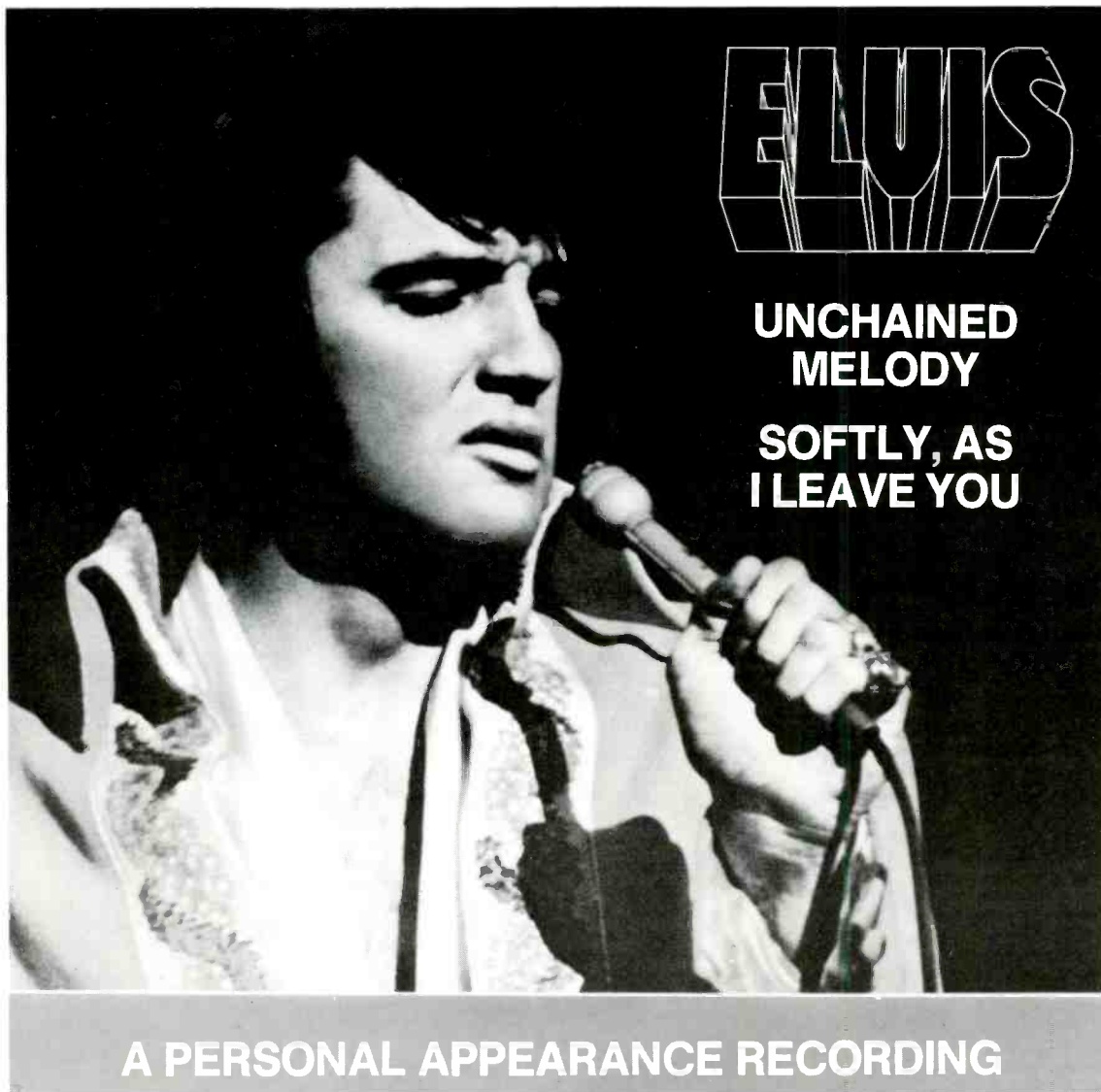
RW: You mentioned a couple of ideas you are going to take from the convention this year to future regionals. But how is this year's convention going to reflect the progress you've made in the regionals?

Cohen: In two ways: Since I assumed this position in June of 1977, approximately 87 companies have joined NARM. Now that's amazing when you consider the total number of companies in our membership is approximately 400. Why such a rapid growth rate? Because of meetings like the regionals; because we're reaching out and aggressively seeking out new members. We hold new members meetings everywhere we go and that aggressive posture has given us more new members who will be coming to the convention this year. As a result, advance convention registration is close to 2,000, 300 more than last year's record breaking attendance. Likewise, the convention programming has changed accordingly. It's no longer a 45 minute discussion devoted to advertising, it is a whole morning devoted to advertising—three hours. It's not a panel discussion where the panelists meet 20 minutes before the presentation and say "Hey, what do you want to talk about?" It is a merchandising committee headed by Stanley Marshall of Elektra/Asylum that has met eight times already to plan the one hour audiovisual on the subject of "Creative Merchandising." The difference between this year's convention and all others is not the number of people who come, even though many more will do so, it is not the hotel that the convention is held in, even though it is our first time at the Hyatt Regency; it is not the city that the convention will be held in, even though it is our first time in New Orleans; it is not the entertainment, which will be fantastic as usual; and it is not the cocktail parties either, while they are important. It will be the quality of the business session programming that will differentiate this convention from all others. That is the one difference that will be apparent in the NARM convention this year. We have made a concerted effort to plan and develop these programs that will hopefully

(Continued on page 78)

ELVIS

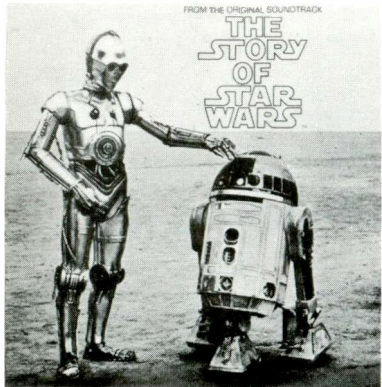
THE NEW SINGLE



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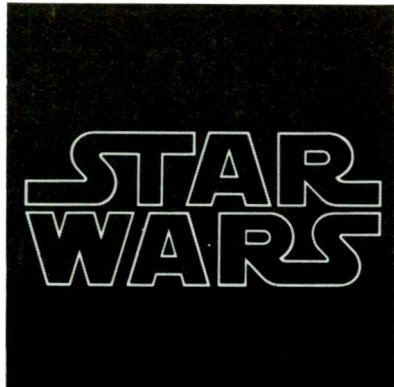


HEAVY METAL.



T-550

GOLD



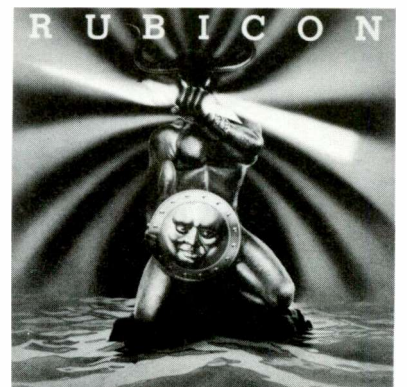
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PLATINUM



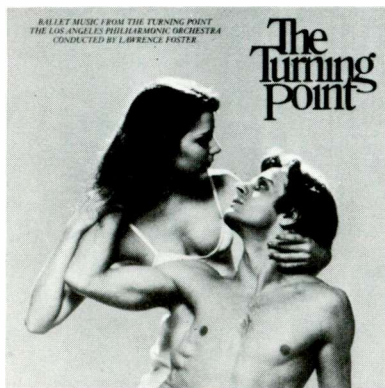
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FUTURE GOLD



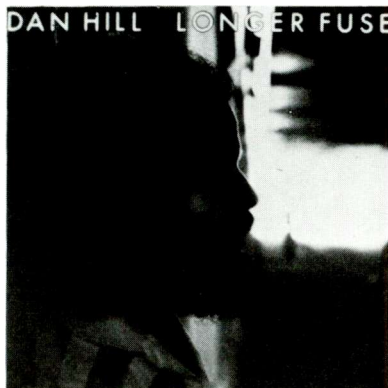
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FUTURE GOLD



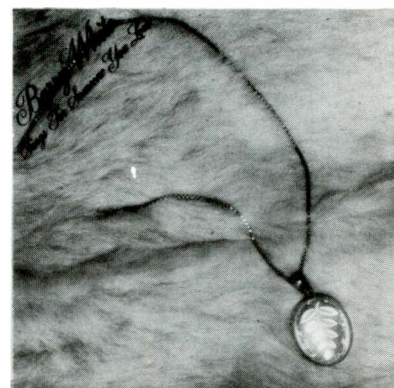
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**ACADEMY AWARD
NOMINATION**



T-547

GOLD



T-543

PLATINUM

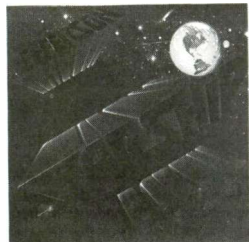


20TH CENTURY-FOX RECORDS & TAPES

RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



EARTH
JEFFERSON STARSHIP
Grunt

TOP SALES

EARTH—Jefferson Starship—Grunt
EMOTION—Samantha Sang—Private Stock
BRING IT BACK ALIVE—Outlaws—Arista
DOUBLE FUN—Robert Palmer—Island
HEAD EAST—A&M

ABC/NATIONAL

BRING IT BACK ALIVE—Outlaws—Arista
CATS ON THE COAST—Sea Level—Capricorn
EARTH—Jefferson Starship—Grunt
EMOTION—Samantha Sang—Private Stock
EVEN NOW—Barry Manilow—Arista
FANTASY LOVE AFFAIR—Peter Brown—Drive
LIVE—10cc—Mercury
STARGARD—MCA
TOM PETTY & THE HEARTBREAKERS—Shelter
WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

CAMELOT/NATIONAL

DOUBLE LIVE GONZO—Ted Nugent—Epic
EARTH—Jefferson Starship—Grunt
EMOTION—Samantha Sang—Private Stock
EVEN NOW—Barry Manilow—Arista
FLOWING RIVERS—Andy Gibb—RSO
LONGER FUSE—Dan Hill—20th Century
RUNNING ON EMPTY—Jackson Browne—Asylum
SATURDAY NIGHT FEVER—RSO (Soundtrack)
THE ALBUM—ABBA—Atlantic
VAN HALEN—WB

DISC/NATIONAL

BOOTSYP? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
DOUBLE FUN—Robert Palmer—Island
EARTH—Jefferson Starship—Grunt
EVEN NOW—Barry Manilow—Arista
EXCITABLE BOY—Warren Zevon—Asylum
INFINITY—Journey—Col
VAN HALEN—WB
WAITING FOR COLUMBUS—Little Feat—WB
WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
WEEKEND IN L.A.—George Benson—WB

HANDLEMAN/NATIONAL

DRASTIC PLASTIC—Be Bop Deluxe—Harvest
EARTH—Jefferson Starship—Grunt
EMOTION—Samantha Sang—Private Stock
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
PLASTIC LETTERS—Blondie—Chrysalis
RAYDIO—Arista
SINGER OF SONGS, TELLER OF TALES—Paul Davis—Bang
SOMEONE LOVES YOU HERE—Charlie Pride—RCA
WAITING FOR COLUMBUS—Little Feat—WB

WATCH—Manfred Mann's Earth Band—WB

KORVETTES/NATIONAL

BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
DOUBLE FUN—Robert Palmer—Island
EARTH—Jefferson Starship—Grunt
EMOTION—Samantha Sang—Private Stock
EXCITABLE BOY—Warren Zevon—Asylum
FRENCH KISS—Bob Welch—Capitol
HEAD EAST—A&M
PLASTIC LETTERS—Blondie—Chrysalis
STREETPLAYER—Rufus and Chaka Khan—ABC
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

MUSICLAND/NATIONAL

BOOTSYP? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
EMOTION—Samantha Sang—Private Stock
EARTH—Jefferson Starship—Grunt
INFINITY—Journey—Col
STARGARD—MCA
STREETPLAYER—Rufus and Chaka Khan—ABC
TAKE THIS JOB AND SHOVE IT—Johnny Paycheck—Epic
THERE'S NO GOOD IN GOODBYE—Manhattans—Col
THUNDER ISLAND—Jay Ferguson—Asylum
WAITING FOR COLUMBUS—Little Feat—WB

RECORD BAR/NATIONAL

EASTER ISLAND—Kris Kristofferson—Monument
EMOTION—Samantha Sang—Private Stock
EXCITABLE BOY—Warren Zevon—Asylum
GREATEST HITS—Carole King—Ode
HEAD EAST—A&M
LEVEL HEADED—Sweet—Capitol
LONEWOLF—Michael Murphey—Epic
NOT SHY—Walter Egan—Col
STAINED CLASS—Judas Priest—Col
VAN HALEN—WB

DISC-O-MAT/NEW YORK

AJA—Steely Dan—ABC
BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
BOOTSYP? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
EVEN NOW—Barry Manilow—Arista
GRAND ILLUSION—Styx—A&M
INFINITY—Journey—Col
MACHO MAN—Village People—Casablanca
SATURDAY NIGHT FEVER—RSO (Soundtrack)
THE STRANGER—Billy Joel—Col
WEEKEND IN L.A.—George Benson—WB

KING KAROL/NEW YORK

AJA—Steely Dan—ABC
ALL 'N ALL—Earth, Wind & Fire—Col
BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
EMOTION—Samantha Sang—Private Stock
EVEN NOW—Barry Manilow—Arista
MACHO MAN—Village People—Casablanca
RUNNING ON EMPTY—Jackson Browne—Asylum
SATURDAY NIGHT FEVER—RSO (Soundtrack)
THE ALBUM—ABBA—Atlantic
THE STRANGER—Billy Joel—Col

RECORD WORLD-TSS STORES/LONG ISLAND

BIONIC BOOGIE—Polydor
DRASTIC PLASTIC—Blondie—Chrysalis
EARTH—Jefferson Starship—Grunt
FOTOMAKER—Atlantic
FROM RATS TO RICHES—Good Rats—Passport

GREATEST HITS—Carole King—Ode
HEAD EAST—A&M
NIGEL OLSSON—Col
ROUND THE BACK—Cafe Jacques—Col
THE RUTLES—WB

TWO GUYS/EAST COAST

BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
DOUBLE LIVE GONZO—Ted Nugent—Epic
EVEN NOW—Barry Manilow—Arista
FLOWING RIVERS—Andy Gibb—RSO
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
GRAND ILLUSION—Styx—A&M
KISS ALIVE II—Casablanca
NEWS OF THE WORLD—Queen—Elektra
SATURDAY NIGHT FEVER—RSO (Soundtrack)
STREET SURVIVORS—Lynyrd Skynyrd—MCA

RECORD & TAPE COLLECTOR/BALTIMORE

A SONG FOR ALL SEASONS—Renaissance—Sire
BIONIC BOOGIE—Polydor
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
DOUBLE FUN—Robert Palmer—Island
EXCITABLE BOY—Warren Zevon—Asylum
HE WALKS BESIDE ME—Elvis Presley—RCA
JOURNEY TO LIGHT—Brainstorm—Col
SAY IT WITH SILENCE—Hubert Laws—Col
STRIKER—Arista
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

WAXIE MAXIE/WASH., D.C.

ADVENTURES OF ASTRAL PIRATES—Lenny White—Elektra
EARTH—Jefferson Starship—Grunt
EMOTION—Samantha Sang—Private Stock
FOTOMAKER—Atlantic
JIMMY MACK—Big Tree
REACHING FOR THE SKY—Peabo Bryson—Capitol
ROOT BOY SLIM & THE SEX CHANGE BAND—WB
SAFETY IN NUMBERS—Crack The Sky—Lifesong
STARGARD—MCA
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

PLATTERS/PHILADELPHIA

A SONG FOR ALL SEASONS—Renaissance—Sire
ACTING UP—Marlena Shaw—Col
BLACK & WHITE—Mike Finnegan—Col
JOURNEY TO LIGHT—Brainstorm—Tabu
LOVE ISLAND—Deadato—WB
MONTANA—Atlantic
NIGEL OLSSON—Col
SAY IT WITH SILENCE—Hubert Laws—Col
WHAT DO YOU WANT FROM LIVE—Tubes—A&M
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

RADIO 437/PHILADELPHIA

BURCHFIELD NINES—Michael Franks—WB
FOTOMAKER—Atlantic
HALF & HALF—Vicki Sue Robinson—RCA
LOVE ISLAND—Deadato—WB
ROSEWOOD—Woody Shaw—Col
SAY IT WITH SILENCE—Hubert Laws—Col
THE RUTLES—WB
WARMER COMMUNICATIONS—Average White Band—Atlantic
WE ALL KNOW WHO WE ARE—Cameo—Chocolate City
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

FLO'S RECORDS/PITTSBURGH

BRING IT BACK ALIVE—Outlaws—Arista

DIFFERENT MOODS OF ME—Lonnie Jordan—MCA
FEELS SO GOOD—Chuck Mangione—A&M
PLEASURE PRINCIPLE—Parlet—Casablanca
SAY IT WITH SILENCE—Hubert Laws—Col
STARLIGHT DANCER—Kayak—Janus
THE RUTLES—WB
VAN HALEN—WB
VOYAGER—Dexter Wansel—Col
WARMER COMMUNICATIONS—Average White Band—Atlantic

NATL. RECORD MART/MIDWEST

BOOTSYP? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
BRING IT BACK ALIVE—Outlaws—Arista
EARTH—Jefferson Starship—Grunt
EVEN NOW—Barry Manilow—Arista
GOLDEN TIME OF DAY—Maze—Capitol
GREATEST HITS—Carole King—Ode
HEAD EAST—A&M
STARGARD—MCA
VAN HALEN—WB
WAITING FOR COLUMBUS—Little Feat—WB

MUSIC STOP/DETROIT

BRING IT BACK ALIVE—Outlaws—Arista
DOUBLE FUN—Robert Palmer—Island
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—Asylum
FOTOMAKER—Atlantic
HEAVEN HELP THE FOOL—Bob Weir—Arista
JAMERICAN MAN—David Oliver—Mercury
LONEWOLF—Michael Murphey—Epic
UNLEASHED—Hounds—Col
VAN HALEN—WB

ROSE RECORDS/CHICAGO

EARTH—Jefferson Starship—Grunt
FANTASY LOVE AFFAIR—Peter Brown—Drive
HERB ALPERT-HUGH MASEKELA—A&M
HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca
PLASTIC LETTERS—Blondie—Chrysalis
SLOWHAND—Eric Clapton—RSO
TOO HOT TO HANDLE—Heatwave—Epic
WAITING FOR COLUMBUS—Little Feat—WB
WARMER COMMUNICATIONS—Average White Band—Atlantic
WATERMARK—Art Garfunkel—Col

1812 OVERTURE/MILWAUKEE

ADVENTURES OS ASTRAL PIRATES—Lenny White—Elektra
BRING IT BACK ALIVE—Outlaws—Arista
DOUBLE FUN—Robert Palmer—Island
EARTH—Jefferson Starship—Grunt
HEAD EAST—A&M
LET IT FLOW—Dave Mason—Col
LEVEL HEADED—Sweet—Capitol
PLASTIC LETTERS—Blondie—Chrysalis
SWEET BOTTOM—Sweet Bottom

MUSHROOM/NEW ORLEANS

DOUBLE FUN—Robert Palmer—Island
EXCITABLE BOY—Warren Zevon—Asylum
FORMERLY OF THE HARLETTES—Sharon Redd, Ula Hedwig, Charlotte Crossley—Col
PLASTIC LETTERS—Blondie—Chrysalis
RAINBOW SEEKER—Joe Sample—ABC
REACHING FOR THE SKY—Peabo Bryson—Capitol
STARGARD—MCA
THE PATH—Ralph McDonald—Marlin

WAITING FOR COLUMBUS—Little Feat—WB
WEST SIDE HIGHWAY—Stanley Turrentine—Fantasy

INDEPENDENT RECORDS/DENVER

BOOTSYP? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
EARTH—Jefferson Starship—Grunt
EDDIE MONEY—Col
EMOTION—Samantha Sang—Private Stock
EXCITABLE BOY—Warren Zevon—Asylum
INFINITY—Journey—Col
LET'S DO IT—Roy Ayers—Polydor
MACHO MAN—Village People—Casablanca
PASTICHE—Manhattan Transfer—Atlantic
SAFETY IN NUMBERS—Crack The Sky—Lifesong

WORLD RECORD & TAPES/ARIZONA

AMERICAN HOT WAX—A&M (Soundtrack)
DRASTIC PLASTIC—Be Bop Deluxe—Harvest
EARTH—Jefferson Starship—Grunt
GREATEST HITS—Carole King—Ode
NIGHT FLIGHT—Yvonne Elliman—RSO
SUITES FROM STAR WARS & CLOSE ENCOUNTERS—Zubin Mehta—London
VAN HALEN—WB
WAITING FOR COLUMBUS—Little Feat—WB
WATCH—Manfred Mann's Earth Band—WB
WHAT DO YOU WANT FROM LIVE—Tubes—A&M

ODYSSEY/SOUTHWEST & WEST

BRING IT BACK ALIVE—Outlaws—Arista
EARTH—Jefferson Starship—Grunt
EASTER ISLAND—Kris Kristofferson—Monument
GREATEST HITS—Carole King—Ode
HEAD EAST—A&M
LOVE BREEZE—Smokey Robinson—Tama
NOT SHY—Walter Egan—Col
ONE WORLD—John Martyn—Island
THE RUTLES—WB
WARMER COMMUNICATIONS—Average White Band—Atlantic

MUSIC PLUS/LOS ANGELES

BRING IT BACK ALIVE—Outlaws—Arista
BURCHFIELD NINES—Michael Franks—WB
DOUBLE FUN—Robert Palmer—Island
DRASTIC PLASTIC—Be Bop Deluxe—Harvest
NIGHT FLIGHT—Yvonne Elliman—RSO
RAINBOW SEEKER—Joe Sample—ABC
SAY IT WITH SILENCE—Hubert Laws—Col
SPINOZZA—David Spinozza—A&M
WARMER COMMUNICATIONS—Average White Band—Atlantic
WE'RE ALL IN THIS TOGETHER—Chocolate Milk—RCA

EUCALYPTUS RECORDS/WEST & NORTHWEST

ALL KIDDING ASIDE—Hoo Doo Rhythm Devils—Fantasy
BRING IT BACK ALIVE—Outlaws—Arista
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
DOUBLE FUN—Robert Palmer—Island
EARTH—Jefferson Starship—Grunt
HEAD EAST—A&M
HEAVEN HELP THE FOOL—Bob Weir—Arista
LEVEL HEADED—Sweet—Capitol
NIGHT FLIGHT—Yvonne Elliman—RSO
ROCK & ROLL MUSIC—Country Joe McDonald—Fantasy

RECORD WORLD ALBUM CHART

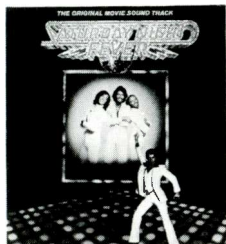
PRICE CODE: F — 6.98 I — 11.98 G — 7.98 J — 12.98 H — 9.98 K — 13.98

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

MAR. 25 MAR. 18

WKS. ON CHART

1 1 SATURDAY NIGHT FEVER
BEE GEES AND VARIOUS ARTISTS
RSO RS 2 4001
(10th Week)



14 J

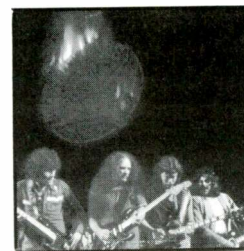
2	2	EVEN NOW BARRY MANILOW/Arista AB 4164	5	G
3	3	THE STRANGER BILLY JOEL/Columbia JC 34987	25	G
4	4	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	13	G
5	5	NEWS OF THE WORLD QUEEN/Elektra 6E 112	18	G
6	8	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	18	G
7	6	ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905	17	G
8	7	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	57	G
9	10	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	23	G
10	11	AJA STEELY DAN/ABC AA 1006	25	G
11	9	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	19	G
12	13	THE GRAND ILLUSION STYX/A&M SP 4637	35	G
13	12	DOUBLE LIVE GONZO! TED NUGENT/Epic KE 35069	7	I
14	14	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	28	G
15	16	WATERMARK ART GARFUNKEL/Columbia JC 34975	9	G
16	15	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	18	G
17	19	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	8	X
18	18	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	21	G
19	20	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	39	F
20	17	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	18	G
21	21	FUNKENTELECHY VS THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034	15	G
22	36	EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	2	G
23	25	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	8	G
24	24	LONGER FUSE DAN HILL/20th Century T 547	13	G
25	28	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	11	G
26	26	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049	7	G
27	27	GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710	8	G
28	31	BOOTS? PLAYER OF THE YEAR BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093	5	G
29	22	KISS ALIVE II/Casablanca NBLP 7076	19	I
30	29	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	18	I
31	23	CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL SOUNDTRACK)/Arista AL 9550	13	G
32	30	THANKFUL NATALIE COLE/Capitol SW 11708	16	G
33	33	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	9	G
34	34	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	9	G
35	39	INFINITY JOURNEY/Columbia JC 34912	8	G
36	35	CATS ON THE COAST SEA LEVEL/Capricorn CPN 0198	9	G
37	37	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550	14	G
38	38	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	41	H
39	46	WAITING FOR COLUMBUS LITTLE FEAT/Warner Bros. 2BS 3140	4	H
40	41	MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 35037	11	G
41	32	DRAW THE LINE AEROSMITH/Columbia JC 34856	14	G
42	44	CHIC/Atlantic SD 19153	12	G
43	50	STARGARD/MCA 2321	4	F
44	45	HERE AT LAST—BEE GEES LIVE/RSO RS 2 3901	43	I
45	43	FRENCH KISS BOB WELCH/Capitol ST 11663	25	G
46	47	BARRY MANILOW LIVE/Arista AL 8500	43	I
47	40	COMMODORES LIVE/Motown M9 894A2	21	I
48	42	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	23	G
49	51	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	26	G
50	48	PLAYER/RSO RS 1 3026	10	G

51	57	RAYDIO/Arista AB 4163	6	G
52	52	FOREIGNER/Atlantic SD 19109	52	G
53	61	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118	5	G
54	56	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	21	G
55	49	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 35032	18	G
56	59	THE ALBUM ABBA/Atlantic SD 19164	6	G
57	53	LIVE AT THE BIJOU GROVER WASHINGTON, Jr./Kudu KUX 3637 (Motown)	14	G
58	58	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	22	F
59	54	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	44	G
60	80	EMOTION SAMANTHA SANG/Private Stock PS 7009	3	G
61	64	HEAVEN HELP THE FOOL BOB WEIR/Arista AB 4155	7	G
62	66	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	15	G
63	72	VAN HALEN/Warner Bros. BSK 3075	3	G
64	65	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila Intl. JZ 35036 (CBS)	11	G
65	60	OLIVIA NEWTON-JOHN'S GREATEST HITS/MCA 3028	21	G
66	68	HERB ALPERT-HUGH MASEKELA/Horizon SP 728 (A&M)	6	G
67	55	DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34729	12	G
68	70	10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	7	G
69	75	HEAD EAST/A&M SP 4680	4	G
70	83	DOUBLE FUN ROBERT PALMER/Island ILPS 9476	2	G
71	74	WHAT DO YOU WANT FROM LIVE THE TUBES/A&M SP 6003	4	H
72	63	A FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)	11	G
73	71	BOSTON/Epic JE 34188	78	G
74	69	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	66	G
75	77	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/Casablanca NBLP 7080	13	G

CHARTMAKER OF THE WEEK

76 115 BRING IT BACK ALIVE

THE OUTLAWS
Arista AL 8300



1 H

77	81	EDDIE MONEY/Columbia PC 34909	4	F
78	62	GALAXY WAR/MCA 3030	17	G
79	73	LEIF GARRETT/Atlantic SD 19152	13	G
80	67	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL 2587	23	K
81	89	DRASTIC PLASTIC BE BOP DELUXE/Harvest SW 11750 (Capitol)	3	G
82	85	ONCE UPON A DREAM ENCHANTMENT/Roadshow RS LA 811 G (UA)	6	F
83	84	SAFETY IN NUMBERS CRACK THE SKY/Lifesong JZ 35041 (CBS)	3	G
84	76	WHITE HOT ANGEL/Casablanca NBLP 7085	8	G
85	86	SHOUT! BT EXPRESS/Columbia JC 37078	3	G
86	87	WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca)	4	G
87	92	FLOWING RIVERS ANDY GIBB/RSO 1 3019	3	G
88	88	RAINBOW SEEKER JOE SAMPLE/ABC AA 1050	3	G
89	90	HOLD ON NOEL POINTER/United Artists UA LA 848 H	3	G
90	97	LET'S DO IT ROY AYERS/Polydor PD 1 6126	2	F
91	79	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	24	G
92	91	PEABO PEABO BRYSON/Capitol ST 11729	4	G
93	95	STARLIGHT DANCER KAYAK/Janus JXS 7034	3	G
94	94	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/Casablanca NBLP 7088	3	G
95	82	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	33	F
96	93	ATTENTION SHOPPERS STARZ/Capitol ST 11730	4	F
97	105	NIGHT FLIGHT YVONNE ELLIMAN/RSO RS 1 3031	1	G
98	96	HERE YOU COME AGAIN DOLLY PARTON/RCA AFL1 2544	17	G
99	110	WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy 9548	1	G
100	109	PLASTIC LETTERS BLONDIE/Chrysalis CHR 1168	1	G



You won't find it on the map. It doesn't have a zip code. **Love Island's** the place; steaming melodies its prime export. **Deodato**, the composer who gave you the "Space Odyssey" opus, "Also Sprach Zarathustra," will take you there. To a place throbbing in fully-orchestrated, picture postcard sound. **Deodato. Love Island.** BSK 3132. Produced by Eumir Deodato and Tommy LiPuma. On Warner Bros. records and tapes.



RECORD WORLD ALBUM PICKS

(Continued from page 46)

ALL IN GOOD TIME

JOHN KAY



Mercury SRM-1-3715 (7.98)

Kay's first album for the label ends a long silence with a sound that is at once reminiscent

of his "Monster" period. His voice is easily identifiable as is the sentiment behind songs such as "(Give Me Some) News I Can Use" and "Business Is Business."

WHERE GO THE BOATS

JOHN HANDY



Warner Bros. BSK 3170 (7.98)

Handy scored some crossover pop success with "Hard Work," his imaginative instrumental last year and the reed-

man forges a sound that is likewise unique here. Crossing into r&b, pop, jazz, and blues, he excels with some top session players lending support.

LET'S MAKE A DEAL

Z. Z. HILL



Columbia JC 35030 (7.98)

Producer/arranger/conductor Bert deCoteaux seems to be the driving force

behind this slick set of lively r&b and disco and nice ballads, but Hill's voice, with its rough and smooth edges, carries the material with ease.

ENGLISH BOYS/WORKING GIRLS

DEAF SCHOOL



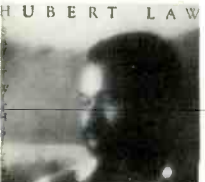
Warner Bros. BSK 3169 (7.98)

The group takes the idea of English art rock to its next logical step in the '70s with their third album. The pace is

smoother, the songs clearer and the production by Robert John Lange is superb. A vein of humor continues to make their songs exceptional.

SAY IT WITH SILENCE

HUBERT LAWS



Columbia JC 35022 (7.98)

As its title suggests, flutist Laws' latest takes a soft, subtle approach to jazz. Some family members help out.

VARIATIONS

EDDIE RABBITT



Elektra 6-127 (7.98)

The country feeling here is strongest, but Rabbitt can rock as well ("Crossin' the Mississippi"). Highlights include "Kentucky Rain," popularized by Elvis Presley but written by Rabbitt and Dick Heard.

TWIN HOUSE

LARRY CORYELL—PHILIP CATHERINE



Elektra 6E-123 (7.98)

This pairing of guitar virtuosos, available previously as an import, is simply stunning. The

duo runs through their own compositions and works by Jimmy Webb, Keith Jarrett and the immortal Django Reinhardt.

ONE WORLD

JOHN MARTYN



Island ILPS 9492 (7.98)

Martyn has changed his idiosyncratic approach very little through the years. His raspy delivery instills

an emotive edge to the music which is given a boost with appearances from Steve Winwood and Morris Pert. Martyn continues to emerge as a first rate artist with talent and insight.

ISLA

MIKE PINERA



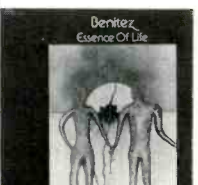
Capricorn CPN 0202 (7.98)

Pinera, formerly the guitarist with Iron Butterfly, Cactus and The Image shows a flair for song-

writing as well as musicianship with his first solo effort. The songs have a breezy quality with most of the guitar lines understated as in "Alone With You."

ESSENCE OF LIFE

BENITEZ



Vaya JMVS 68 (6.98)

Guitarist Eddie Benitez has been influenced by the fiery latin/rock fusion music of Carlos Santana and

shows that he has learned his lessons well with his second album. His group moves easily between jazz, latin and rock under him.

THE ROCKY HORROR SHOW

(ORIGINAL SOUNDTRACK)



Ode OSV 21653

A renewed interest in the movie and some of its characters (Tim Curry, Meatloaf) has given this album

(now distributed by Jem) a new life. Meatloaf's hard rockin' "Hot Patootie" and "The Time Wrap" should soon become FM staples.

IMPORTS

THE MUPPET SHOW 2



Pye NSPH 21 (U.K.)

The first second album from the Muppet Show is every bit as creative, funny and surprising as

its predecessor. Comedy skits are sandwiched between novelty numbers and guest appearances are by Peter Sellers and Bernadette Peters.

CYCLONE

TANGERINE DREAM



Virgin V2097 (U.K.)

The forerunners of the so-called Kraut Rock movement have made their most significant styl-

istic change yet with the replacement of Peter Baumann with two musicians including a vocalist. Electronics are still at the core but for the first time the group takes off from there.

999



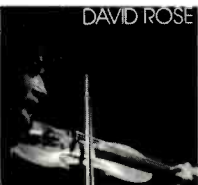
UA UAG 30199 (U.K.)

The group's three singles may have failed to impress, but the same cannot be said for its

debut lp. The quartet has waited for the right time to release its album as their maturity as tunesmiths and musicians attests.

DISTANCE BETWEEN DREAMS

DAVID ROSE



RCA ZL 37094 (France)

An album of highly stylized and well played instrumental music by this French violinist

and five accompanists. Moods and textures vary from track to track going from ethereal space music to jazz, rock and solo flights shaded with electronics.

EXPRESSO II

GONG



Virgin V2099 (U.K.)

Gong's chameleon-type identity finally solidified with the purposeful jazz/rock flavor

of *Expresso*. Here, the promise of that lp is followed up with a sparkling set that includes the guitars of Mick Taylor and Allan Holdsworth. The group's percussive sound has been honed to a fine art.

VARIATIONS

ANDREW LLOYD WEBBER



MCA MCF 2824 (U.K.)

Already a milestone of sorts as it reached the top of the U.K. charts, this piece written for

Webber's brother Julian, a cellist, uses the rock of Colosseum II, Rod Argent and Phil Collins for a new classicism. The 23 individual variations are catchy and sidestep cliches.

HATS OF GLASS

EELA CRAIG



Vertigo 6360 638 (Germany)

Coming as they do from Vienna, Eela Craig may be thought to be out of touch in the international

progressive market. However, with an ear attuned to Pink Floyd and Genesis and a background in classical stylings, their second lp is both adventurous and musical.

TRIP IN THE CENTER HEAD

SPACE ART



IF 67213 (France)

The second album of synthesizer music under the Space Art banner is again written

and performed by Dominique Perrier. The Frenchman is heard on over eight different keyboards, playing in an unusually melodic style that characterized Jean Michel Jarre's "Oxygene."

Capitol Would Like To Thank NARM Members For Helping Make These Records Gold And Platinum During The Past Year



Bob Seger • Night Moves



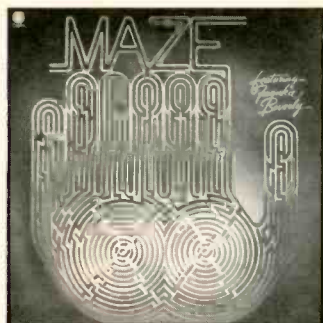
Bob Seger • "Live" Bullet



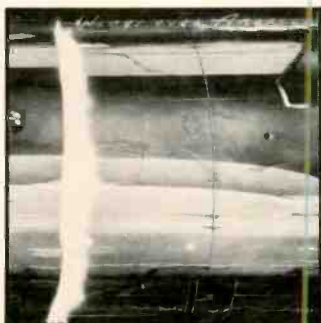
Steve Miller • Fly Like An Eagle



Steve Miller • Book Of Dreams



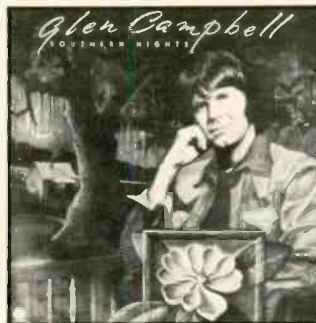
Maze • Featuring Frankie Beverly



Wings • Wings Over America



Carole King • Simple Things



Glen Campbell • Southern Nights



The Beatles • At The Hollywood Bowl



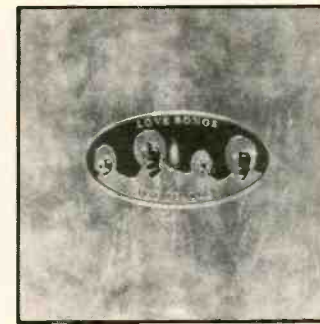
Natalie Cole • Unpredictable



Natalie Cole • Thankful



The Best Of George Harrison



The Beatles • Love Songs



Bob Welch • French Kiss



Little River Band • Diamantina Cocktail



Maze • Golden Time Of Day



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101 THE ALBUM CHART 150

MARCH 25, 1978

MAR. 25	MAR. 18	
101	104	WATCH MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3157
102	103	ALL THIS AND HEAVEN TOO ANDREW GOLD/Asylum 6E 116
103	102	GREATEST HITS LINDA RONSTADT/Asylum 6E 106
104	98	PART 3 KC & THE SUNSHINE BAND/TK 605
105	—	WARMER COMMUNICATIONS AVERAGE WHITE BAND/Atlantic SD 19162
106	101	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004
107	117	FOTOMAKER/Atlantic SD 19165
108	111	THE PATH RALPH MacDONALD/Marlin 2210 (TK)
109	106	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616
110	99	WINDOW OF A CHILD SEAWIND/CTI 7 5007
111	78	DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT/RCA AFL1 2402
112	107	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)
113	108	REACH FOR IT GEORGE DUKE/Epic PE 34883
114	118	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105
115	—	HER GREATEST HITS CAROLE KING/Epic/Ode JE 34967
116	116	PUTTING IT STRAIGHT PAT TRAVERS/Polydor PD 1 6121
117	112	KARLA BONOFF/Columbia PC 34672
118	113	SECRETS CON FUNK SHUN/Mercury SRM 1 1180
119	122	STREET ACTION BTO/Mercury SRM 1 3713
120	—	YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259
121	131	THE MAD HATTER CHICK COREA/Polydor PD 1 6130
122	114	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428
123	128	VOYAGER DEXTER WANSEL/Phila. Intl. JZ 34985 (CBS)
124	121	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 7078
125	135	LONEWOLF MICHAEL MURPHEY/Epic JE 35013
126	127	GOIN' BANANAS SIDE EFFECT/Fantasy F 9537
127	129	ZUBIN MEHTA CONDUCTS SUITES FROM STAR WARS AND CLOSE ENCOUNTERS OF THE THIRD KIND ZUBIN MEHTA/London ZM 1001
128	—	SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022
129	130	PETE'S DRAGON (ORIGINAL SOUNDTRACK)/Capitol SW 11704
130	119	OPEN FIRE RONNIE MONTROSE/Warner Bros. BSK 3134
131	—	THE RUTLES/Warner Bros. HS 3151
132	100	ENCOUNTERS OF EVERY KIND MECO/Millennium MNLP 8004 (Casablanca)
133	143	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096
134	139	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088
135	—	BURCHFIELD NINES MICHAEL FRANKS/Warner Bros. BSK 3167
136	138	I LOVE MY MUSIC WILD CHERRY/Epic/Sweet City JE 35011
137	137	TOM PETTY AND THE HEARTBREAKERS/Shelter SRL 52006 (ABC)
138	142	SUPERNATURE CERRONE/Cotillion 5202 (Atlantic)
139	141	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521
140	144	THE DAISY DILLMAN BAND/United Artists UA LA 838
141	—	SINGER OF SONGS—TELLER OF TALES PAUL DAVIS/Bang BLP 410
142	147	THUNDER ISLAND JAY FERGUSON/Asylum 7E 1115
143	149	THIS ONE'S FOR YOU BARRY MANILOW/Arista AB 4164
144	145	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645
145	146	HALF AND HALF VICKI SUE ROBINSON/RCA AFL1 2294
146	150	RIDING HIGH FAZE-O/She SH 740 (Atlantic)
147	124	LOOKING BACK STEVIE WONDER/Motown M 804 LP3
148	—	LIVE FRANK MARINO & MAHOGANY RUSH/Columbia JC 35257
149	—	ALIENS HORSLIPS/DJM DJLPA 16 (Amherst)
150	140	I ROBOT ALAN PARSONS PROJECT/Arista AL 7002

151-200 ALBUM CHART

151	LEVEL HEADED SWEET/Capitol SKAO 11744
152	FROM RATS TO RICHES GOOD RATS/Passport PB 9825 (Arista)
153	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403
154	FUNK IN A MASON JAR HARVEY MASON/Arista AB 4157
155	FORMERLY OF THE HARLETTES SHARON REED, ULA HEDWIG, CHARLOTTE CROSSLEY/Columbia JC 35250
156	HAVING A PARTY POINTER SISTERS/ABC BT 6023
157	NOT SHY WALTER EGAN/Columbia JC 35077
158	THERE IS NO GOOD IN GOODBYE MANHATTANS/Columbia JC 35252
159	MESSAGE FROM THE MAGIC BLUE MAGIC/Arco SD 38 104 (Atlantic)
160	LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES/Elektra 6E 121
161	EASTER ISLAND KRIS KRISTOFFERSON/Columbia JZ 35310
162	INNER VOICES McCOY TYNER/Milestone M 9079 (Fantasy)
163	LEVON HELM & THE RCO ALL-STARS/ABC AA 1017
164	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045
165	DREAMBOAT ANNIE HEART/Mushroom MRS 5005
166	KISSIN' IN THE CALIFORNIA SUN KATY MOFFAT/Columbia JC 34774
167	96° IN THE SHADE THIRD WORLD/Island ILPS 9443
168	RUBICON/20th Century T 552
169	TUXEDO JUNCTION/Butterfly Fly 007
170	STARBOOTY UBIQUITY/Elektra 6E 120
171	ON FIRE T-CONNECTION/Dash 3008 (TK)
172	FRESH FISH SPECIAL ROBERT GORDON with Link Wray/Private Stock PS 7008
173	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind GZS 7502 (Salsoul)
174	MAMA LET HIM PLAY DOUCETTE/Mushroom MRS 5009
175	NIGEL OLSSON/Columbia JC 35048
176	A SONG FOR ALL SEASONS RENAISSANCE/Sire SAK 6049 (WB)
177	STRIKER/Arista AB 4165
178	DEER WAN KENNY WHEELER/ECM 1 1102 (Polydor)
179	BERKSHIRE WHA-KOO/ABC AA 1043
180	MAGIC BILLY COBHAM/Columbia JC 34939
181	TIME HAS CHANGED O'DONEL LEVY/LRC 9319 (TK)
182	ADJOINING SUITES AZTEC TWO-STEP/RCA APL1 2453
183	SPINOZZA DAVID SPINOZZA/A&M SP 4677
184	THE GODZ/Millennium 8003 (Casablanca)
185	VINTAGE '78 EDDIE KENDRICKS/Arista AB 4170
186	LOVE BREEZE SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
187	ROCKET TO RUSSIA RAMONES/Sire SR 6042 (WB)
188	SWEET BOTTOM SWEET BOTTOM SB 10177
189	TUFF DARTS/Sire 6048 (WB)
190	SUNBURN SUN/Capitol ST 11723
191	PLEASURE PRINCIPLE PARLET/Casablanca NBLP 7094
192	SOMETHING TO LOVE LTD/A&M SP 4646
193	JUST FAMILY DEE DEE BRIDGEWATER/Elektra 6E 117
194	DRAGON/Portrait JR 35068 (CBS)
195	AFRICANISM KONGAS/Polydor PD 1 6138
196	ROUND THE BACK CAFE JACQUES/Columbia JC 35294
197	ROOT BOY SLIM & THE SEX CHANGE BAND WITH THE ROOTETTES/Warner Bros. BSK 3167
198	ROMEO & JULIET ALEC R. COSTANDINOS & THE SYNCHRONIC ORCHESTRA/Casablanca NBLP 7086
199	LOVE WILL FIND A WAY PHAROAH SANDERS/Arista 4161
200	I HAD TO FALL IN LOVE JEAN TERRELL/A&M SP 4676

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BT 76006
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On Big Tree Records and Tapes 

ABC Signs Agreement For Audiophile Records

■ LOS ANGELES—Herb Belkin, vice president of operations, ABC Records, has announced the label has pacted a licensing agreement with the Mobile Fidelity Sound Lab for the purpose of creating and distributing select audiophile recordings from the ABC catalogue.

Unlike direct discs, which are taken from live performances, these recordings will be made from original master tapes of contemporary ABC albums with high technical quality. High premium vinyl and overseas pressing and plating utilizing a half-speed lacquering process are among the records' special characteristics.

Under the agreement, said Belkin, ABC gives Sound Lab rights to distribute the recordings to audio retailers and record stores which have audiophile sections. "Touch," by saxophone player John Klemmer, is the first release.

Mangione Gold

■ LOS ANGELES—A&M Records has announced that "Feels So Good," by Chuck Mangione, has been certified gold by RIAA.

Raindrop Taps Fuller

■ CLEVELAND—David R. Dangel, president of Raindrop Records, has announced the appointment of Bob Fuller to head up sales and promotion for the Cleveland based label.

Fuller becomes executive vice president in charge of sales and promotion. In addition to his new position with Raindrop, Fuller will continue as vice president of Unlimited Sound Distributing. Unlimited Sound is the exclusive distributor for Raindrop and is currently exploring the possibility of taking on other labels for exclusive distribution.

Williams & Charles Bow New Firm

■ LOS ANGELES—Rick Williams, formerly marketing director of the Shadybrook and Songbird labels, has announced the formation of a new firm designed to handle total concept promotion, marketing, management and production.

Williams partner in the new venture is art director Nick Charles. The new firm has been given the name The Rick & Nick Show. Offices have been established at 8481 Brier Dr., Los Angeles 90046.

Salsoul, EMI Pact



Salsoul Records has announced the transference of its British distribution to EMI's Licensed Repertoire Division. Product by Charo, Bunny Sigler, First Choice and Anthony White will be affected. Shown at the EMI press party are, from left: Alan Kaupe, EMI Licensed Labels; Joe Cayre, president of Salsoul Records; and EMI's managing director Leslie Hill.

New York, N.Y. (Continued from page 20)

that has shrouded the Wilson case since his accident over two years ago.

STRANGE EATING HABITS, PT. I: We've heard of people threatening to shave off their beards for a record they believe in, but **Allen Frey** of A.R.S.E. Management actually claimed that he will personally eat **Elvis Costello's** "This Year's Model" album if it does not turn gold. "I'll eat 'em all," he told N.Y., N.Y. in a frenzy. After hearing a copy of the album last week, we feel that it's a pretty safe bet he'll go hungry. Hey Allen, how 'bout making that platinum?

WHO?: Spotted chowing down at the Russian Tea Room last week with ace Charisma rep **Nancy Lewis** were **Eddie Howell** and **Robin Lumley**. Who, you may ask are Eddie Howell and Robin Lumley? Howell is the author of the "Eddie Howell Gramophone Record," an album released by Warners U.K. two years ago that was sadly overlooked at the time of its release there. Two later singles, "Man From Manhattan" and "Sweet On You" were excellent tunes that were deftly executed but failed to make much impact. The former, produced with **Freddie Mercury**, sounded characteristically like **Queen** with layered vocal harmonies and a crisp guitar solo by **Brian May**. The latter was covered in France and became a hit there. Howell is now free of recording obligations (he is still published by Chrysalis Music) and is in the process of recording a demo of some recent songs he has written with David Dundas. Lumley's is a name that should be known by now as the award winning keyboardist with **Brand X**. Lately, Lumley has been busy as a much in demand producer in addition to his work with Brand X. Having completed the recently released (in the U.K.) **Bill Bruford** album, he has just wrapped up the **Rod Argent** solo record which he expects will surprise a lot of people for its variety of material and tunefulness which Lumley feels can inadvertently result in a couple of hit singles. Also on his busy calendar will be the production of an as yet unnamed (and in the U.S. unsigned) group that stands to make a major impact in the coming year. The group will include former **Jethro Tull** drummer **Clive Bunker**, saxophonist **Jack Lancaster** (formerly with **Blodwyn Pig**), bassist **John Perry** (formerly with **Caravan** and **Quantum Jump**) and guitarist **Mick Rogers**. Rogers, who was with **Manfred Mann's Earth Band**, is a first rate singer and songwriter who can be heard on "Blinded By the Light."

SOMEBODY CALL GUINNESS: The world's first square record has been released in the U.K. on **Phil Wainman's** new Utopia label. The song is "It Takes Two To Tango" and the artist is **Richard Myhill**. Sources at the company state that it is not the shape of things to come.

YOU MUST HAVE BEEN A BEAUTIFUL BABY: **Philip Purser**, a Syracuse retailer, has named his new son after his favorite rock band. Fine, but **Horslips**? And speaking of that group, **Barry Devlin** and **Jim Lockhart** personally recorded 20 second spots for over 150 radio stations across the country, wishing listeners a happy St. Patrick's Day. A short Gaelic message was tacked onto the end of the spot. Now that March 17 has passed, we hope the group will reveal what the cryptic message actually means. We trust it's not a derogatory statement about the station or the group's publicist that fed us this item . . . **The Beach Boys** have broken the **Rolling Stones'** attendance record for the largest tour of open concerts in Australia . . . **NRBQ** has signed with the Paragon booking agency . . . Rockages' one day rock and roll convention will take place in New York at the Diplomat Hotel on April 2.



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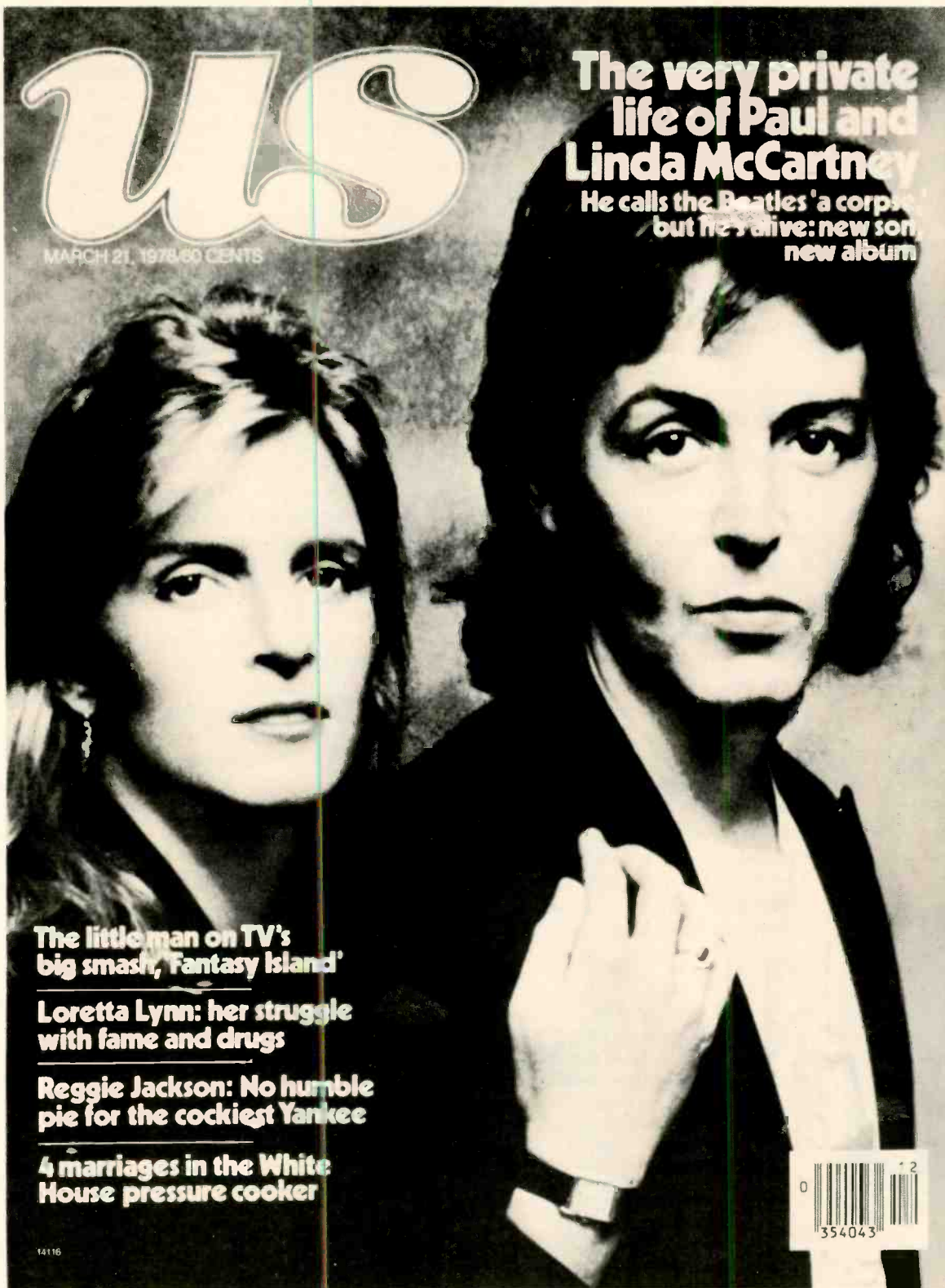
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Us magazine reaches over 4,000,000 music-loving young adults (based on an estimated 5 readers per copy). They buy a lot of records. You can reach them at a record low price by calling Renee Lewin (212-593-8127) or Skip Junis (213-938-6281). Call Us. Us'll hustle right over.

NEW WAVE TOP 20

MARCH 25, 1978

1. **WHAT DO I GET/OH SHIT**
BUZZCOCKS/UA (import)
2. **RICH KIDS**
RICH KIDS/EMI (import)
3. **RISING FREE**
TOM ROBINSON BAND/EMI (import ep)
4. **READY STEADY GO**
GENERATION X/Chrysalis (import)
5. **SHOT BY BOTH SIDES**
MAGAZINE/Virgin (import)
6. **JESUS LOVES THE STOOGES**
IGGY POP & JAMES WILLIAMSON/
Bomp (ep)
7. **5 MINUTES**
THE STRANGLERS/A&M (import)
8. **NEWS OF THE WORLD**
THE JAM/Polydor (import)
9. **CROSSING THE RED SEA WITH THE
ADVERTS**
BRIGHT (import lp cuts)
10. **RED RUBBER BALL**
THE DIODES/CBS (import)
11. **DUCK STAB**
THE RESIDENTS/Ralph (ep)
12. **KILL CITY**
IGGY POP & JAMES WILLIAMSON/
Bomp (lp cuts)
13. **REAL KIDS**
RED STAR (lp cuts)
14. **JESUS OF COOL**
NICK LOWE/Radar (import lp cuts)
15. **SURFIN' BIRD**
THE CRAMPS/Vengeance
16. **TIGHT PUSSY**
PORK DUKES/Wood (12" import)
17. **WILD YOUTH**
GENERATION X/Chrysalis (import)
18. **SATISFACTION**
DEVO/Booji Boy
19. **BECAUSE THE NIGHT**
PATTI SMITH GROUP/Arista
20. **EMERGENCY**
999/UA (import)

Grammy-CBS Signing



The National Academy of Recording Arts and Sciences, Pierre Cossette Productions and the CBS Entertainment Division have announced the signing of a seven year pact for the live broadcast of the annual Grammy Awards presentations on the CBS Television Network. The agreement becomes effective with the 1979 Grammy Awards broadcast. Shown at the signing of the new agreement are, from left: Robert A. Daly, president, CBS Entertainment Division, J. William Denny, national president of NARAS, and Pierre Cossette.

ATV Promotes Knous

■ LOS ANGELES — Sam Trust, president of ATV Music Corp., has announced that Jeanne Knous has been promoted to office manager, replacing Harry Hoch. Ms. Knous will oversee the administrative operations of ATV's offices in Hollywood, Nashville and New York. Ms. Knous joined the company in 1974.

NEW WAVE NEWS

By BARRY TAYLOR and ALAN WOLMARK

■ EXTRA! EXTRA! SOCIAL CONSCIOUSNESS STRIKES THE COAST: Fourteen of the cream of the crop of west coast punk bands will play at San Francisco's Mabuhay Gardens for two days, Monday and Tuesday (March 20 and 21) to benefit the nation's striking coal miners. The benefit, "New Wave Against Black Lung," has, for the first time, put together a contingent of these groups for a communal project rather than just personal gain. West coast new wavers feel that the media has maligned the miners' cause by playing up the immediacy of the country's dwindling coal supply and the violence associated with the strike in much the same way it has emphasized the "violence, vomiting, colored hair and safety pins of punk in order to make us look impotent. The media has ignored the movements' social consciousness trying to make us look like fools," said an independent promoter for the concert.

All proceeds (admission is \$4.00 in advance and \$4.50 at the door) will go to the Stearns County Legal Defense Fund which represents one of the most radical miners' union locals. Anyone coming to the shows, where among others, the **Nuns, Dils, Avengers, Negative Trend, Nuclear Valdez, Seizure** and **Psychotic Pineapple** will perform, are requested to also contribute any canned goods they can spare. A buffet of Filipino foods will be offered to patrons. It should be noted that the only local band declining to play was **Crime**, thus proving the age-old adage that "Crime does not play."

PUNK PANELING: Last week's membership meeting of the New York chapter of the Recording Academy (NARAS) hosted a panel discussion to explore the status and significance of punk rock. A lot more questions were posed than were answered by the panelists **Stiv Bators** of the **Dead Boys**; **Dave Marsh** of **Rolling Stone**; **Blank Records** label manager **Peter Mensch**; **Vin Scelsa** of **WNEW-FM** (New York); **Danny Fields**; and your intrepid new waver and screwhead **Alan Wolmark** who was introduced as the lead singer of the **Dead Boys**. **Ken Kushnick** of **Sire Records** moderated. The opening question, directed at Marsh, was "Why are you an asshole?" to which Scelsa volunteered a reply. Attempts to define terms like "punk" and "new wave" proved to be exercises in futility. And all questions from the audience who actually paid two bucks a head were either ignored

(Continued on page 95)

New Wave Hit Parade

PANTASIA/NEW YORK

RICH KIDS—Rich Kids—EMI (import)
**CROSSING THE RED SEA WITH THE
ADVERTS**—Bright (import lp)
EMERGENCY—999—UA (import)
READY STEADY GO—Generation X—
Chrysalis (import)
WHAT DO I GET—Buzzcocks—UA
(import)
MADE IN U.S.A.—Harry Toledo & Rockets
—Spy (ep)
JESUS LOVES THE STOOGES—Iggy Pop
& James Williamson—Bomp (ep)
I'M SICK OF YOU—Iggy & the Stooges—
Bomp (ep)
SHOT BY BOTH SIDES—Magazine—Virgin
(import)
HIGH RISE LIVING—Chelsea—Step
Forward (import)

HIDEOUS DROME/CLEVELAND

SATISFACTION—Devo—Booji Boy
THE MODERN DANCE—Pere Ubu—Blank
(lp cut)
YOU'RE GONNA DIE—Destroy All
Monsters—IDBI
CLASH CITY ROCKERS—The Clash—CBS
(import)
READY STEADY GO—Generation X—
Chrysalis (import)
PARIS MARQUEE—Metal Urbain—Rough
Trade (import)
6 AND CHANGE—Pagans—Neck
I GOT NOTHIN'—Iggy & the Stooges—
Skydog (12" import ep)
ROCKAWAY BEACH—Ramones—Sire
(12" import ep)
DUCK STAB—The Residents—Ralph (ep)

PLASTIC FANTASTIC/ PHILADELPHIA

BECAUSE THE NIGHT—Patti Smith Group
—Arista
PLASTIC LETTERS—Blondie—Chrysalis (lp)
RICH KIDS—Rich Kids—EMI (import)
JESUS OF COOL—Nick Lowe—Radar
(import lp)
SHOT BY BOTH SIDES—Magazine—Virgin
(import)
**CROSSING THE RED SEA WITH THE
ADVERTS**—Bright (import lp)
WHAT DO I GET—Buzzcocks—UA (import)
READY STEADY GO—Generation X—
Chrysalis (import)
SEX & DRUGS & ROCK & ROLL—Ian Dury
—Arista/Stiff (lp cut)
FIRST LEAKAGE—Razz—O'Rourke

AQUARIUS/SAN FRANCISCO

SHOT BY BOTH SIDES—Magazine—
Virgin (import)
WHAT DO I GET—Buzzcocks—UA (import)
JESUS OF COOL—Nick Lowe—Radar
(import lp)
WE ARE THE ONE—Avengers—
Dangerhouse
DUCK STAB—The Residents—Ralph (ep)
ELECTRIC TOYS—Readymades—
Automatic
FURTHER TEMPTATIONS—Drones—Valer
(import lp)
THE DIODES—CBS (import lp)
WHITE MUSIC—XTC—Virgin (import lp)
RICH KIDS—Rich Kids—EMI (import)

Columbia Names Levy Media Services Mgr.

■ NEW YORK—Hope Antman, national director, press and public information, Columbia Records, and Susan Blond, national director, press and public information, Epic/Portrait/CBS Associated Labels, have jointly announced the appointment of Arthur Levy as manager, media services for both the Columbia and E/P/A press departments. In this position Levy will be responsible for supervising the creative writing requirements of those departments which includes artists' biographies, specially prepared press material, newsletters, and periodicals.



Arthur Levy

During the past three years Levy was the chief writer in the Atlantic Records publicity department. Prior to that he was the senior editor of *Zoo World*. He started his professional career in the music business working on the staffs of *WBUS* and *WMBM* in Miami Beach.

Dreampower Bows

■ LOS ANGELES—Dreampower, an entertainment corporation specializing in public relations counseling, motion picture and music promotion, personal management and motion picture-television packaging has opened offices at 8101 Melrose Avenue, Suite 202, Hollywood.

According to Steven Doctrow, president of the new firm, the company is presently organizing its various departments and future appointments and clients will be announced shortly.

Worldstage System Previewed in L.A.

■ LOS ANGELES — The first installation in a theatre of Worldstage's live two-way audio/video closed circuit concert system was previewed for the music industry and press Thursday, March 9, at the Aquarius Theatre in Los Angeles.

The Worldstage system allows the projection of a live color video feed onto a panoramic screen up to 100-plus feet wide and 30 feet high. The projection is accomplished via a Super Eidophor projector, a highly modified projector which produces an extremely bright, sharp image.

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RETAIL RAP

By MIKE FALCON

■ WHO'S SELLING PROGRAMS AND WHY CAN'T WE GET FRONT ROW SEATS? . . . Now that most of the country has begun to thaw out and California has halted its seemingly inexorable slide into the Pacific, the in-store appearances are apparently blossoming at an incredible rate. Korvettes' West Orange, New Jersey location recently featured an appearance by the New York cast of Beatlemania, coordinating the artists' visit with contests, Beatlemania albums and T-shirts. And the word from **Mick Kleber**, the former Yale footballer, White House social aide and Marine Corp combat Captain who serves as **Don McLean's** road manager, is that the artist has paid a number of impromptu visits to retailers along the way. His recently concluded European leg of the international agenda saw the singer/songwriter drop off a few slices of "American Pie" at a few overseas retailers.

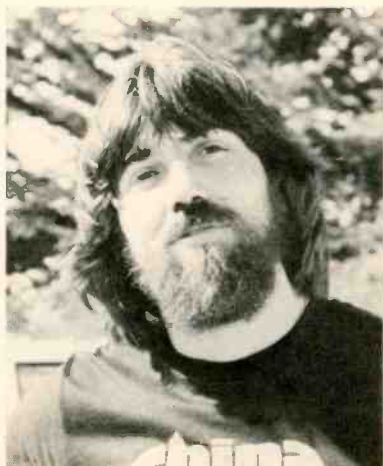
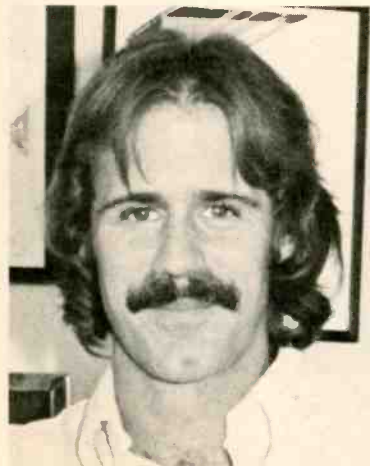
NEXT THEY'LL HAVE A "JOHNNY PEACHES" DOING A FRUIT FOREST SEEDING PROGRAM . . . Not to be left out of the in-store scene, Peaches' Cherry Hill location featured two store appearances in one week by **Vince Montana** (who store director **Khaki Shelton** says lives "just around the corner") with members of the **SalSoul Orchestra** and **Vicki Sue Robinson**. One of the more interesting traditions of a Peaches in-store visit includes a Graumann's Chinese Theater ploy, undoubtedly borrowed from the Hollywood store braintrust, in which the artist(s) sticks his or her foot into some wet cement. Although a few visitors and notables have varied the procedure somewhat by placing an elbow or kneecap in the mix, it took the "Terrible" **Ted Nugent** to really come up with a new angle. Disdaining that traditional approach as one that deals exclusively with peripheral and therefore less vital appendages, Nugent chose instead to bury his face in the Milwaukee asphalt. It'll be interesting to see if anybody else's whiskers fit.

AND WHILE WE'RE ON THE SUBJECT . . . The Peaches Pittsburgh store, along with RCA, is auctioning off signboards and giving the proceeds to the March Of Dimes. First acts going are **Jefferson Starship**, **Ronnie Milsap** and **David Bowie**.

SMALLER ACCOUNTS GET BIG NAMES TOO . . . Rather Ripped Records, a gung-ho Berkeley-based independent with a large avant-garde following, recently sponsored a concert by **Van Der Graaf Generator's Peter Hamill** at the Mabuhay Gardens, a local new wave hangout. One of the concerts was broadcast live, according to store honcho **Doug Kroll**.

AT LONG LAST, LEGS . . . It started as a simple retail video cassette presentation, in which the **Rod Stewart** "Hot Legs" promo was shot with a pair of long shapely legs framing the production. Now, in somewhat altered form, the video promo is a nationwide television spot, and while Rod danced, most of the male viewers couldn't help but wonder who belonged to the tanned silhouette. We've finally got the answer in none other than **Patti Hefner Smith**, female vocalist with a number of credits, karate expert, dancer and sometime waitress at one of the record industry's favorite hangouts in So Cal: Roy's Restaurant. Sorry, guys . . . it's all covered up when she serves the drinks. But she is looking for a manager.

SORRY, WRONG NUMBER . . . Latest news from our travel agents is that west coast editor **Sam Sutherland** and this writer will not be pitching tents at Fort Polk, Louisiana during the NARM convene. We're staying at the Marriott Hotel, located at Canal and Chartres Streets in New Orleans. The telephone number is (504) 581-1000. Just give us a call if there's something you feel needs coverage, or if you'd simply like to talk over the retail scene in general. These are



the wanted photos we pulled off the Post Office wall, so you don't have to stare at everyone's name tag in order to find us by sight. Sam Sutherland has the wry smile, open collar and moustache, while Mike Falcon is wearing the free promotional T-shirt and hiding a receding chin under a full beard.

LARGEST ONE STOP IN THE EAST? . . . That's the opinion of **Jerry Richman**, a principal in Philly's Richman Brothers, when asked to describe the firm's new 22,000 square foot warehouse. "At least we think it is," allowed Jerry, who also runs the Sound Odyssey chain. But if you've got news on a bigger one, let us know. We'll print it. And while we're at it, does anyone know of a smaller retailer than the 12' by 18' foot store mentioned in the last Retail Rap column? And now, here's the clincher: who has the biggest store devoted to prerecorded product? We'll open this up in two categories, pending your approval: 1. Stores with audio equipment 2. Prerecorded product, with limited amounts of peripheral merchandise. We'll arbitrate what constitutes "limited amounts" as we go along, with any of your suggestions as to what should constitute this boundary taken into account. We were thinking of a "Cutest Clerk Of The Month" contest, with the winner receiving a picture of some suitably cuddly pop star, but who's gonna judge the male entries?

PIED PIPERS ON PASSPORT . . . At least that's the claim by New York area marketing man **Irv Lukin** of Arista, as Long Island band The Good Rats drew a reported 3,000 people in the Harmony Hut Willowbrook Mall store for a concert and in-store appearance. Co-billed were the Girl Scouts. Next you're going to tell us that the rats were after the girl scout cookies, right Irv?

NEWS FROM MAURY "THE" KING . . . A few issues back we mentioned some of the newsletters various retailers put out. Now another Arista marketing ace, **Maury King**, has come up with "Arista News" out of his office in Seattle's Sound Records And Tapes, their distributor in the region. It's one of the more innovative bulletins we've seen, with Maury covering new release schedules, brief album reviews (according to Maury the only stiff the label has is "Stiffs Live"), local concert appearances by Arista artists, and general news and information. The retailers in his area are very enthusiastic about Maury's newsletter, and we think it's a great way to both keep your customers satisfied that you're controlling rumors as well as making sure that uniform information is being passed to all accounts. Easily our award for best promotional idea of the week.

CONGRATULATIONS . . . To **Larry Ruegema**, national director of buying and merchandising, 45 division; and **Sylvester "Van" Vanyo**, national lp and tape buyer, both of Lieberman Enterprises, for their 15 year anniversaries with the company. Also to LE employees **Linda Manfield** (Cleveland 45 buyer to sales rep), **Linda Perron** (Cleveland secretary to 45 buyer) and **Julie Towle** (Minneapolis phone room to buyer trainee), our best wishes.

ALRIGHT, RAY! . . . We just received the single "Lady Be Mine" by the Strawberries manager we mentioned last column, **Ray Paul**. According to his enclosed press release it's being played on Boston's WCOZ, WERS and WHRB. All kidding aside, we liked the tune enough to transfer it to tape and add it to the in-office playlist.

IS THIS A CONSPIRACY, OR ARE ALL YOU ARISTA GUYS EATING SOMETHING? . . . Here we were, ready to wrap up this column when we received a late call from our former pal from Associated Distributors in Phoenix, **Stuart Grant**. Stu now does merchandising for Arista in Los Angeles (with **Dean MacDougall**), Phoenix and Denver (the suntan search route), and he and Dean have come up with a pretty clever intense marketing/merchandising tool. Called "Spring Cleanup '78," the campaign is based on Arista's new releases. After sending out flyers to retailers and placing some ads, retailers respond by calling So. Cal's M.S. Distributors (213-768-0401, asking for **Rosie Gueverra**) and the boys visit them in a giant van, fully equipped with the display aids. The route of the mobile merchandiser is mapped out after the return calls have been evaluated, and M.S.' merchandising crew also helps drive the wheeled stand-up dispenser. The M.S. central network helps with the manpower and also with space in their M.S. newsflyer. We might add that MacDougall is one of the very few merchandisers that hits Bakersfield and Santa Barbara. In fact, we'll give everyone a big merchandising hint . . . what University of California college campus has 14,000 students, and the highest per capita earning by parents? It's next to an almost captive student community, located next to a beach and has two record stores that haven't seen a promotional T-shirt in months. I barely escaped with my Yesterday And Today freebie still attached to my back. Go to it, folks, these areas are still up for grabs.

NEW from WONDERLAND records

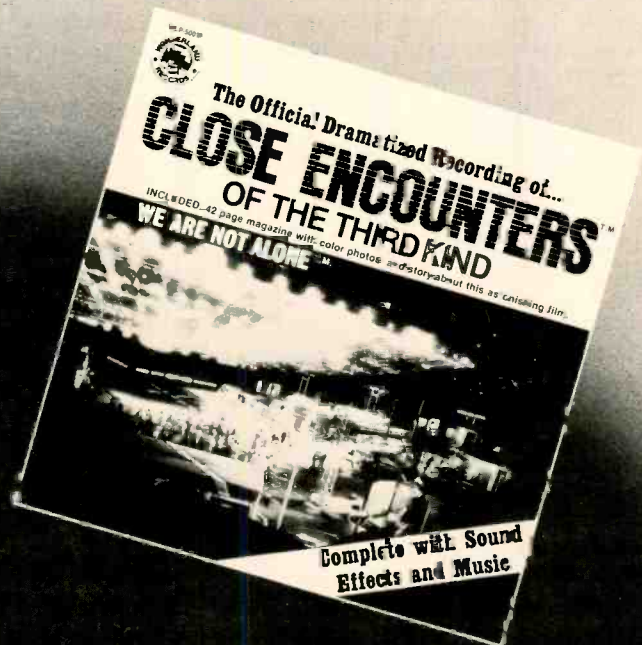


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- NAME OF THE GAME ● EMOTION ● JACK AND JILL

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Available on 8-track
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10% WONDERLAND PRE-PAK PROGRAM

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Barbara Carroll: Versatility in Technique and Attitude

By SAMUEL GRAHAM

■ LOS ANGELES — Pianist Barbara Carroll's new album, "From the Beginning" (United Artists), is a work with a couple of distinct faces. On the one hand, there are the tracks composed (the title number) or arranged ("Satire," "Isn't She Lovely") by Miss Carroll herself. The feel here is unmistakably jazz; "Isn't She Lovely," for instance, is taken at a considerably "cooler," more subtly swinging pace than Stevie Wonder's popular original version. But on the other hand, there are such offerings as Ron Carter's "Blue Country" or Gimbel/Fox's "Together," marked as they are by electric guitars, straightforward beats and one of the pianist's infrequent work-outs with the Fender Rhodes piano, these pieces retain a jazzy feeling while also sounding noticeably more mainstream, even (perish the thought) commercial.

The differences in style are hardly coincidental, Barbara admits: "On tracks like 'Blues Country,' she says, "there was definitely a conscious effort to appeal to the commercial jazz audience. I made an album for Blue Note last year that didn't sell as well as we would have liked, so this time, we (including producer George Butler) thought that to reach a broader audience and get more airplay, we'd bring in an orchestra and go for a more contemporary sound on some numbers. But I didn't want to do it throughout the album, because the other things are more intrinsically my style." She's well aware of the popular inroads made in the past couple of years by George Benson and other jazz players; as Barbara says, "I'd like to sneak through the door that people like Benson and Herbie Hancock have opened. But I don't feel that I've lost anything musically in simply trying to broaden the appeal."

A performer and recording artist for more than 20 years now, Barbara Carroll started playing at age four or five. While she began classical training only a couple of years later, "it was extemporaneous playing that always interested me—Thelonius Monk, Art Tatum, Teddy Wilson, Oscar Peterson, Dizzy Gillespie, and of course Charlie Parker—and I continued to play that way as I studied classical." She never seriously considered a career as a concert pianist, and although she admits to some regret over not being "a more accomplished classical musician," she was also quick to recognize that "that's something you can't do half-

heartedly, and my real love was always jazz."

As a woman playing jazz, Miss Carroll gave little thought to the obstacles she would almost certainly encounter as her career took shape. "I never thought about the problems of being a female playing jazz at the time—there was never a question of pursuing any other career. But it's true, the usual feeling was, 'Nice girls don't play jazz.'" Her family was supportive ("My dad always wanted one of his three daughters to be a musician, and my mother was very understanding"), but finding that support among musicians themselves was another story. "I think I was prejudged by virtue of the fact that I was a woman—'Chicks can't play,' that sort of thing—so there were often two strikes against me (the second being the fact that she was white, in a field dominated by blacks) before I even sat down to play," Barbara feels. "But I was remarkably innocent. I just concentrated on what I wanted to do."

Barbara's first recording contract was with RCA, for whom she made six or seven albums; in addition, she later recorded for Verve, Atlantic and Warner Bros. As the culture of the '60s took root, however, her career entered a period of hiatus. "I had remarried, and I had a child," she explains. "Also, it was the era of rock, not a particularly healthy period for jazz. It was a lean and hungry few years for jazz players, without many places to play, so I semi-retired." A 1972 gig at Michael's Pub in New York marked her re-entrance as a

working musician; what started as a three week stint became a five month bivouac, and she eventually returned to the studio as well.

Block

Her husband, Bert Block, is also her manager. Block also manages Kris Kristofferson and Rita Coolidge (he co-manages Earl Klugh, Noel Pointer and Buffy Ste. Marie with Fred Kewley), and Barbara has in turn had several rewarding collaborations with Kris and Rita. "I'd never considered working together with them," Barbara confesses, "but Kris asked me to do some concerts with them. I was very cautious at first; I felt it was an imposition on their audience, and I had my doubts that it would work. But the audiences were terrific." And those who have heard Miss Carroll's work on "Am I Blue" and "Mean to Me," both recorded for Coolidge's "It's Only Love" album, will attest to the success of their musical association.

The fact that she can so successfully work with artists whose styles are in such contrast with her own, as well as her ability to effortlessly incorporate more commercial elements in her own music, is an indication of Barbara Carroll's versatility, both in technique and in attitude. As she herself says, "Music is music, and boundaries are getting erased more and more. Who's to say that because you're a jazz player, you can't play other things, too? You can do more than play 'Back Home in Indiana.' My only criterion is that it's enjoyable for me."

Alessis in Action



Alessi brothers Billy and Bobby marked a return to the east coast when they played four shows at New York's Bottom Line recently. The dates were attended by such personalities as the Brecker Brothers, Gene Simmons (Kiss), Dion DiMucci, Cornell Dupree (Stuff), Andy Goldmark and Jimmy Ryan (part of A&M's new band, Wondergap), and Frankie Valli's daughter, Toni. Pictured from left: Billy Alessi; Ron Farber, regional promotion director, A&M Records; Bobby Alessi; and John Ogle, news director WPIX-FM.

CLUB REVIEW

Chris Smither's Songs Continue To Click

■ NEW YORK—These aren't the best of times for singer-songwriters: much of the record company interest in them, which was at a peak four or five years ago, has flagged, and while a few exceptions — notably Jackson Browne and Billy Joel—continue to build their popularity, many others find themselves without record deals or steady bookings.

Chris Smither's two albums on Kevin Eggers' late Poppy label came out during the balladeer boom times of the early seventies, and both are gems, albeit increasingly scarce ones. Smither has had no successors to them, but as he showed at Kenny's Castaways in Greenwich Village recently, the writing ability and performing flair that made him noteworthy then haven't faded with time.

Interpreter

Smither has always been as much an interpreter as a songwriter, drawing on the blues, rock 'n' roll and other singer-songwriters for his material. His performing style is humorous and idiosyncratic, combining deft guitar work with a singing voice that moves from a drawl to a howl. At his best, he sings like a man possessed—with soul, one might say—and serves as a reminder that there is more than can be done with a voice and an acoustic guitar than the horde of pristine folkies suspect.

To those who know his work, Smither's versions of "Friend of the Devil," "Down In The Flood," "Statesboro Blues" and "Steel Guitar" stand above many more famous versions. Of his own songs, the best known—through cover versions by Bonnie Raitt and Esther Phillips, among others—are "Love You Like A Man" and "I Feel The Same." At Kenny's, he also performed a few new songs, including one dedicated to a dead catfish.

Audience Demands

Smither seems to be writing fewer songs these days, or perhaps it is just that the demands of his club following in the larger eastern cities are different from those a new recording project would make. He remarked wryly that "Love You Like A Man" had been written in one of his "semi-annual bursts of self-confidence," and one fears that he may be coming to see himself as simply a raspy-voiced eccentric from Boston. He deserves much better—and his audience, which is still substantial and could easily grow, deserves more records from him.

Marc Kirkeby

TEN IN A ROW!

(But who's counting)

MANDY
IT'S A MIRACLE
COULD IT BE MAGIC
I WRITE THE SONGS
TRYIN' TO GET THE FEELING AGAIN
THIS ONE'S FOR YOU
WEEKEND IN NEW ENGLAND
LOOKS LIKE WE MADE IT
DAYBREAK

CAN'T SMILE WITHOUT YOU

Congratulations Barry!

Miles Lourie

Josh Ellis

Adrienne Anderson

Michael DeLugg

Bruce Jussman

Ron Dante

Lee Solters

Marty Panger

Michael Devereaux

Vivian DeLugg

Jack Feldman

Dick Foy

Eve Friedman

Enoch Anderson

Deborah Gray



Dialogue (Continued from page 60)

meet the needs and satisfy the curiosity of our members.

RW: Do you think you're going to be able to keep people interested in a three hour advertising presentation?

Cohen: Yes, I most certainly do. The first hour of this creative advertising presentation is a very exciting audiovisual on three screens entitled "Marketing Music Through Effective Advertising Techniques." The second phase of that morning's program will feature three retailers and three rack jobbers speaking on how the audiovisual relates to their companies. The third segment of "creative advertising" will be three 20 minute segments where advertising experts on TV, radio and print will speak on the more complex nature of buying time and space in these specific areas. At the conclusion of this morning business session each of these experts will be found manning a booth in the exhibit area where they will field individual and personal questions from the NARM member companies. These consultation sessions will last the entire afternoon.

The same theory holds true for the merchandising and all other topics we have programmed for this convention. That's an indication of the change I see in this year's convention, and I think it's a good one. It is a grass roots oriented approach that is more concerned with the basic principles of marketing music. We will build off of these types of programs in the future. But it is important to get back to the basics first; let's talk about what it is we do and how we can spend those dollars most effectively. There is a certain understanding you must have before you should even think about spending ad dollars, such as defining what advertising is, knowing what your store identity and image is so that you can properly convey that message to the consumer.

RW: What about making NARM conventions enjoyable outside of the panels and seminars, specifically entertainment? Is the nature of the entertainment at this year's convention going to be any different than at previous conventions?

Cohen: The convention this year will be more exciting than ever before. For that reason it is mandatory that suite meetings be held to a bare minimum. Unfortunately, many regular members of NARM feel obligated to visit manufacturers' suites when invited, even if they do not have any burning questions or problems to discuss with the manufacturer immediately. Likewise, manufacturers feel compelled to invite retailers and rack jobbers to their suites so that they don't hurt anyone's feelings. I want to do away with that kind of obligatory meeting. If such a meeting does not serve a real need, then I would rather see these people participating in all the convention programs. To help alleviate this problem, we have allocated time and space for manufacturers to visually diagram their marketing strategies for the future by way of audiovisual presentations. These presentations, which will last from 20 to 30 minutes, will be followed by an additional 20 to 30 minutes of questions from the regular members of NARM and hopefully answers from the manufacturers. One big problem that has existed with suite meetings is that many retailers and rack jobbers never get a chance to speak with certain manufacturers. I want to insure that every regular member of NARM has an equal chance to meet with a manufacturer to hear their story. Hopefully this new concept of manufacturer presentations will be a positive

Swingin' with the King



Benny Goodman is shown welcoming guests to the roof garden of his New York home where London Records recently held a playback and reception to launch his new double lp, "Benny Goodman Live at Carnegie Hall—the 40th Anniversary Concert." Pictured from left are Benny Goodman; Don Wardell, pop product manager for London Records; Harry Aposteleris, president of Alpha Distributing Corporation, New York; and Joe Simone, president of Progress Record Distributing of Chicago and Cleveland.

I wanted to get back to the grass roots level of our industry, by building a day to day, face to face relationship with the members.

step in this direction.

The exhibit area at this year's convention will be much more exciting too. There will be 30 paintings of recording artists which were used on Time Magazine covers and these paintings have been exhibited in museums all over the country and from the NARM convention will go directly to the Smithsonian Institute. There will also be a prototype retail store—700 square feet—which will effectively show how to merchandise in the store by properly using manufacturer merchandising aids. Obviously, there will also be fixtures, recorded product, cash register and other items that are usually found in a record store or department. A bio-feedback exhibit will enable our members to understand this method of reducing stress and tension caused by consumer electronic equipment to inform our industry how advance everyday business pressure. There will be an institutional display of technology in the audio playback industry.

In the entertainment area it is my hope that this convention and certainly all future ones will have more contemporary musical talent. I feel that convention entertainment should reflect the tastes and trends of today, not yesterday. By that I mean those entertainers who are record sellers of today. I am most interested in programming talent that is on the way up today's charts, just ready to hit their peak. Who is that? It is Dolly Parton, Donna Summer, Marilyn McCoo and Billy Davis, Jr.—the kind of acts that represent the future of our industry, while also selling sell today. Jane Olivor will perform at this year's convention, and she represents a different kind of music that reaches a different kind of audience but is well received by audiences all over the world. The Jacksons will be there, representing established artists who continue to enjoy much success in our industry. Rounding out the entertainment aspect of our program at the scholarship evening will be Anthony Newley, adding another dimension to the programming of this convention. Since the site of this year's convention is in New Orleans, we have Lionel Hampton being joined by Al Hirt and some of their friends in what promises to be one of the most unique jam sessions our attendees will ever see. In addition, for the first time in NARM's history, an artist will make a speech about how he views the industry—past, present and future. Harry Chapin, who happens to be a most articulate person with a good understanding of the inner workings of our industry, will air his thoughts in this area.

Warners Taps Neff

■ LOS ANGELES—Jarid Neff has been named regional marketing manager for the southeast region for Warner Bros. Records. It has been announced by Lou Dennis, Warners vice president and director of sales.

Neff, who will be based out of the Atlanta branch in his new position, comes to Warner Bros. from WEA where he has been for the past six years working in sales out of the Miami sales office.

ABC Realignment

(Continued from page 4) responsibilities in this area.

Morgenstern has had a long and distinguished career in the music industry. Positions he has held include vice president, general manager, Valando Music; executive vice president of Metromedia's record and publishing division; and co-president, with Frank Military, of Music Maximus.

Bootsy Gets Gold

■ LOS ANGELES — The current album by Bootsy's Rubber Band, "Bootsy? Player Of The Year," has been certified gold by the RIAA.

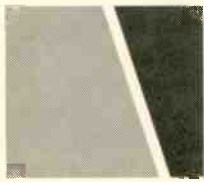
Arista Ups Levy

(Continued from page 4)

dealings. Additionally, with this promotion, Levy will take on the further responsibilities of supervising Arista's production and office services departments.

Background

Levy, who joined Arista in September 1974 as vice president, finance, began his industry career 14 years ago with Scepter Records. He subsequently worked for Kapp Records, MCA Records and Atlantic Records, before joining Famous Music Corp. as their financial vice president in December 1969. Levy was later promoted to the post of executive vice president at Famous, a position he held until joining Arista.



fact: the 702 stage monitor cuts through!



Made for you. The 702 was designed from scratch after a careful analysis of on-stage performance requirements — Shure tested it on stage, and Shure refined it on stage. Here's what we found:

You need . . . Clear, clean sound from your stage monitor without extra bass, and with smooth, high-end dispersion. You must hear yourself . . . above the super-amplified instruments, above the brass.

You want a monitor that cuts through! We've solved the problems, so you hear YOU — no more and no less. Where innovation was necessary, our engineers rose to the challenge. For example, the 702's unique tweeter array with three tweeters mounted in a concave, cross-firing arrangement dramatically



It's compatible with voltage — or current — source amplifiers, and is highly efficient. Handles 50 watts continuous at 16 ohms. The Model 702 Monitor is a necessary part of your act. Put it up front and you'll like what you hear.

increases high-end dispersion. This array eliminates high frequency beaming commonly found with single and double flush-mounted tweeters. This means more freedom of movement for you on stage.

You also get . . .

Super Intelligibility. Shaped response — boosted mid-range, controlled bass rolloff. Lets vocals cut through on stage.
Super Output. 114 dB sound pressure level at four feet (1.2m) with only 50 watts.
Exceptionally Wide Dispersion. 90° horizontal, 110° vertical dispersion for broad stage coverage.

"Roadie" Proof. 5/8" plywood, corner protectors, rubber feet. Built to last.

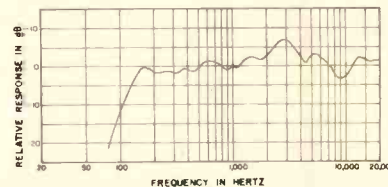
Stage Versatility. Close-up (30°) or long-throw (60°) set up positions. Great for both roomy and confined stage areas.

Portability . . . Looks. All these features in a fine-looking, low profile, and lightweight cabinet.



Unique "wide-angle" concave tweeter array — cuts through on-stage volume, eliminates "beaming" on-axis and muddy sound off-axis.

702 Frequency Response Curve — with enhanced mid-range for outstanding intelligibility.



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Outperforms the best of the rest.

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Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

RADIO WORLD

AM ACTION

By CHRISTY WRIGHT

■ **Trammps** (Atlantic). Another cut from the "Saturday Night Fever" lp is making it big. This song has been out before and was a hit in a couple of markets, but it has shown a great resurgence with the popularity of the movie and album. This week's adds are WNBC, WPEZ, KFRC, WZZP, WDRQ, Q102, KRTH, Ten Q, WICC, WPRO-FM and KLUE. Moves are 10-9 Y100, 12-7 96X, 9-8 WTI, 33-28 WQAM, 16-13 WHBQ, HB-29 WQXI, 29-23 WMET, HB-37 KXOK and 17-13 WNOE.

Jefferson Starship (Grunt). Last week's Chart-maker continues to move up by leaps and bounds: Adds are WFIL, WKBW, Y100, WPGC, WLAC, WMAK, KXOK, WSAI, WTI, KLIF, KRTH, WCAO, KFI, KILT, Ten-Q, WQXI-FM, WHB, KAFY, KAKC, KIMN, WJBQ, KGW, WJON, 98Q, WAIR, WABB, WCGQ, WANS, BJ105, WAUG and WSGA. It is already on WRKO, KFRC, CKLW, KSLQ, KDWB,



The Trammps

KJR, WNOE, KRBE, B100, KTLK, WVBF, KYA, WBBF, 14ZYQ, WPRO-FM, WICC, KYNO, KDON, WAVZ, KSLY, KCBQ, KHFI, K100, K11S-FM, KNOE, 96KX, KNUS, KLUE, KTFX, WSPT, KCPX, KJRB, KKO and WISE.

Roberta Flack (with **Donny Hathaway**) (Atlantic). This week's Power-

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ **M. G. Kelly**, afternoon drive at KHJ, exits to join 6-9 p.m. shift at TEN-Q . . . **Major Market McCartney** of WEAQ has become an uncle . . . **Robin Sterns** has been promoted from an announcing position at WGLF to MD. Former MD **Danny Harmon** has gone into television . . . **KLEO** has an opening for a 10 p.m.-2 a.m. jock. Tapes and resumes to Ken Clifford 5610 E. 29th St. No. Wichita, Kansas 67220 . . . **Mike McCoy** moves from WRAG to middays at WANS; and **Shannon** is doing all-nites from WIRK.

WJON has an opening for p.m. drive/note jock. Tapes and resumes to **Tom Kay**, P.O. Box 220, St. Cloud, Minn. 56301, or call (612) 251-4422. EOF/MF . . . **Jay Fredericks** is the new MD at WAAY. He has been at the station for the past year. He is also doing 10 a.m.-2 p.m. . . . On January 1 of this year, KUZN switched its format from country to AOR. Although they are only on in the daytime, they're ratings don't look bad. That could account for the excellent show they have on in the mornings. A.M. personality **Ray Waldon** has guest stars on his show everyday. **Charlie Daniels**, one of his guests from last week, has honored Ray with a Doctrine of Southern Rock and Roll. Congrats! New line-up at the station is 6 a.m.-10 a.m. **Ray Waldon**; 10 a.m.-2 p.m. **Jim Steele**; 2 p.m.-6 p.m. **Dave Cromwell**; and weekends are **Joe Bear** and **Alex Miatt**.

Art Laboe, PD of KRLA, has announced that **Laura Elkus Gross** will be joining **Joe Williams** as a KRLA interviewer . . . **Rick Wiegel**, new MD of KDGO in Durango, Colo., requests better album and single service as the station has recently changed from MOR to adult contemporary, leaning toward a top 40 playlist. The address is P.O. Box 3390, Durango, Colo. 81301 . . . **Joe Regelski** has joined the news department of KOME/San Jose . . . **Mark Cooper** has joined KMEL as midday announcer and MD of the station . . . Four great guys who need jobs are **Scott Kerr** former 98Q PD, **Cowboy Bob**, former MD, and two good announcers, **Seastipe** and **Dave O'Brien**. You can reach these people at the station until April 1. The phone number is (912) 537-9202.

house Pick continues to build steadily all over the country, giving the duo their first hit in several years. Adds are WQAM, 96X, WDRQ, 9-7 WFLB, 3-3 WAVZ, 26-24 13Q, HB-35 WPEZ, 14ZYQ, WISE, WABB, WAAY, BJ105, WRJZ, WJON, KKLS and KJRB. Moves are 14-7 WPGC, 11-8 WHBQ, 7-6 WDRQ, 9-7 WFLB, 3-3 WAVZ, 26-24 13Q, HB-35 WPEZ, 23-21 KFRC, 29-21 WQXI, 25-23 Z93, 40-28 WLAC, HB-30 WMAK, 24-20 WZZP, 34-29 KSLQ, 36-34 WTI, HB-39 WNOE, 27-19 KRTH, 26-21 KSLY, HB-27 KXX-106, HB-32 98Q, 27-24 WHHY, 25-17 WAIR, HB-24 WCGQ, 23-14 WANS, 32-25 WBSR, HB-27 WCAO, HB-26 KDON, HB-48 WZUU.



Player

Chuck Mangione (A&M). Mangione seems to be on the way to his first pop hit with this instrumental, which is being added and taking jumps nearly everywhere. Adds are WZZP, KXOK, KNUS, KBEQ, WSGA, WRJZ, WOW, KGW, K-100, KNOE-FM, KLUE, WICC. Moves are HB-29 WPGC, 14-10 WQXI, 13-10 Z93, 26-24 WLAC, 6-5 WMAK, HB-20 CKLW, 10-8 KSLQ, 25-23 KSTP, 25-22 KJR, 24-16 KLIF, 18-14 KXX-106, 24-22 98Q, HB-25 WISE, 29-26 WBBQ, 28-22 WHHY, 37-30 WAIR, HB-29 WCGQ, 40-32 BJ-05, 21-18 WAUG, HB-27 WANS, 27-22 WBSR, 22-11 WSPT, 28-25 KJRB, HB-21 WJON, 6-4 KTOQ, HB-25 KKO, 12-9 KSLY, HB-23 KHFI, 28-24 96KX, 31-25 KAKC, HB-28 KDON, 38-36 WHB.

Atlanta Rhythm Section (Polydor). This song started off with airplay in the south and is now spreading into the northeast and midwest. Adds this week include 13Q, WPGC, KSTP, KRBE, KBEQ, WICC, 14-ZYQ, KDON, WHB, KHFI, K-100, KIIS-FM, WJBQ, WJON, KKDA, WISE, WABB, BJ-105, WRJZ. Moves are HB-39 WPEZ, 21-14 WQXI, 22-17 Z93, HB-29 WHAK, 34-29 WZZP, 33-30 KSLQ, HB-30 KLIF, HB-28 14ZYQ, HB-29 TenQ, 7-4 WQXI-FM, HB-30 KSLY, 29-27 KNOE-FM, 36-28 KAKC, 26-20 KLUE, 20-17 KTFX, HB-29 KIMN, HB-22 KELP, 24-18 WSPT, HB-26 KXX-106, 28-24 98Q, 23-20 WBBQ, 24-20 WHHY, 35-30 WGLF, HB-35 WFLB, 25-22 WAUG, 32-26 WANS, HB-37 WBSR.

Warren Zevon (Asylum) "Werewolves of London." This very strange song off his bulleting album "Excitable Boy," is receiving great acceptance from many radio stations in its first week. Our chart-maker of the Week was added at WZZP, KRBE, WTI, WNOE, WAVZ, K-100, KAKC, KCPX, WSPT, WSGA, KILT, KHFI, and WANS.

Player (RSO) "This Time I'm In It For Love." It already looks like the second hit for this group. It has been added at 99X, WKBW, WPEZ, WRKO, WPGC, WZZP, KFI and WBBQ, and is on WQXI-FM, WNOE, 13Q, WCAO, WKAK, WZUU, WTI, WISE, WHHY, WAIR, WGLF, WFLB, WAUG, WRJZ, WANS, WBSR, KKO, KLUE and KSLY.

DEMAND RECORDS

DEMAND

D 4003 Johnny Porrizzo
"The Country Side"

D 4004 Johnny Porrizzo
"Lighthouse"

D 4006 Freddy Cole
"Sing"

D 4007 Anita Ortez
"Personally Yours, Anita Ortez"

45-002 Brown Sugar
"Sweet Symphony"

45-003 Tony Sherman
"You Love Me Too"

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SYMPHONIE ORCHESTER)



- CE 11001 - BARTOK: Dance Suite/
Miraculous Mandarin
- CE 11002 - BEETHOVEN: Symphony No.7
A-Major Op. 92
- CE 11003 - BRUCKNER: Symphony No.2
c-minor
- CE 11004 - DEBUSSY: La Mer/Iberia
From "Images" No.2
- CE 11005 - DVORAK: Symphony No.9
e-minor Op. 95
- CE 11006 - DVORAK: Symphony No.8
G-Major Op. 88
- CE 11007 - DVORAK: Slavic Dances
Op.46
- CE 11008 - HAYDN: Symphony No.101
D-Major "The Clock"
- CE 11009 - HAYDN: Symphony No.92
G-Major (Oxford)/
Symphony No.73 D-Major
(LaChasse)
- CE 11010 - HINDEMITH: "Mathis The
Painter"/Symphonic
Metamorphosis
- CE 11011 - MENDELSSOHN-
BARTHOLDY:
Symphony No.5 d-minor
Op. 107
- CE 11012 SCHUBERT: Symphony No.5
B-Major
- CE 11013 - SCHUBERT: Symphony No.4
c-minor (Tragique)
- CE 11014 - SCHUBERT: Symphony No.6
C-Major
- CE 11015 - SCHUBERT: Symphony No.8
b-minor (unfinished)/German
Dances - Overture Italian Style
- CE 11016 - STRAVINSKY: Mass/
Psalm-Symphony
- CE 11017 - SCHUMANN: Symphony No.1
B-Major Op. 38
- CE 11019 - STRAVINSKY: Le Sacre Du
Printemps
- CE 11020 - STRAVINSKY: Petruschka
- CE 11031 - SCHUBERT: Symphony No.9
- CE 11032 - DVORAK: Symphony No.5
F-Major
- CE 11033 - SCHMIDT: Symphony No.3
A-Major
- CE 11038/
CE 11039 - SCHOSTAKOWITSCH:
Symphony No.10 e-minor
Op. 93 (2 record set)
- CE 11040/
CE 11041 - BRUCKNER: Symphony No.4
E-Flat Major (2 record set)
- CE 11042 - WAGNER: Symphony C-Major
- CE 11043 - SCHOSTAKOWITSCH:
Symphony No.15 Op. 141
- CE 11044 - SCHMIDT: Symphony No.2
E-Flat Major
- CE 11045 - MÜLLER: Bach Variations
- CE 11046 - SCHREKER: The Birthday Of
The Child-Queen Suite/
Chamber Symphony A-Major
- CE 11047 - MOZART: Symphony No.29
A-Major/Symphony No.32
G-Major
- CE 11048 - RAVEL: Daphnis And Chloe/
Rapsodie Espagnole
- CE 11050 - BARTOK: Concert for
Orchestra
- CE 11051 - EINEM: Bruckner Dialogue
Op. 39/Philadelphia
Symphony Op. 28
- CE 11053 - BEETHOVEN: The Creatures of
Prometheus No. 9 thru 16
Op. 43
- CE 11056 - HAYDN: Symphony No.48
C-Major/Symphony No.88
G-Major
- CE 11059 - HONEGGER: Symphonie
Liturgique
- CE 11060 - BEETHOVEN: Lenore
Overture/Ruins of Athens -
The Creatures Of Prometheus
Op. 43
- CE 11061 - BEETHOVEN: The Creatures
Of Prometheus No. 1 thru 8
Op. 43
- CE 11070 - BRAHMS: Concert For
Piano And Orchestra No.2
B-Major Op. 83

EUPHORIA RECORDS

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- E 2001 - MOZART: Clarinet Concerto
A-Major/Piano Concerto C-Major
- E 2002 - BRAHMS: Symphony No.4
e-minor Op.98
- E 2003 - VIVALDI: The Four Seasons
- E 2004 - BEETHOVEN: Symphony No.4
B-Major Op. 60
- E 2005 - BEETHOVEN: Symphony No.6
F-Major Op. 68 (Pastoral)
- E 2006 - BACH, J.S.: Concerto for
Three Harpsichords, d-minor/
Concerto for Three Harpsichords
C-Major
- E 2007 - BRAHMS: Symphony No.3
F-Major Op. 90
- E 2008 - HÄNDEL: Concerti Grossi Op. 3
Nos. 1 - 4
- E 2009 - MOZART: Violin Concerto
D-Major/Flute Concerto D-Major
- E 2010 - BEETHOVEN: Piano Concerto
No.1 C-Major Op. 15
- E 2011 - BEETHOVEN: Symphony No.8
F-Major Op.93
- E 2012 - MOZART: Symphony No.35
D-Major (Haffner)/Symphony
No.31 D-Major (Paris)
- E 2014 - HÄNDEL: Concerti Grossi
Suite No. 1, 2 and 3 (Water Music)
- E 2016 - HAYDN: Symphony No.104
D-Major London (Bagpipe)
- E 2017 - BEETHOVEN: Symphony No.5
c-minor Op. 67
- E 2018 - MOZART: Symphony No.41
C-Major (Jupiter)
- E 2019 - CHOPIN: Concerto for Piano
and Orchestra No.1 e-minor
Op. 11
- E 2021 - BRAHMS: Symphony No.2
D-Major Op. 73
- E 2022 - ROSSINI: Overtures to:
The Thieving Magpie, Italians in
Algeria, William Tell, Barber
of Seville
- E 2025 - HAYDN: Symphony No.94
G-Major (Surprise)/Symphony
No.12 E-Major
- E 2026 - MOZART: String Quartet B-Major
(Hunt)/String Quartet, d-minor
- E 2027 - GRIEG: Peer Gynt Suite, No.1
and No. 2
- E 2028 - DVORAK: Concerto g-minor
Op. 33 for Piano and Orchestra
- E 2029 - BIZET: L'Arlesienne Orchestra
Suite No. 1 and No. 2
- E 2030 - BEETHOVEN: Symphony No. 7
A-Major Op. 92
- E 2031 - MOZART: Symphony No.39
E-Flat Major
- E 2032 - STRAUSS, J.: Overture to:
The Bat, The Gypsy Baron/The
Blue Danube, The Voices of Spring
- E 2033 - PAGANINI: Concerto No. 1
D-Major for Violin & Orchestra
- E 2034 - CHOPIN: Etude No.12
(Revolution) No.5 (Black Keys)
No.9 (Butterfly) No.1, 2 and 12
Op. 35/Polonaise E-Flat Major
(Heroique) 5 Mazurkas B-Major,
a-minor, f-minor, E-Flat Major,
C-Major
- E 2035 - BIZET: Carmen Suite No.1 and 2
- E 2036 - TCHAIKOVSKY: Symphony No.1
g-minor Op. 13 (Winter Dreams)
- E 2037 - BACH, J.S.: English Suite
F-Major/Suite No. 1 C-Major
- E 2038 - BRAHMS: Hungarian Dances
No. 1, 3, 5, 6, 7, and 10
DVORAK: Slavic Dances No. 1, 2,
3, and 4 Op. 46
- E 2039 - SMETANA: Symphonic Cycle:
"My Fatherland" Part II
- E 2040 - HAYDN: Symphony No.73
D-Major (LaChasse)/Symphony
No.88 G-Major
- E 2041 - BEETHOVEN: Symphony No.2
D-Major Op. 36
- E 2042 - RIMSKY-KORSAKOV:
Scheherazade Symphonic
Suite Part I & II Op. 35
- E 2043 - SCHUBERT: Symphony No.4
c-minor (Tragique)
- E 2044 - SMETANA: Symphonic Cycle:
"My Fatherland" Part I
- E 2045 - CAMILLE SAINT-SAËNS:
Symphony No.3 c-minor Op. 78
- E 2047 - BEETHOVEN: Symphony No.1
C-Major Op. 21
- E 2048 - GRIEG: Concerto for Piano
& Orchestra a-minor
- E 2050 - MENDELSSOHN-BARTHOLDY:
A Mid Summer Night's Dream
Op. 61
- E 2051 - MAHLER: Symphony No.1
D-Major
- E 2054 - SCHUMANN: Album for the
Young
- E 2057 - DVORAK: Symphony No.5
F-Major
- E 2058 - BEETHOVEN: Violin Concerto
D-Major Op. 61/Violin Romances
in F and G Major Op. 50 & Op. 40
- E 2059 - BRAHMS: Academic Festival
Overture c-minor Op. 80/
Overture Tragique d-minor Op. 81
GLUCK: Overture to "Iphigenie in
Aulis"
- E 2063 - BEETHOVEN: Piano Concerto
No.2 B-Flat Major Op. 19
- E 2070 - TCHAIKOVSKY: Symphony No.6
b-minor (Pathetique) Op. 74
- E 2088/2089 - BACH, J.S.:
Well Tempered Klavier
Part I (2 record set)
- E 2090/2091/2092 - BACH, J.S.:
Well Tempered Klavier
Part II (3 record set)
- E 2093 - BEETHOVEN: Symphony No.3
E-Flat Major Op. 55 (Eroica)
- E 2094/2095 - BEETHOVEN:
Symphony No.9 d-minor
Op. 125 (Choral)
(2 record set)



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SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "You've Been A Part Of Me" — Wee Gee (June Records). The lead singer of the old Dramatics has come up with a strong lyric concept destined to see instant chart action.

DEDE'S DITTIES TO WATCH: "It's A Heartache" — Ronnie Spector (Alston); "(Sittin' On) The Dock Of The Bay" — B&G Rhythm (Polydor); "The Pinch Paid Off Part 1" — Albert King (Stax).

Record news leads us to Quincy Jones, who is now completing an album for A&M. A plus which will definitely enhance the overall concept is that Ashford & Simpson, Luther Vandross and Chaka Khan are listed in the credits on this delightful lp.

We have found out through the grapevine that Henry Stone (TK) has joined forces with Buddy Castle, formerly with H&L Records, to form a new record label. Castle had been affiliated with H&L which at one time was Avco, for approximately ten years. Be watching for new material on the new label.

The latest ARB's were released several weeks ago in Chicago. It looks as though WVON came out on top, making Jerry Boulding look like a true hero.

Ruben Rodriguez has been promoted to the position of east coast promo director of Casablanca Records. Rodriguez went to Casablanca after being with Motown for several years. He will maintain his office in New York with a complete staff.

Detroit will have a new FM station with high voltage. This is in addition to the four or five full time stations in that vicinity.

The big news this week is that Otis Smith has been relieved of his duties at Motown Records. Replacing Smith is Donny Davis. Is this the beginning of a new staff at this name company? Watch to see if someone else is approached to fill slots.

Looking for the Philly Special? It seems as though the Easter Bunny will have the pleasure hopping to your desks with it next week.

Omni Label

(Continued from page 8)

by Robinson and Bishop with Chris Blackwell, Tom Hayes and Charley Nuccio, president of Island Records. Island Records USA will play a vital role in the marketing and distribution of the product and has planned a massive push on the Omni artists.

All product in the U.S. will be released on the Omni label. The first single, "Who's Gonna Love Me" by The Imperials, is due for release on March 20. Other artists set for early release are the Main Ingredient and Round Tree.

Mercury Signs The Stylistics



Charles Fach, executive vice president/general manager of Phonogram, Inc./Mercury Records, has announced the signing of the Stylistics to an exclusive worldwide recording contract for the Mercury label. The first album for the Stylistics under the new pact is tentatively scheduled for May release. The lp is as yet untitled. After release of their debut Mercury album, the Stylistics will begin an American tour. Seen at the signing festivities, following a presentation of specially-designed Mercury watches, are, from left: Charles Fach; James Smith, Herb Murrell, Airrion Love and Russell Thompkins, Jr., members of the Stylistics; and Bill Haywood, vice president/r&b product, for Phonogram/Mercury.

The Coast (Continued from page 14)

Lionel Wilson, who declared March 3 to be Jackson Day. At the Coliseum gig they were joined by Doobie Brothers past and present, including Michael McDonald, Keith Knudsen, John Hartman and Tom Johnston, who's currently pursuing a solo career . . . Lest our item last week about Maria Muldaur touring with Jerry Garcia caused any confusion, we hasten to point out that Maria will soon go out on her own tour; it starts April 2 in Toronto, and she'll apparently be sharing a number of east coast dates with David Bromberg . . . Utopia's Roger Powell is set to release "Pipeline '78" on Bearsville, and some people are wondering if this could mean the birth of an important new trend: Syntho-Surf. Powell is "on loan" from Utopia for the next three months while he tours with David Bowie, but Todd Rundgren don't mind, because he's got his own solo album about to come out, "The Hermit of Mink Hollow." Any truth to the rumor that Todd will be doing some gigs with a new band at the Roxy and the Bottom Line this spring, for the purpose of recording a "live greatest hits" elpee?

CODA — And, in a final note, those Big Apple sources who've expressed some disappointment at Warren Zevon's comparatively bench-bound stint there should've been on hand a few days earlier when the tour kicked off in Albany. Seems Zevon was anything but sedentary, launching into a bit of flamboyant terpsichore one observer compared — however obliquely — to John Travolta, only to pull a number of undisclosed muscles.

Meanwhile, Zevon's Long Island date drew out at least one certifiable fan, a student at a local marine academy (no, we don't know what they're talking about either) who came dressed in fur—on hands and face. That homage to Zevon's current single (no, we won't plug it again) didn't exactly appeal to the club owner and the road crew.

TK Ups Bob Siegel

■ **NEW YORK** — Ray Caviano, vice president of special projects/national disco promotion coordinator for TK Records, has named Bob Siegel to the posi-

tion of disco promotion coordinator.

Siegel has been with TK as an administrative assistant in TK's New York office for a year.

R&B PICKS OF THE WEEK

SINGLE



RUFUS/CHAKA KHAN, "STAY" (American Broadcasting Music, ASCAP/High Seas, BMI). Slowing up the pace for this group is a switch. They are known for disco rhythms, but they have put down a haunting, moving sound. A mellow, sweet ballad, it should score well. ABC AB-12349.

SLEEPER

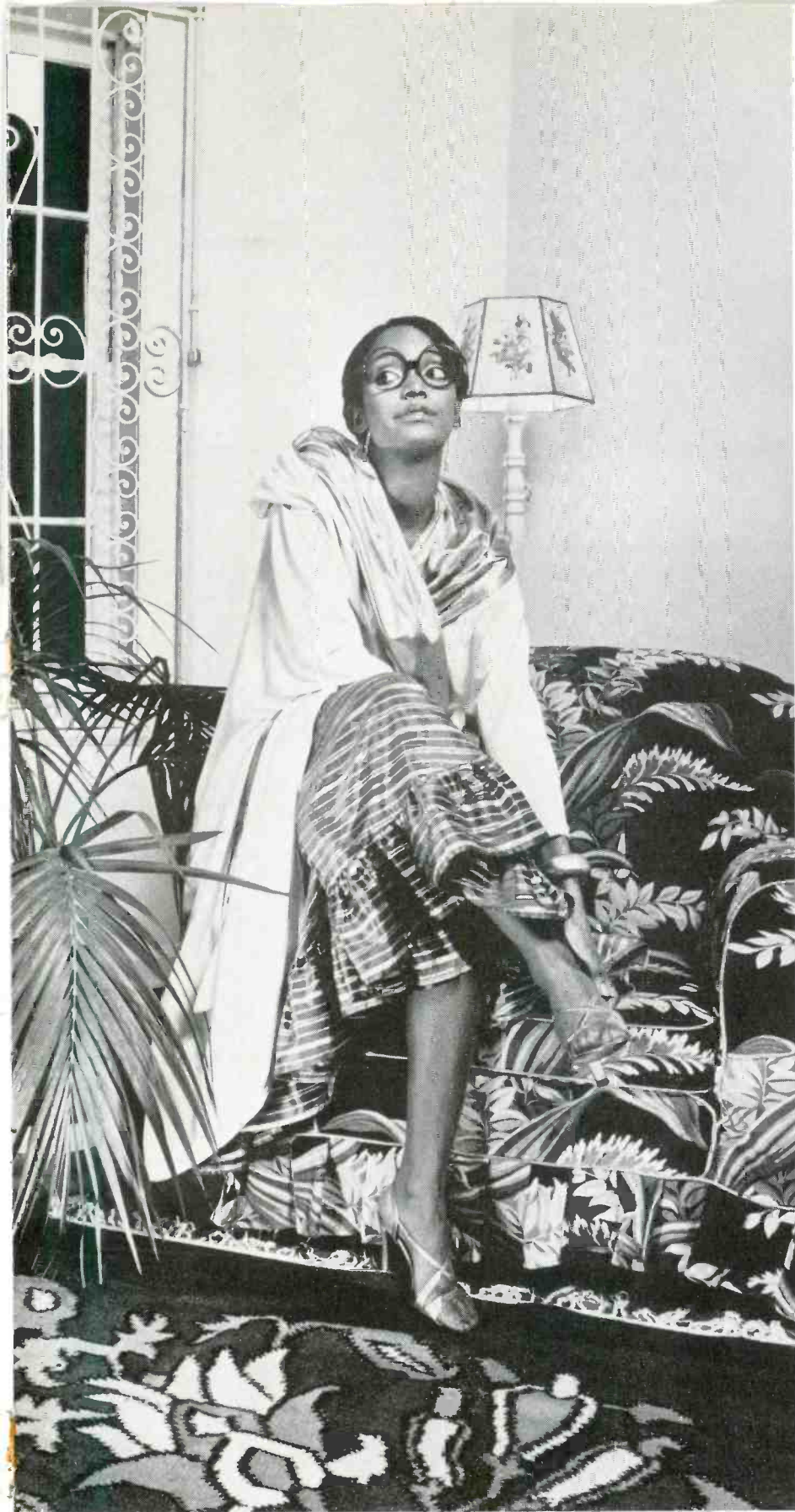


THE VOLTAGE BROTHERS, "FEELING GOOD" (Skyforest Music, BMI). First single from their debut album. The group is a natural hybrid of the Brothers Johnson and the Blackbyrds. With the advent of spring, this song should be on the lips of everyone. Written and produced by Gene McDaniels, it should garner immediate airplay with a heavy potential for crossover. Lifesong ZS8 1762 (CBS).

ALBUM


SAMUEL JONATHAN JOHNSON, "MY MUSIC." This young man's talents are limitless, as shown on this debut album. In addition to writing nine out of ten songs on the album, he also sings lead vocal and plays several keyboards. Of particular note are "Because I Love You," "Reason For The Reason," and a sure fire single, "You." Columbia JC 35323.





It happens every time Tyrone Davis gets down.

TYRONE DAVIS
I CAN'T GO ON THIS WAY
 including:
 Do You Feel It/Get On Up (Disco)
 I'm Still In Love With You
 Can't Help But Say/All I Ever Need



All he has to do is turn on that rugged power. And people just have to get on up. His new single, "Get On Up (Disco)," is already getting a big rise out of radio audiences. And it's pointing out the direction this whole album is taking. Produced by Leo Graham.

"I Can't Go On This Way." The new album by Tyrone Davis. Featuring his new single, "Get On Up (Disco)." One of The Hot Ones on Columbia Records and Tapes.

MARCH 25, 1978

MAR. 25	MAR. 18	
1	1	FLASH LIGHT PARLIAMENT/Casablanca 909
2	5	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463
3	4	STAYIN' ALIVE BEE GEES/RSO 885
4	6	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512
5	2	OUR LOVE NATALIE COLE/Capitol 4509
6	3	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)
7	7	WHICH WAY IS UP STARGARD/MCA 40825
8	17	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693
9	9	JACK & JILL RAYDIO/Arista 0283
10	10	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522

11	8	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490
12	16	DANCE WITH ME PETER BROWN/Drive 6269 (TK)
13	11	LOVE ME RIGHT DENIECE LaSALLE/ABC 12312
14	14	AM I LOSING YOU MANHATTANS/Columbia 3 10674
15	15	DON'T COST YOU NOTHING ASHFORD & SIMPSON/Warner Bros. 8514
16	12	TOO HOT TA TROT COMMODORES/Motown 1432
17	13	BABY COME BACK PLAYER/RSO 879
18	19	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind 4008 (Salsoul)
19	18	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
20	20	LE SPANK LE PAMPLEMOUSSE/AVI 153
21	23	NEVER GET ENOUGH OF YOUR LOVE LTD/A&M 2005
22	22	WORKIN' TOGETHER MAZE FEATURING FRANKIE BEVERLY/Capitol 4531
23	27	FANTASY EARTH, WIND & FIRE/Columbia 3 10688
24	26	DO YOU LOVE SOMEBODY LUTHER INGRAM/KoKo 728
25	38	ON BROADWAY GEORGE BENSON/Warner Bros. 8542
26	29	I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum)
27	24	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)
28	21	AIN'T GONNA HURT NOBODY BRICK/Bang 735
29	35	YOUR LOVE IS SO GOOD FOR ME DIANA ROSS/Motown 1436
30	28	L-O-V-E U BRASS CONSTRUCTION/United Artists 1120
31	44	NIGHT FEVER BEE GEES/RSO 889
32	36	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor)
33	30	INTIMATE FRIENDS EDDIE KENDRICKS/Tamla 54290 (Motown)
34	25	FFUN CON FUNK SHUN/Mercury 73959
35	34	FREAKY DEAKY ROY AYERS/Polydor 14451
36	33	SHOUT IT OUT BT EXPRESS/Columbia 3 10649
37	42	TRUST ME MILT MATHEWS/H&L 4692
38	41	WE FELL IN LOVE WHILE DANCING BILL BRANDON/Prelude 71102
39	37	THE PARTY SONG SLAVE/Cotillion 44231 (Atlantic)
40	45	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 45184
41	53	RUMOUR HAS IT DONNA SUMMER/Casablanca 916
42	48	LOVE IS ALL YOU NEED HI INERGY/Gordy 7157 (Motown)
43	49	HEAVEN IS ONLY ONE STEP AWAY CONTROLLERS/Juana 3416 (TK)
44	51	RIDING HIGH FAZE-O/She 8700 (Atlantic)
45	39	FIND ME A GIRL THE JACKSONS/Phila. Intl. 8 50496 (CBS)
46	46	EMOTION SAMANTHA SANG/Private Stock 178
47	55	GET ON UP TYRONE DAVIS/Columbia 3 10684
48	43	CAN YOU GET IT (SUZIE CAESAR) MANDRILL/Arista 0304
49	56	WHERE DID LOVE GO LeROY HUTSON/Curtom 0134 (WB)
50	52	MAKIN' LOVE IS GOOD FOR YOU BROOK BENTON/Olde World 1100
51	58	THE GHOST OF LOVE (PART II) TAVARES/Capitol 4544
52	54	IF I HAD MY WAY WALTER JACKSON/Chi Sound 1140 (UA)
53	57	TRUST YOUR HEART BOBBY WOMACK/Columbia 3 10672
54	61	THINK FOR YOURSELF TEMPTATIONS/Atlantic 3461
55	59	BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025
56	63	IT'S ALL IN YOUR MIND SIDE EFFECT/Fantasy 818
57	68	SLICK SUPERCHICK KOOL & THE GANG/De-Lite 901
58	64	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic)
59	65	OCEANS OF THOUGHTS AND DREAMS DRAMATICS/ABC 12331
60	66	CAUSE YOUR MINE R.B. HUDMAN/Cotillion 44232 (Atlantic)
61	67	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686
62	—	OH WHAT A NIGHT FOR DANCING BARRY WHITE/20th Century 2365
63	69	THIS TIME THEY TOLD THE TRUTH Z.Z. HILL/Columbia 3 10680
64	70	MS DAVID OLIVOR/Mercury 73973
65	71	TWO HOT FOR LOVE THP ORCHESTRA/Butterfly 1026
66	72	OLD MAN WITH YOUNG IDEAS ANN PEBBLES/Hi 78509 (Cream)
67	62	YOU ARE THE REASON II FEEL LIKE DANCING FIFTH DIMENSION/Motown 1437
68	—	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)
69	—	IT'S SERIOUS CAMEO/Chocolate City 013 (Casablanca)
70	—	CONFUNKSHUNIZEYA CON FUNK SHUN/Mercury 2 53974
71	73	TRY AND UNDERSTAND JAISUN/Jett Sett 1001
72	—	WHY YOU WANNA SEE MY BAD SIDE SMOKEY ROBINSON/Tamla 54293 (Motown)
73	—	GIRL CALLIN' CHOCOLATE MILK/RCA 11222
74	—	YOU'VE BEEN A PART OF ME WEE GEE/June 533 (Ju-Par)
75	—	TOMORROW I MAY NOT FEEL THE SAME GENE CHANDLER/Chi Sound 1168 (UA)

Disco File

(Continued from page 48)

kicks off with the familiar Eurodisco thump, thump, thump drums that signal the beginning of "Lust" (7:30), a combination of Cerrone's "Supernature" austerity and cool with Barry White's stylized, let-it-flow sensuality and passion. Controlling both styles, and a strong feature throughout the album, is Rinder and Lewis's own sure sense of pace and flair; the feeling is clean, spacious, precise. "Sloth" (7:48), though oddly manic, is an irresistible, almost circus-like piece full of playful organ runs and Spanish interludes right out of Santa Esmeralda. "Gluttony" (7:15), truer to the spirit of the sin, begins with jittery synthesizer music (cf. Space, Kraftwerk) that suggests a swarm of insects which is gradually penetrated by a jazzy sax-wail pattern and other deeper, more flowing moog movements. And "Anger" (5:37) is perfect, being essentially a solo of furious, hot-blooded drumming punctuated by aggressive, nearly animal shouts and relieved by two segments of more decorative, horn-and-organ-laced material. The very beginning sounds like a boiling cauldron but later the feeling goes beyond menacing—it's like being caught in the middle of a heavyweight fight: a percussive tour de force. The remaining cuts are also fine, with "Pride" and "Covetousness" taking more of a vibrant jazz/disco bent. Altogether, then, a solid, no-filler album designed for listening and dancing, with the three longer cuts on side one—"Lust," "Sloth," "Gluttony"—the standouts and "Anger" a prime choice for percussion freaks. Not to be missed.

This week's other favorite album is Linda Clifford's "If My Friends Could See Me Now" (Curtom), the singer's second lp and another leap forward. Written and produced by Curtis Mayfield and Motown vet Gil Askey, this is one of the best female vocal collections of the season, highlighted by a number of strong dance cuts. My two favorites are "Runaway Love" (7:04), a comfortably pumping get-out-of-my-life song that recalls Jackie Moore and Loleatta Holloway right down to the spoken kiss-off at the end, and "Gypsy Lady" (5:42 on the lp, 9:58 on an expanded disco disc), a more punched-up, invigorating cut with a hot break, strong horns and jolting vocals (and in the background: The Jones Girls). Also interesting are "I Feel Like Falling in Love Again" (5:04), very up and positive, and "You Are, You Are" (5:16), a Curtis Mayfield composition (also his just-released single) with a quick pace, kicking drums and occasional synthesizer accents—perhaps a little too manic for some tastes, but superb at the right moment. The album's title song, "If My Friends Could See Me Now," has already been getting some club action on the basis of a long disco disc version released before the lp (10:12, remixed and mastered by Jimmy Simpson) but, though the vocals are powerful, the treatment of this standard tune is too fast and furious for my taste, especially when taken to this length; a great intro, some tough

(Continued on page 86)

R&B REGIONAL BREAKOUTS

Singles

East:

Tyrone Davis (Columbia)
Dramatics (ABC)
R.B. Hudman (Cotillion)
Barry White (20th Century)
Jimmy "Bo" Horne (SHS)

South:

Barry White (20th Century)
Ann Peebles (Hi)

Midwest:

Barry White (20th Century)
David Oliver (Mercury)
Ann Peebles (Hi)
Con Funk Shun (Mercury)

West:

Z.Z. Hill (Columbia)

Albums

East:

Average White Band (Atlantic)
Johnny Mathis (Columbia)
Brainstorm (Tabu)
Sun (Capitol)

South:

Average White Band (Atlantic)
Johnny Mathis (Columbia)
Sun (Capitol)

Midwest:

Average White Band (Atlantic)
Johnny Mathis (Columbia)
Brainstorm (Tabu)
Sun (Capitol)

West:

Average White Band (Atlantic)

The Chi-lites are back!

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proudly presents their
newest recording
...at last!**

**“THE
FIRST
TIME”**

BR 55546

Releasing this week

BRUNSWICK

DAKAR

MARCH 25, 1978

1. **SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO
RS 2 4001
2. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7034
3. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB
3139
4. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
5. **BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
6. **BOOTSYS? PLAYER OF THE YEAR**
BOOTSY'S RUBBER BAND/Warner Bros.
BSK 3093
7. **THANKFUL**
NATALIE COLE/Capitol SW 1170
8. **GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/
Capitol ST 11710
9. **STREET PLAYER**
RUFUS/CHAKA KHAN/ ABC AA 1049
10. **STARGARD**
MCA 2321
11. **ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA811G
(UA)
12. **RAYDIO**
Arista AB 4163
13. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX
3637 (Motown)
14. **WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004
(Casablanca)
15. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
16. **SHOUT!**
BT EXPRESS/Columbia JC 37078
17. **THERE IS NO GOOD IN GOODBYE**
MANHATTANS/Columbia JC 35252
18. **LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
19. **PEABO**
PEABO BRYSON/Capitol ST 11729
20. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
21. **RIDING HIGH**
FAZE-O/She SH 740 (Atlantic)
22. **GALAXY**
WAR/MCA 3030
23. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
24. **LET ME PARTY WITH YOU**
BUNNY SIGLER/Gold Mind GZS 7502
(Salsoul)
25. **WARMER COMMUNICATIONS**
AVERAGE WHITE BAND/Atlantic SD
19162
26. **SEND IT**
ASHFORD & SIMPSON/Warner Bros.
BSK 3088
27. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
28. **CHIC**
Atlantic SD 19153
29. **YOU LIGHT UP MY LIFE**
JOHNNY MATHIS/Columbia JC 35259
30. **TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
31. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 7078
32. **VOYAGER**
DEXTER WANSEL/Phila. Intl. 34985 (CBS)
33. **COMMODORES LIVE**
Motown M9 894 A2
34. **LOVE BREEZE**
SMOKEY ROBINSON/Tamla T7 359R1
(Motown)
35. **JOURNEY TO THE LIGHT**
BRAINSTORM/Tabu JZ 35327 (CBS)
36. **MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
37. **VINTAGE '78**
EDDIE KENDRICKS/Arista 4170
38. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
20th Century T 543
39. **LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista 4161
40. **SUNBURN**
SUN/Capitol ST 11723

Heatwave Gets Platinum



Epic recording artists Heatwave recently received platinum for their album, "Too Hot to Handle," and their single, "Boogie Nights." The presentation was made by Ron Alexenburg, senior vice president and general manager, Epic, Portrait, and Associated Labels; Jim Jeffries, director, national promotion, Epic Records; Richard Mack, vice president, national promotion, black music marketing, CBS Records; and Maurice Oberstein, managing director, CBS Records England. Members of Heatwave pictured are Ernest Berger, Keith Wilder, Johnnie Wilder, Jr., Eric Johns, Mario Mantese and Rod Temperton.

Disco File

(Continued from page 84)

breaks, but generally for speed-freaks only.

RECOMMENDED DISCO DISC: Baciotti's "Black Jack," listed enthusiastically by the Ice Palace's Roy Thode last week when it was still a French import, is out now as an RCA 12-inch running something over ten minutes. The record has elements of so many recent successful records—"Supernature" (ominous synthesizer), "Star Wars" (trippy synthesizer) and "Magic Fly" (deep-space, "singing" synthesizer) plus male vocals that are mostly in a classic falsetto-edged rock style (very **Zombies**) but edge into **Bee Gees**-modern—that it sounds like a tailor-made hit. The pace is brisk and sharp, sweeping you along and the vocals are prominent, perhaps too much so since they tilt the mood closer to rock than most current disco has gone. Still, very interesting and worth checking into.

EXPANSION: The following songs are now available in new, mostly longer, versions on 12-inch pressings: "Flash Light" (Casablanca), **Parliament's** seriously funky, typically insane chant number—currently the group's single and already a major record in many black clubs—run way into the ground at 10:31 (nearly twice the length of the original lp cut) but still crazy fun . . . "We're On Our Way Home," a 6:34 combination of two separate Part I/Part II sections of the same song from **Brainstorm's** first Tabu/Columbia album—nothing like the drive of "Lovin' Is Really My Game," but fine vocals and a nice spirited arrangement very much in the **Stevie Wonder** style . . . "You Got Me Hummin'," the **Moment of Truth** track originally released as an album cut just about a year ago, now doubled to a neat eight minutes (on Salsoul) with a stylish Rafael Charres mix that adds a nice break, lots of echo and much-needed depth—could rescue the song from oblivion . . . Two other songs in need of rescue efforts are **Vicki Sue Robinson's** "Trust in Me" and "Don't Try to Win Me Back Again" (RCA), greatly enhanced by longer (7:03 and 6:06, respectively) and sharper versions than those previously available on her "Half and Half" album . . . **Diana Ross's** "Your Love Is So Good For Me" has been stretched out to 6:32 (why?) for a Motown disco disc backed by **Thelma Houston's** un-disco, un-expanded "I Can't Go On Living Without Your Love" . . . **Cameo's** "It's Serious" (Chocolate City), the **Brass Construction**-esque instrumental-with-chant cut from their last album, is a few seconds longer—now 8:06 . . . and **Ralph MacDonald's** "The Path" (TK) has been broken down to its more accessible parts—II (5:07) and III (6:22), back-to-back on a promotional pressing.

NOTES: The **Voyage** album is now available on a domestic label—TK's Marlin—and currently number three on the DISCO FILE Top 20 . . . Another ex-import, **Alec R. Costandinos's** **Sphinx** production, "Simon Peter"/"Judas Iscariot," has been given an Easter-season release by Casablanca—give it another listen . . . We neglected to mention last week that the performer of Salsoul's "I Love New York" is a group called **Metropolis**.

MARCH 25, 1978

1. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB
3139
2. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX
3637 (Motown)
3. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
4. **HOLD ON**
NOEL POINTER/United Artists UA LA
848 H
5. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
6. **HERB ALPERT-HUGH MASEKELA**
Horizon SP 728 (A&M)
7. **LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
8. **THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
9. **FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
10. **WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
11. **HEADS**
BOB JAMES/Tappan Zee/Columbia
JC 34896
12. **THE MAD HATTER**
CHICK COREA/Polydor PD 1 6130
13. **LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES**
Elektra 6E 121
14. **TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
15. **INNER VOICES**
McCOY TYNER/Milestone M 9079
(Fantasy)
16. **WINDOW OF A CHILD**
SEAWIND/CTI 7 5007
17. **RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
18. **EASY LIVING**
SONNY ROLLINS/Milestone M 9080
(Fantasy)
19. **JUST FAMILY**
DEE DEE BRIDGEWATER/Elektra 6E 119
20. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
21. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
22. **MULTIPLICATION**
ERIC GALE/Columbia JC 34938
23. **LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista AB 4161
24. **STARBOOTY**
UBIQUITY/Elektra 6E 120
25. **SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
26. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
27. **VOYAGER**
DEXTER WANSEL/Phila. Intl. 34985 (CBS)
28. **SPINOZZA**
DAVID SPINOZZA/A&M SP 4677
29. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
30. **NEW VINTAGE**
MAYNARD FERGUSON/Columbia
JC 34977
31. **LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
32. **BURCHFIELD NINES**
MICHAEL FRANKS/Warner Bros. BSK 3167
33. **TIGHTROPE**
STEVE KHAN/Tappan Zee/Columbia
JC 34857
34. **THE QUINTET**
V.S.O.P./Columbia C2 34976
35. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
36. **ROSEWOOD**
WOODY SHAW/Columbia JC 35309
37. **DEER WAN**
KENNY WHEELER/ECM 1 1102 (Polydor)
38. **WAVES**
TERJE RYPDAL/ECM 1 1110 (Polydor)
39. **STAN GETZ GOLD**
Inner City IC 1040
40. **BENNY GOODMAN LIVE AT CARNEGIE HALL**
BENNY GOODMAN & VARIOUS ARTISTS/
London 2PS 918/19

John Handy.
His hard work has paid off.



About two years ago, John Handy returned from a decidedly premature retirement and made an album, *Hard Work*. The album was such an enormous hit — and such a breath of fresh air on the contemporary music scene — that a whole new generation of fans was sent scurrying for copies of such classic Handy LPs as *Monterey Jazz Festival*.

Now, John Handy continues his brilliant second career with *Where Go The Boats*, featuring James Leary, Bill King, Ashish Khan, Eddie Marshall and Steve Erquiaga. It you're not into John Handy yet, you've got a lot of catching up to do.

John Handy
Where Go The Boats

Produced by Esmond Edwards
On Warner Bros. records and tapes. BSK 3170



A Rossini Rarity—and Some RCA Treasures

By SPEIGHT JENKINS

■ NEW YORK—One of the most eagerly awaited events of the late winter season in local opera circles is the concert performance of Rossini's *Tancredi* by the Opera Orchestra of New York. Starring Marilyn Horne and Katia Ricciarelli, under the leadership of Eva Queler, the performance will fill New Yorkers in on what the opera-goers of Houston have enjoyed earlier this year. By the time these words are published, the event will have taken place, but there are unfortunately no plans for CBS to record the event as has happened in several recent presentations by Miss Queler.

Whatever the virtues will be of Miss Queler's performance, the American record buyer has the chance to hear the opera in an extremely interesting recording from one of the newest domestic record labels: Peters International. As an importer, Peters has been around for a long time, but recently the company has started issuing records itself and market-

ing as a regular domestic concern. Its *Tancredi* is about as unlikely a venture as to have ever been a success on records.

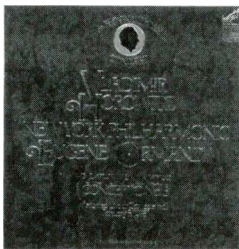
A group of young English singers are gathered together under the baton of John Perras, an American, in the French city of Rennes and the opera was presented at the Maison de la Culture de Rennes on December 10, 1976. The recording lists the collaboration of Philip Gossett and Alberto Zedda, the two leaders of the Rossini Foundation in Pesaro, and every bar shows it.

This may not be the perfect recording of this opera, but everyone on it sings the notes very much in the Rossini style. The conducting is simply splendid. Leading in a crisp and straightforward manner, he achieves the right number of crescendos, the appropriate give-and-take between orchestra and soloists and an overall intelligence in the score's shape, rare every to find in
(Continued on page 89)

CLASSICAL RETAIL REPORT

MARCH 25, 1978

CLASSIC OF THE WEEK



RACHMANINOFF
PIANO CONCERTO NO. 3
HOROWITZ, ORMANDY
RCA

BEST SELLERS OF THE WEEK

RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Bonyngé—London
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

KORVETTES/EAST COAST

MARIA CALLAS: LA DIVINA—Angel
DONIZETTI: LA FAVORITA—London
GREATEST HITS OF 1970—Columbia
VLADIMIR HOROWITZ GOLDEN JUBILEE—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RUSSIAN ORCHESTRAL FAVORITES—Rostropovich—Angel
STAR WARS—Mehta—London
STRAVINSKY: RITE OF SPRING—Mehta—Columbia
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
VERDI: LA TRAVIATA—DG

SAM GOODY/EAST COAST

CILEA: ADRIANA LECOUVREUR—Scotto, Domingo, Levine—Columbia
DONIZETTI: LA FAVORITA—London
GREATEST HITS OF 1970—Columbia
VLADIMIR HOROWITZ GOLDEN JUBILEE RECITAL—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: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

KING KAROL/N.Y.

DONIZETTI: LA FAVORITA—London
GREATEST HITS OF 1970—Columbia
PROKOFIEV: IVAN THE TERRIBLE—Muti—Angel
PUCCHINI: IL TABARRO—Scotto, Domingo, Wixell, Maazel—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RAMPAL-LAGOYA CONCERT—RCA
STRAVINSKY: RITE OF SPRING—Mehta—Columbia
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
VERDI: I DUE FOSCARI—Philips

ROSE DISCOUNT/CHICAGO

MARIA CALLAS: LA DIVINA—Angel
CILEA: ADRIANA LECOUVREUR—Scotto, Domingo, Levine—Columbia
DONIZETTI: LA FAVORITA—London
MAHLER: SYMPHONY NO. 9—Guilini—DG
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
STAR WARS—Mehta—London
TCHAIKOVSKY: SYMPHONY NO. 6—Solti—London
VERDI: I DUE FOSCARI—Philips
VERDI: REQUIEM—Price, Baker, Luchetti, Van Dam, Solti—RCA
VERDI: LA TRAVIATA—DG

SOUND WAREHOUSE/DALLAS

DONIZETTI: LA FAVORITA—London
GREATEST HITS OF 1970—Columbia
PUCCHINI: IL TRITICO—De Los Angeles, Gobbi, Serafin—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
JEAN-PIERRE RAMPAL GREATEST HITS—Columbia
STAR WARS—Mehta—London
STRAVINSKY: RITE OF SPRING—Mehta—Columbia
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
VERDI: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

TOWER RECORDS/ SAN FRANCISCO

NYIREGYHAZI PLAYS LISZT—Desmar
PUCCHINI: IL TABARRO—Scotto, Domingo, Wixell, Maazel—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—Columbia
ROSSINI: PETITE MESSE SOLENELLE—Sawallisch—RCA
SHOSTAKOVICH: THE NOSE—Roshdestvensky—Columbia
STAR WARS—Mehta—London
STRAVINSKY: RITE OF SPRING—Mehta—Columbia
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
VERDI: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

A
Transcendental
Journey
East
with
Jean-Pierre Rampal.

The foremost flautist of our time, accompanied by Lily Laskine on harp, plays timeless Japanese melodies on a hypnotic new album.

JEAN-PIERRE RAMPAL
LILY LASKINE
SAKURA
JAPANESE MELODIES FOR
FLUTE AND HARP

M 34568

German Gold for Fleetwood Mac



A happy international crew recently gathered in Los Angeles to celebrate Fleetwood Mac's garnering German gold awards for the "Rumours" album. Celebrants included (from left) Gabrielle Arras, assistant to president Penguin Promotions; Sigfried Loch, managing director of WEA of Germany; Fleetwood Mac founder-members John McVie and Mick Fleetwood; and Warner Bros. Records international director Tom Ruffino.

A Rossini Rarity (Continued from page 88)

Rossini out of the hands of a conductor of the stature of Claudio Abado. Perras' credentials, at least on the liner notes, are not particularly striking in opera—his New York career has apparently been confined to a Mahler First with the orchestra unnamed—but his feeling for bel canto should be noted by opera companies and record companies alike.

Balance and good style are the hallmarks of this performance: the voices are not all that one would hope. Patricia Price in the title role has too cloudy a voice for bel canto; she improves as she goes, and at no point does she shirk the complicated ornaments that make up the famous "trouser" warrior. As her "lover" Amenaide, Hannah Francis sings with great panache though she becomes somewhat birdlike on the top of her voice. The best moments for both sopranos are in their several duets in thirds, any of which could have been studies for Bellini's Norma and Adalgisa duets.

There is another important mezzo role, for one Isaura, and Elisabeth Stokes sings it with great beauty of tone and precise fioritura. The most difficult role to cast in this opera (assuming one has the right female stars) is the tenor role of Argirio. It is the standard Rossini hero voice, the only problem being that no one in the international circuit today really commands this kind of singing. On this album Keith Lewis does far better than most, with his treatment of his big aria very attractive. Though the voice could be more liquid and sweeter, his Italian is clear and his coloratura not fake. Even the smaller roles of Orbazzano (Tom McConnell) and Roggiero (Potter Jeffes) have fine singers in them who really sing coloratura. Jeffes has an almost Italianate instrument, if weaker high notes than Lewis.

The music is much more interesting than some of Rossini's later operas such as *The Siege of Corinth*. This was the work that changed the course of opera in Italy, doing away for good with the formalized opera series of the 18th century, and its energy and melody clearly shows why. There is less of a sense of formula here than in most of the lesser known bel canto operas, and though the libretto is silly and hard to follow, the music makes good sense throughout. It is a bracing, tuneful experience which says something as music and opens the way to enormous virtuosity on the part of the singers.

If this is an example of what Peters International will do in the future, it will be a huge addition to the classical field. Here is a work new to the catalogue given an interesting performance in good sound with the feel of the theater about every bar. These artists have all lived *Tancredi* and their performances show it.

* * *

From RCA comes two symphonic recordings of more than usual interest. James Levine leads the Chicago Symphony in the Brahms Fourth and the music from Stravinsky's *Petrushka*. The results in both cases do credit to the conductor and his brilliant orchestra. The Brahms is full of vigor and a rich appreciation of vintage romantic music. It has mellow playing, but there is always the tinge of energy and excitement that Levine gives to whatever he touches. And in the *Petrushka* the sound is simply wonderful. All the starkness of this early work of Stravinsky comes out, together with the plaintive melodies and the Russian feeling. In this work particularly, the brass and wind choirs of the Chicago Symphony are shown to their full advantage. Both are wonderful recordings, more than justifying the reputation of the material.

Capitol Releases Six

■ LOS ANGELES—Capitol Records, Inc. will release six albums on March 20, according to Don Zimmermann, CRI president and chief operating officer.

The albums are: "Double Take" by Richard Torrance, "The Kick Inside" by Kate Bush (on the Harvest label), "Red Hot Memory" by Kenny Dale, "Only You" by Freddie Hart, "Circuit Queen" by Marcia Ball, and "Billy 'Crash' Craddock."

E/A Ships Five

■ LOS ANGELES — Elektra/Asylum has shipped its March release of five albums. The release, in two stages, March 7 and 14, includes "Mel Brooks' Greatest Hits Featuring The Fabulous Film Scores of John Morris;" "Twin House" by Larry Coryell and Phillip Catherine; Richie Furay's first solo effort, "Dance A Little Light;" Dirk Habinton's "Meet Me At The Crux;" and "John Hall," the first release by the former lead singer of Orleans.

Tape Merchandising

(Continued from page 12) are still very much divided as to the wisdom of marketing tapes in any location other than a closed bin or sectioned-off area.

When these factors are coupled with the cost of setting up new fixtures for tape display, which certain tape packaging proposals would mandate, the problems of creating a widely acceptable uniform tape package seem immense. And so, until the reported NARM study is in print, the issue remains as clouded as it was this time last year.

Chrysalis Blondie Campaign



Chrysalis Records is promoting the new Blondie LP, "Plastic Letters," with a diverse merchandising program that involves in-store displays, radio and press promotional material and outdoor advertising. Merchandising for retailers is centered around a five-foot standup of Blondie's lead singer, Deborah Harry (shown above). Additional 12-inch standups, also shown above, have been utilized for counter displays, as well as color posters of Debbie Harry, plus easel-back displays of the "Plastic Letters" LP. Radio stations are being supplied with Blondie note pads, as well as enamel coffee cup coasters depicting the album cover. A specially-designed publicity kit includes seven photos of Blondie, fact sheets on the group members, bios and an evaluation of the group by critic Richard Cromelin.

Atlantic Names Thacker Coast Publicity Mgr.

■ LOS ANGELES — Rachel Thacker has been appointed Atlantic Records west coast publicity manager, based at the company's Los Angeles offices. The announcement was made by Atlantic vice president/west coast general manager Bob Greenberg and national publicity director Paul Cooper.

In this capacity Thacker will work closely with Cooper and the various regional media to gain maximum west coast coverage for artists on Atlantic and its affiliated labels. Thacker comes to Atlantic from Island Records where she was a publicist.

Peters, Charly Pact

(Continued from page 8) ment when asked why the major American labels who still own the rights to these recordings have not been interested in re-issuing them. "Consumers have been forced to go to Europe to pick up American rock and roll for years because the British record companies have always been more conscious of the importance of re-issues and keeping recordings such as these available."

Among the titles in the Charly catalogue that Kobrin expects will appeal to retailers are: "The Roots Of Rebel Rockabilly," "The Best Of Sun Rockabilly," "Carl Perkins 'Rocking Guitarman'," "Roy Orbison's 'The Big O'," "Rare Jerry Lee Lewis Vol. 1 & 2," "The Red Bird Era Vols. 1 & 2" and albums by Rosco Gordon, Sonny Burgess and Billy Lee Riley in the "Legendary Sun Performers" series.

GERMANY

By JIM SAMPSON

■ MUNICH—Last year, the West German recording market grew about 10 percent in total sales to 1.9 billion Deutsche marks, or nearly one billion U.S. dollars. So says the industry association Phonoverband, which collects input from all major recording companies except Arcade. Growth is down slightly from 1976's 13 percent. The profit squeeze hit hard as companies cut prices to combat direct import competition. By year's end, the import penetration had been "pushed back," according to Phonoverband president **Friedrich Schmidt**. Nobody wants to say just how far back, but the Phonoverband report implies to around 8 percent. Meanwhile, piracy is booming, commanding perhaps up to 5 percent of total sales by association estimates.

One way of undermining imports is through advance release in high price countries, a policy perfected by Chrysalis and Phonogram in Germany. Phonogram's **Gibo Kemp** says 80,000 copies of the new **Jethro Tull** album, "Heavy Horses," are hitting this market one month before other territories. Phonogram is currently riding high in rock, after **Status Quo's** SRO 23 date tour and with very heavy advance orders for the new **Genesis** package.

Intersong International prexy **Heinz T. Voigt**, reportedly getting ready to succeed **Georges Meyerstein-Maigret** as head of Polygram group publishing, has relinquished his position as co-managing director of the Hamburg Intersong Musikverlage. Joining **Wolfgang Kretzschmar** as head of German Intersong operations is Berlin publisher **Horst Fuchs**, whose Idee pubbery will be administered by Chappell.

DIFFERENT STROKES FOR DIFFERENT FOLKS: "Star Wars" got off to a good start here: half million attendance in the first week, over 50,000 copies of the double album sold, the storybook album just out, too. But critical and public reaction has been variable. Many

(Continued on page 91)

CANADA

By ROBERT CHARLES-DUNNE

■ THE ROLLING WHAT? The El Mocambo was a zoo almost a year to the day after the much publicized appearance by the **Rolling Stones**. The occasion? The Toronto debut by **Elvis Costello**, who had the locals lining up at two in the afternoon for two days when the shows weren't due to begin until 11 p.m. Suffice it to say that over a thousand fans were turned away each night and Elvis made a deep impression here. Joined on stage by producer **Nick Lowe**, Elvis ran through a variety of new and old material that had 'em dancin' on their seats, even the wife of one local radio heavy, the first time she's been seen to move at an industry function. El's already been booked for a return date in late April. El's visit also caused CBS some political problems in that all three local FM stations claimed to have broken Costello here. The station most upset over the situation was also the last to put "My Aim Is True" into rotation.

IS THE WAVE STILL NEW? Local rockers **Teenage Head** have finally inked a deal with the independent Direction label. **The Dishes**, the first purveyors of power pop on the local scene, have released their second EP on their own Regular label, a three tune wonder called "Hot Property." Especially interesting is their original "Summer Reaction," which gives listeners the lowdown on Toronto's new wave history . . . "These kids just wanna crash and burn." Former **Cads** member **Ross Edmunds** has formed HiFi Records, whose first release is "Shoeshine Boy" by the all-girl group **The Curse**. The subject of the song is the homosexual rape and murder of a 12 year old shoeshine boy whose body was found on a massage parlor rooftop in a green garbage bag. The tragedy is a controversial one here, which led Ross to scrap his original plan of having the single released in green garbage bag material. Ross is also hoping to release singles by **Johnny & The G-Rays** and his own new band, **The New Japs**.

MAKIN' WHOOPEE: Though by the time you read this the news will be a little dated, many congrats to **Jean-Marie Heimrath** and his

(Continued on page 91)

ENGLAND

By PHILIP PALMER

■ LONDON—The name of the game is entertainment and that is exactly what **Manhattan Transfer** gave a packed house on the opening night of their one-week stint at the London Palladium (March 13). With their usual faultless performance, obviously well rehearsed, but with an air of casual expertise, the masters and mistresses of forties and fifties nostalgia gave a fast moving, slick and very professional presentation. Built around the foursome's latest Atlantic album, "Pastiche," **Laurel Masse** showcased the latest hit single, "Walk In Love," while **Janis Siegel** stole the show with the recent charttopper, "Chanson D'Amour." A memorable show performed by a memorable quartet.

NOTES: RCA Records managing director has named **Derek Everett** as manager/commercial operations. Reporting to Everett are the pop and a&r marketing divisions . . . Latest additions to Carlin Music: administration for **Dr. Hook's** Horse Hairs Music and **Blue Oyster Cult's** Blue O'cult Music catalogues, and signings of Nashville writer/producer **Chris Christian's** Home Sweet Music plus Canadian punk band the **Dictators** and new Harvest act **Wire** . . . Through Columbia Records International, April Music has acquired **Billy Joel** for worldwide music publishing . . . **Tolchard Evans**, the composer of "Lady Of Spain," has died in a London hospital . . . Following the appointment of **Roy Eldridge** to Chrysalis' board of directors, **Chris Briggs** has become the company's a&r manager . . . Formerly with **Osibisa**, **Del Richardson** debuts on Gull with "Soul Of Fire."

POINT OF INTEREST: An **ABBA** album is worth \$150 in Moscow . . . Sales of the **Darts** single, "Come Back My Love," have exceeded 500,000 pounds and it is certified gold.

Roland Rennie has announced that he will be resigning his position as creative director of Chappell and Co. in the near future. This move will enable him to pursue his intention of covering a wider spectrum of music industry involvement on an independent basis . . . **Phil Wainman** of Utopia Records and Phonogram are hoping to achieve a world's first with the release of **Richard Myhill's** single "It Takes Two To Tango." The Myhill disc is being produced in the shape of a seven-inch square . . . **Alan Melina**, general manager of Satriel Records, is to quit at the end of March . . . first silver disc presented to Decca act **Thin Lizzy** to recognize sales of 250,000 of "Whiskey In The Jar" which was re-released in January . . . **Ray Dorset** and **Mungo Jerry** will be the first rock group to visit Communist Bulgaria when they play there in June . . . **Electric Light Orchestra's** world tour will close in America in July . . . new **Paul McCartney and Wings** release is "With A Little Luck" from new album "London Town."

Rocket Pubbery Inks Osborne



Gary Osborne has signed an exclusive long term worldwide songwriting agreement with Rocket Publishing. He has also been co-writing with Elton John, providing lyrics for material currently being recorded. Pictured from left at the London office of John Reid Enterprises are Kevin Eade, Gary Osborne, Elton John and John Reid.

New Deals for UA Music



United Artists Music has concluded a number of deals ranging from music for a new film to an involvement in a forthcoming animated cartoon. UA Music has acquired the music, for the U.K. only, from a new French film, "Bilitis," written by Francis Lai. Produced by photographer David Hamilton, the film will be premiered in May with a soundtrack album scheduled for an April release. The animated cartoon is called "Family Ness" and is based on the "Loch Ness Monster" reported to be an extinct animal living in the Loch Ness, in Scotland. There is a possibility that the cartoon will be screened on U.K. television. United Artists Music has also acquired U.K. rights to material recorded by Millington, a girl duo which features two former members of Fanny. David Paramor, general manager of UA Music, picked up publishing rights from Ron Kass' Triple K Music company. An album, "Ladies On The Stage," is to be released this month on UA Records, and the title track is featured in the new Joan Collins film, "The Stud." United Artists Music has also pacted Andy Arthurs, writer of the U.K. hit "Tonight," to a publishing contract. Arthurs will record for the Radar label and will be produced by Martin Rushant. United Artists managing director Ray Walter (center) is pictured with UA Music execs Simon Davies and Dave Paramor (standing), and Andy Arthurs and Phil Chambon of the Glorious Box company.

Germany (Continued from page 90)

people are obviously taking this flick seriously; so seriously that they're missing the fun. So what was the big U.S. hit here over the last few months? Disney's "The Rescuers," with over \$9 million as of February 1.

Hottest artist in this cold winter is Munich balladeer **Konstantin Wecker**, whose mesmerizing club performances and **John Fischer**—produced Polydor albums have made him the reigning media favorite . . . Beserkley is very hot lately, especially with **Jonathan Richman's** "Egyptian Reggae" (into all top 20s) and **Greg Kihn**, who's come here for promotion tours . . . Fine success reported for the **King's Singers** in Hamburg, although some concertgoers couldn't figure out how to pigeon-hole the incredibly versatile group . . . **Marcel Avram** (MaMa Concerts) says he wants to start a record label this year, already has several acts lined up, including **Margot Werner**, and if **Georges Moustaki** should become available . . .

Beamed to insomniacs in six countries, WDR-TV's second post-midnight Rockpalast rock orgy starred **Mothers Finest**, **Dicky Betts'** **Great Southern** and **Spirit**, all live.

Canada (Continued from page 90)

lovely lady **Lorraine**, who have a new baby. They were expecting a boy and were intending to name him **Olivier**. Thank God it's a girl, as yet unnamed. Also, what's this we hear about **Brian Eno** and **Julie Christie**, everyone's fave shampoo girl?

BITS'N'PIECES: CHUM-FM has introduced a new Sunday night series called "Theatre Of The Mind" which consists of two old half-hour radio shows, currently "The Shadow" and "Sherlock Holmes" with **Sir John Gielgud** and **Sir Ralph Richardson**. To date the response has been excellent, making PD **Warren Cosford** very happy as he was originally worried that he might have been the only one old enough to remember the originals. **Trooper's** "Knock 'Em Dead Kid" has been officially certified platinum. Anthem is planning to release a triple album **Rush** package called "Archives," consisting of the band's first three albums. Also wait for "In The Middle Of The Night" from the same label. The band is called **Aerial**, though we wouldn't be surprised to find that it's actually **Liverpool**. Local folk/blues/rock performer **Michael Hasek** has released his second album on his own Naja label, "The Radio Play," a concept album based on the life and death of a performer who holds his breath waiting for airplay. The disc features the talents of **Tony Kosinec**, **Ron Nigrini** and **David Rea** among others, and is well worth investigating. Finally, is it true that the long-awaited "Magazine" album is now being completed by **Heart**? And does this mean that it will finally see the light of day?

ENGLAND'S TOP 25

Singles

- 1 WUTHERING HEIGHTS KATE BUSH/EMI
- 2 TAKE A CHANCE ON ME ABBA/Epic
- 3 DENIS BLONDIE/Chrysalis
- 4 COME BACK MY LOVE DARTS/Magnet
- 5 WISHING ON A STAR ROSE ROYCE/WB
- 6 BAKER STREET GERRY RAFFERTY/UA
- 7 I CAN'T STAND THE RAIN ERUPTION/Atlantic/Hansa
- 8 STAYIN' ALIVE BEE GEES/RSO
- 9 MR. BLUE SKY ELECTRIC LIGHT ORCHESTRA/Jet
- 10 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS BRIAN MICHAEL/Pye
- 11 IS THIS LOVE BOB MARLEY & THE WAILERS/Island
- 12 EMOTIONS SAMANTHA SANG/Private Stock
- 13 ALY'S TARTAN ARMY ANDY CAMERON/Klub
- 14 FANTASY EARTH, WIND & FIRE/CBS
- 15 JUST ONE MORE NIGHT YELLOW DOG/Virgin
- 16 LILAC WINE ELKIE BROOKS/A&M
- 17 FREE (EP)/Island
- 18 FIGARO BROTHERHOOD OF MAN/Pye
- 19 RUMOUR HAS IT DONNA SUMMER/Casablanca
- 20 EVERYONE'S A WINNER HOT CHOCOLATE/RAK
- 21 I LOVE THE SOUND OF BREAKING GLASS NICK LOWE/Radar
- 22 JUST THE WAY YOU ARE BILLY JOEL/CBS
- 23 LOVE IS LIKE OXYGEN SWEET/Polydor
- 24 GLAD TO BE GAY TOM ROBINSON/EMI
- 25 IF I HAD WORDS SCOTT FITZGERALD/YVONNE KEELEY/Pepper

Albums

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

Record World en Brasil

By OLAVO A. BIANCO

■ **Benito de Paula** (Copacabana), luego de varias presentaciones en el Teatro Sistina de Roma, y el Olympia de París, se encuentra nuevamente entre nosotros . . . Durante el Carnaval de Río de Janeiro, pudimos vislumbrar muchas "estrellas": **Peter Frampton**, **Rod Stewart**, **Elton John**, y también al actor **Alain Delon** con su esposa, así como a muchos disqueros de gran fuerza internacional, todos ellos muy interesados en el "Sonido de la samba" . . . Continúa la "fiebre" de las novelas brasileñas en la televisión de Portugal. Hay informaciones de que el nuevo éxito de la Cadena Tupi de Televisión, "El Profeta" ya ha sido vendida a Portugal, mientras que hay negociaciones de nuestras dos cadenas, la Tupi y Globo, para venderla a España, Francia e Italia . . . **Angela María** (Copacabana) se encuentra en preparativos para hacer otro show en teatro para el mes de marzo . . . El cantante **Domenico Modugno** estuvo entre nosotros haciendo una serie de presentaciones personales . . . Para principios de marzo se presentará tanto en Río de Janeiro y Sao Paulo, **Andrea True Connection** . . . Efectivamente, la EMI brasileña acaba de dividirse en tres compañías distintas, y cada una empieza su vida aparte, y a firmar artistas . . . Varias presentaciones en Las Vegas y París están señaladas para Rosemay (Continental) . . . Con el tema "Que vengan los toros," **Claudio Fontana** (Copacabana) ganó el premio de la mejor música, en el Festival de Piriapolis en Uruguay . . . **Fagner**, descansaba muy a gusto en un restaurante de la Calle 46 en Nueva York, en medio de la nieve y el frío . . . Para el mes de abril se promete un especial con **Joao Gilberto** por la Cadena Tupi, con grabaciones hechas en Nueva York, El Salvador y Río de Janeiro.

De regreso de un viaje que hicieron al extranjero, el periodista **Ignacio de Loyola**, el escritor **Antonio Callado** y el cantante-actor **Chico Buarque** (Phonogram), tuvieron que dar una serie de explicaciones a las autoridades del por qué de su visita a Cuba, adonde asistieron por invitación de La Casa de Las Américas, para formar parte del jurado en la entrega de premios de esta entidad. Días más tarde Buarque tuvo que entrevistarse nuevamente con las autoridades del país para nuevas

explicaciones.

Durante la reciente visita de **Domenico Modugno**, la presentación que el artista estaba haciendo en la "Ta Matete" fué interrumpida por orden de las autoridades. El motivo: problemas con la documentación del "show," y con las Oficinas de Derechos Autorales (ECAD). Fuera de eso, las presentaciones de Modugno en general fueron de éxito de público, gracias al nombre que tiene este gran cantante-actor italiano . . . En pocos días estará entre nosotros **Andrea True Connection** para varias presentaciones en discotecas y clubes. **Andrea True** se presentará en la discoteca "Papagaio" y en el "Anhembi." También se presentará en Río de Janeiro y en la Cadena Tupi de Televisión . . . La televisión brasileña parece que está regresando a la "Edad de Oro de Los Musicales." "Brasil Pandeiro" es un nuevo "show" de la Televisión Globo con mucha música, y de la mejor calidad . . . La prensa de Río informa que una vez terminado su contrato con la CBS brasileña, **Roberto Carlos** formaría su propia compañía, quedando la CBS sólo con los derechos para fuera del país. Otras fuentes dicen que el artista recibió una proposición muy fuerte de la Ariola (que ya lo intentó una vez hace dos años, y perdió frente a la CBS brasileña) y que si esta vez se da, transformaría inmediatamente una compañía que ya tiene en Brasil en casa discográfica. Atención!: eso dice la prensa de Río!

La revista "Ele & Ela" de febrero trae una entrevista a **André Midani**, director general de la WEA de Brasil. Adjunto con estas noticias de hoy, envío copia de esta entrevista a nuestro editor **Tomás Fundora**, para que haga sus observaciones. Se trata de una larga historia que ocupa siete páginas de la revista, con muchas cosas que Midani dice sobre artistas, música brasileña, discos, etc. . . . La Buddah de Estados Unidos, empieza a ser distribuida por la Beverly en Brasil . . . La RGE lanza un artista que se llama . . . **Paulo de Paula**, (???) . . . Ya la RCA lanza un artista que se llama **Ricardo Braga**, y que tiene la voz muy igual a otro artista muy importante del Brasil, (???) . . . Señores, por ahora, es todo! Y más que todo, es mucho! Hasta la próxima.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Jose Jose

■ Se celebrará este fin de semana el "Banquete de Instalación del Nuevo Presidente" de la Asociación de Fabricantes de Discos Latinoamericanos (ALARM) en el Hotel Los Angeles Bonaventure, de Los Angeles, California. Agradezco la invitación extendida por **Mara Velazco** y su presidente actual **Oswaldo I. Venzor**, para asistir a este magno evento como "Huesped de Honor," pero un ciclo demasiado apretado de viajes me ha impedido estar presente. Nuestra cordial bienvenida al nuevo presidente y nuestro reconocimiento al saliente por su amplia ejecutoria en el desarrollo de sus funciones como tal . . . Recibo carta de **Ramón Inclán**, Director de Promoción, Difusión y Prensa de la Sociedad de Autores y Compositores de Musica, S. de A. de México, que dice así: "no he querido privarme del placer de enviarte esta comunicación directa para informarte que estamos en pleno "Año Internacional de la Música Mexicana," considerado así por nosotros a 1978. Esta denominación enmarcará un plan de actividades tendientes a darle la mayor difusión posible a la música mexicana, dentro y fuera del país; con lo cual contamos con el franco e invaluable apoyo del señor Presidente de la Republica, Lic. **José López**



Miami Sound Machine

Portillo. Este plan implica un gran esfuerzo, una gran inversión económica y la necesidad de obtener la colaboración de todos nuestros amigos que, como es el caso tuyo, pueden darnos apoyo en sus correspondientes áreas. No olvidamos los compositores de Mexico que eres un puntal valioso en la difusión del crédito autoral, entre otras cosas. Sabemos también de la influencia que tienes en el medio musical internacional y es por ello que estamos solicitando tu colaboración. Es un placer enviarte un saludo cordial y expresarte, el permanente reconocimiento que tenemos hacia tu labor periodística a través de tu importante columna titulada "Desde Nuestro Rincón Internacional" en tan prestigiada revista *Record World* . . . Vaya nuestro reconocimiento al amigo **Ramón Inclán** y nuestra promesa de absoluta cooperación en planes tan hermosos y loables. Hagamos del 1978 el "Año Internacional de la Musica Mexicana."



Grupo Alma

Lanzará Caytronics este mes un total de diecisiete nuevas grabaciones larga duración, entre las cuales se mencionan a **Manoella Torres** con "Sí o no," **Sonia Lopez** con "Album del Recuerdo Vol. III," **Los Amaya** en "Nosotros los Gitanos," **Acuario** de España, **Semmanuel** en "Amor sin Final," "Lo Mejor de Marco Antonio Muñoz," **Yolanda del Rio** en "Tradicionales al estilo de Yolanda del Rio," **José Antonio Cossio** en "El Vendedor Más grande del Mundo," **Angelica María**, **Grupo Mediterraneo**, "El Cantor" por **Raphael**, **Aldo Rey** y **Los Masters** y **Los Alvarado** con "Son tus perjumenes Mujer." . . . RCA Argentina acaba de lanzar nuevas grabaciones de **Katunga** con "Morena viva el Amor," **Los Moros** con "Te conocí en Verano," **Los Iracundos** con "Ahora tienes quien te quiera" y a **Ricardo Soule** con "Vuelta a casa." Para los tangueros han lanzado una nueva versión stereo del mejor album de **Julio Sosa** . . . Es indiscutible que la labor promocional de **José José** en Estados Unidos, primero con "Gavilán a Paloma" y ahora con "El Volcán" (ambas de Pérez Botija) es notable. La labor de Ariola ha superado esfuerzos anteriores por lograr el impacto total del cantante mexicano, tanto en su natal México como en los mercados internacionales.

Aun cuando no ha podido disfrutar de radio en el área miamense, el talentoso **Guillermo Alvarez Guedes** está vendiendo fuerte sus
(Continued on page 93)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Phoenix

By KIFN (JOSE FCO. MUNOZ)

1. **MARIA JOSE**
JUAN GABRIEL/Arcano
2. **NADA GANO CON QUERERTE**
CHAYITO VALDEZ/Cronos
3. **ERES TODA UNA MUJER**
RAUL VALE/Melody
4. **LUCERITO**
COSTA CHICO/Joey
5. **TARDE**
ROCIO DURCAL/Pronto
6. **LA BODA DE MARIA INES**
CHALO CAMPOS/Latin Intl.
7. **MAS, MAS, MAS**
MARIELLA/Safari
8. **UN POQUITO**
SONORA SANTANERA/Caytronics
9. **CASCARITA DE NARANJA**
SONORA SIGUARAYO/Rex
10. **EL CIEGO**
JOSE AMBRIZ/S. Sonido

Los Angeles

By KWKW (PEPE ROLON)

1. **REGALO EQUIVOCADO**
LOS POTROS/Peerless
2. **EL CHICLERO**
CHALO CAMPOS/Latin
3. **AMOR DEL ALMA**
LOS BABY'S/Peerless
4. **LO SIENTO POR TI**
RUBEN DE JAMAY/Discos FA
5. **JAMAS**
RAY CONIFF/Caytronics
6. **MENDIGO REY**
ALDO MONGES/Microfon
7. **HOY ME TENGO QUE IR**
SANJUANA/Arriba
8. **CUIDADO AMOR**
ROSARIO DE ALBA/Raff
9. **TE VAS AMOR**
IRENE RIVAS/Cara
10. **EL SON DEL PARIENTE**
PORFI JIMENEZ Y ORQ./Discolando

Puerto Rico

By WTR (MAELO)

1. **YO SOY UNA MAS**
YOLANDITA MONGE/Coco
2. **AMAR Y QUERER**
JOSE JOSE/Pronto
3. **YO NO ME MUERO**
SANTITOS COLON/Fania
4. **QUIEN TIENE TU AMOR**
GUELO/Sol
5. **SEGUIRE MI CAMINO**
JULIO IGLESIAS/Alhambra
6. **QUE PENNA ME DA**
DANNY DANIEL/Borinquen
7. **LA DISTANCIA**
APPOLLO SOUND/Fania
8. **CARNAVAL**
RAPHY LEAVITT/Borinquen
9. **NACI MORENO**
BOBBY VALENTIN/Bronco
10. **QUE HAY QUE HACER PARA OLVIDAR**
DANNY CABUCHE/Fania

Mexico

By VILO ARIAS SILVA

1. **MARIA JOSE**
JUAN GABRIEL/RCA
2. **MA BAKER**
EL TREN/Orfeon
3. **POLVORA MOJADA**
PABLO ABRAIRA/Melody
4. **VOLCAN**
JOSE JOSE/Ariola
5. **CREDO**
LOS JOAO/Musart
6. **EL PASADISCO**
DIEGO VERDAGUER/Melody
7. **QUE VAS A HACER ESTA NOCHE**
PALITO ORTEGA/Orfeon
8. **POR QUE TU NO ME QUIERES**
GRUPO MIRAMAR/Accion
9. **SI TU TE VAS**
CAMILO SESTO/Ariola
10. **HOMBRE**
NAPOLEON/Cisne Raff

Ventas (Sales)

Puerto Rico

By SERGIO COLLADO

1. **NACI MORENO**
BOBBY VALENTIN/Bronco
2. **QUIE TIENE TU AMOR**
GUELO/Sol
3. **YO SOY UNA MAS**
YOLANDITA MONGE/Coco
4. **PLANTACION ADENTRO**
RUBEN BLADES/Fania
5. **AMOR Y QUERER**
JOSE JOSE/Pronto
6. **ANSIAS**
RALPHY SANTI/TH
7. **CARNAVAL**
RAPHY LEAVITT/Borinquen
8. **ARRANCAME LA VIDA**
Y LOS BEDUINOS/Karen
9. **ACARICIAME**
ALVARO TORRES/Dila
10. **LA NOVELA**
GRUPO GENESIS/Mas

Mexico

By VILO ARIAS SILVA

1. **SI TU TE VAS**
CAMILO SESTO/Ariola
2. **HOMBRE**
NAPOLEON/Cisne RAFF
3. **GAVILAN O PALOMA**
JOSE JOSE/Ariola
4. **VOLCAN**
JOSE JOSE/Ariola
5. **ERES TODA UNA MUJER**
RAUL VALE/Melody
6. **CREDO**
LOS JOAO/Musart
7. **JURO QUE NUNCA VOLVERE**
LUCHA VILLA/Musart
8. **NO QUIERO PERDERTE**
LOS BABY'S/Peerless
9. **TAN LEJOS, TAN LEJOS**
ESTELA NUNEZ/RCA
10. **CAFE DEL ROCK**
ROBERTO JORDAN/RCA

Sao Paulo

By ASSOCIACAO BRASILEIRA

1. **ZODIACS**
ROBERTA KELLY/RGE/Fermata
2. **WE ARE THE CHAMPIONS**
QUEEN/Odeon
3. **MAIS UMA VEZ**
MARIZINHA/Odeon
4. **A NOITE VAI CHEGAR**
LADY ZU/Phonogram
5. **LOVE SO RIGHT**
BEE GEES/Phonogram
6. **AMANTE LATINO**
SIDNEY MAGAL/Phonogram
7. **O CIO DA TERRA**
MILTON E CHICO/Phonogram
8. **QUARTO DE MANSAO**
PAULO DE PAULA/RGE/Fermata
9. **SONHOS**
PENINHA/Phonogram
10. **UMA LAGRIMA NA GARGANTA**
CESAR SAMPAIO/Phonogram

Santo Domingo

By CAONABO DIAZ BETANCES

1. **SEGUIRE MI CAMINO**
JULIO IGLESIAS
2. **CHQUITO MATEO**
JOSEITO MATEO
3. **EN ESTOS MOMENTOS Y A ESTAS HORAS**
MARIO ECHEVERRIA
4. **CABO E VELA**
JOHNNY VENTURA
5. **COMO NO CREER EN DIOS**
WILKINS
6. **NUNCA SUPE LA VERDAD**
DANNY DANIEL
7. **ENSENAME A CANTAR**
GRUPO MENUDO
8. **TODAVIA CREO EN EL AMOR**
FAUSTO REY
9. **STAR WARS**
MECO
10. **PORQUE EL AMOR SE VA**
XIMENA

Nuestro Rincon *(Continued from page 92)*

grabaciones picarescas. Usando todo tipo de situaciones cómicas en sus cuentos y casi toda la imaginable gama de palabras conceptuadas por el léxico como de "mal gusto," Alvarez Guedes le imparte a su uso una tónica genial, haciendo que la gente se vuelque a comprar sus grabaciones. Tal es la popularidad que de anteriores albumas, acaban de salir a la venta los sencillos "El Pajarito Cruel," "Cada vez que pienso en tí," "Doña Flora" y "Debut y Despedida." Estos sencillos llevan interpretaciones vocales de Alvarez Guedes con arreglos de Larry Godoy y Jesus Cuanedo. La gracia y picardía natural del interprete salvan la agresividad de las grabaciones. Y las ventas siguen en aumento en todas las áreas tropicales . . . Miami Sound Machine está llegando al máximo de popularidad con su interpretación de "Triste" (Gloria Fajardo) y "Quiereme" (Merci Navarro) en los mercados de habla Español y con las versiones en Inglés en el mercado de habla inglesa, tituladas "I want you to love me" y "Your eyes look sad tonight" . . . El Grupo Alma de Miami acaba de grabar un nuevo "álbum" que promote catapultarlos al éxito internacional, llevados de la mano de Alhambra Records . . . Y ahora . . . ¡Hasta la próxima!

ALARM (Association of Latin Record Manufacturers) based in Los Angeles, California, is presenting a banquet honoring their new president. Congratulations to the new president and the best to the previous one for his great accomplishments while in office . . . Ramón Inclán of SACM (Association of Mexican Authors and Composers) sent us a letter which reads: "I did not want to let this opportunity pass by without letting you know that we are celebrating this year the Year of Mexican International Music. We are planning very enthusiastic and energetic measures, in which we have the complete cooperation of Licenciado José López Portillo, President of Mexico, in order to strongly promote our music in the international markets. It will mean a strong investment and a lot of hard work, and we are counting on your cooperation knowing of your great importance through your column 'Desde Nuestro Rincón (Internacional)' in Record *(Continued on page 94)*

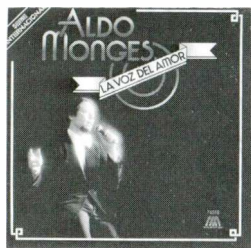
Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—La Salsa comienza a reventar en México. La difusión y las ventas han ido en aumento y ahora el apoyo de la televisión es contundente, lo que ha traído como consecuencia que los sellos discográficos comiencen a darle importancia a estas grabaciones. En este sentido, Orfeón está dando el primer paso, al haber completado un elenco de 10 vocalistas entre los que se cuentan Welfo, Pancho Cataneo, Rudy Calzado, Lobo y su Tribu, Tony Camargo, Leo Soto, Pepe Cubas, Mike Guagenti, Margarita la O. y la conseguida Sonora Matancera. En cada una de estas nuevas grabaciones, los productores han logrado un ritmo musical que luce idóneo para que sea asimilado por el público consumidor de México y como prueba están los resultados que logra Pancho Cataneo con su primer lanzamiento "Mata Siguaraya." El entusiasmo que comienza a vivirse es contagioso, vislumbrando que el 78 puede ser definitivamente la temporada en que se consolide la Salsa en México. ¡Adelante y a darle gusto al público! . . . Graves acusaciones contra el director musical Ramiro Montero lanzaron

públicamente un disquero que dice llamarse Alberto Malagón Soto y Jesús Moreno Toro quien se titula representante del grupo La Luz Roja de Acapulco. Según los denunciadores y aparentemente víctimas, acusan a Ramiro Montero actual programador de la importante emisora Radio Al que difunde tropical, que fueron obligados a pagar fuertes cantidades de dinero llegando en la actualidad la cifra a 400 mil pesos, con la finalidad de que sus producciones entraran en programación. Que con ese dinero, Ramiro Montero estableció una disquera "pirata", para posteriormente asociarse con Otoniel Valdéz y fundar el sello Yurico, el mismo que tiene mucho tiempo de estar operando clandestinamente y que solo hace dos meses legalizaron su existencia, comenzando a pagar sus impuestos. Y, que el 40 por ciento de los temas que programa en la emisora Al pertenecen a su compañía discográfica.

Las acusaciones son gravísimas, ya que estos denunciadores tienen que ratificar con pruebas contundentes sus afirmaciones. Y yo me pregunto ¿por que no hicieron la *(Continued on page 94)*



LA VOZ DEL AMOR

ALDO MONGES—Microfon 76088

Con arreglos de José Carli, Aldo Monges interpreta aquí su éxito "Un Hijo en Febrero" (A. Monges-V. Yunes Castillo). Con su acostumbrado toque folklórico argentino interpreta para las grandes masas bellos "standards" que venderán por siempre tales como "Canción para una mentira" (A. Monges), "Que será será" (Livingston-Evan-Molar), "Hojas muertas" (Provert-Kosma-Molar) y "Noche de Ronda" (María T. Lara).

■ With arrangements by José Carli, Aldo Monges from Argentina performs a package of standard tunes that will sell forever. "Noche de Ronda" (María Teresa Lara), "Sabrás que te quiero" (Teddy Fregoso), "Anillo de Compromiso" (C. Sánchez) and su éxito actual "Un Hijo en Febrero."



LOLITA DE LA COLINA

RCA MKS 2107

La diferente compositora mexicana Lolita de la Colina interpreta aquí temas de alto contenido humano y salpicados de cierto erotismo. Muy buenos "Señor amante," "Cada vez que me desvisto," "Quiero volver a ser tu amante," "Calientame" y "Tu nombre me lo callo." Arreglos de Pocho Perez y Mario Patron.

■ Lolita de la Colina is quite a unique composer. Here she performs some of her songs with that touch of erotica. "A pesar de los Pesares," "Tomame otra vez," "Preguntas . . . Preguntas" and "Porque dices que me amas." Arrangements Pocho Perez and Mario Patron.

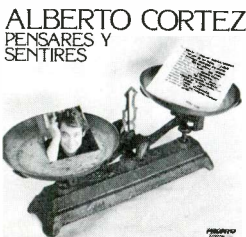


A TOUCH OF CLASS

PETE "EL CONDE" RODRIGUEZ—Fania JM 00519

Con arreglos de Louie Ramirez, Louie Cruz y José Febles, Pete "El Conde" Rodríguez luce sus habilidades como sonero. "Mi bongó antillano" (J. Ortiz), "Areito va sonar" (J. Ortiz), "El Instrumento" (E. González) y "Los Genuinos" (C. Alonso).

■ With arrangements by Louie Cruz, Louie Ramirez and José Febles, Pete "El Conde" Rodríguez offers a very danceable "salsa" package. "Rayo Veloz" (C. Alonso), "Tambó" (R. Blades) and "El instrumento."



PENSARES Y SENTIRES

ALBERTO CORTEZ—Pronto PHV 2025

El talentoso argentino Alberto Cortez sigue derramando sentimiento en sus composiciones y dramatismo en sus interpretaciones. Aquí lo demuestra ampliamente. Arreglos y dirección de orquesta de Tino Geiser. "Compañera mía," "Todos," "Treinta monedas," "Juan Dolondrina" y "Soy un ser humano."

■ Talented Argentinian composer and singer Alberto Cortez offers a terrific package. Beautifully dramatized. "La ternura," "Si no estuvieras," "La miel o las abejas" and "Compañera mía."

En Mexico (Continued from page 93)

denuncia cuando sus grupos musicales tenían hasta una hora diaria de programación? según sus propias declaraciones. Es una lástima que se llegue a estos extremos -sea verdad o no- pero que en el fondo perjudican terriblemente las relaciones entre las empresas discográficas y los hombres que manejan las programaciones musicales. En estos momentos, estoy consciente de que todos los pro-

gramadores radiales de México y más aún los de las emisoras de mayor rating, viven profesionalmente bajo fuertes presiones, tentaciones y cada día se ganan un enemigo gratuito. Que a pesar de estas presiones y tentaciones, hacen prevalecer sus criterios, tomando como base el gusto de su público oyente, y como ejemplo palpable está el hecho que las emisoras que difunden etmas

Atlantic Re-Signs AWB



Average White Band has re-signed an exclusive long-term recording contract with Atlantic Records for the territories of the United States and Canada, announced Atlantic chairman Ahmet Ertegun. Shown at the signing ceremonies are, from left: attorney Gary Baker of Mayer, Nussbaum & Katz, AWB member Malcolm 'Molly' Duncan, Atlantic senior vice president of promotion Dick Kline, AWB members Steve Ferrone and Roger Ball, AWB lawyer Peter Thall, Atlantic chairman Ahmet Ertegun, executive vice president Sheldon Vogel, AWB member Onnie McIntyre, special counsel for AWB Sandor Frankel, Atlantic president Jerry Greenberg, AWB manager David Mintz, Atlantic vice president/director of special markets Hillary Johnson; kneeling in front from left: AWB member Hamish Stuart, Atlantic national pop album promotion director Tunc Erim, and AWB member Alan Gorrie.

Nuestro Rincon (Continued from page 93)

World. Since you are recognized as one of the great forces in favor of Author's Rights accomplishments and enforcement, your help will be greatly appreciated." Well, let's make this year the "International Year of Mexican Music." Our complete cooperation will be at your disposal, **Ramón Inclán.**

Caytronics will release this month 17 albums in one of their biggest efforts since the company was created several years ago. **Manoella Torres, Sonia Lopez, Los Amaya, Acuario, Emmanuel, Marco Antonio Muñoz, José Antonio Cossio, Yolanda del Rio, Grupo Mediterraneo, Angelica María, Raphael, Aldo y los Masters and Los Alvarado** are among them . . . RCA Argentina is releasing this month albums by **Katunga, Los Moros, Los Iracundos, Ricardo Soule and Julio Sosa . . . José José** from Mexico is actually enjoying one of his biggest promotions ever. First with "Gavilan and Paloma" and now with "El Volcan," he is climbing to the top in most of the areas in which he was weak for years. Ariola is doing a terrific job with this artist in most of the international Latin markets, including his own Mexico. Congratulations . . . **Guillermo Alvarez Guedes** is selling big with most of his albums of jokes and stories. Even though the language could be considered too hard to be accepted by radio, sales are going higher every day. As a result, his label, Gema, just released two singles containing songs in which "bad words" are contained. Talented **Alvarez Guedes** treats the whole thing in such a way that "laughing" becomes a sickness. Our congratulations! . . . **Miami Sound Machine** is making it real big with "Triste" and "Quiereme" in Spanish and their performances of these tunes in English titled "Your Eyes Look Sad Tonight" and "I Want You To Love Me" . . . **Grupo Alma** just finished up a new album that will be launched by Alhambra Records with a great promotion campaign. They deserve the best of luck . . . And that's it for the time being!

del mismo género como moderno en español, sus programaciones son diferentes, ya que mientras un tema en determinada emisora está como hit y es difundido hasta 5 ó 6 veces al día, en la otra emisora ni siquiera se toca. La competencia se está agudizando peligrosamente en cada temporada debido a la enorme cantidad de producto nuevo que sale al mercado, y esto, está llevando al ser

humano a situaciones desesperadas, que en determinado momento pierde el control de sus expresiones, como consecuencia precisamente de ver que su producto no es difundido, Por otro lado, la ambición de cada pequeño fabricante de discos que aparece cuando menos se piensa, en la mayoría de los casos es totalmente desmedida.

Fantasy Fetes McDonald, Hoodoos



Fantasy Records recently hosted a party at the Old Waldorf to celebrate the release of new albums by Country Joe McDonald ("Rock and Roll Music from the Planet Earth") and by the Hoodoo Rhythm Devils ("All Kidding Aside"). Promotion men and retailers watched on as McDonald and the Hoodoo Rhythm Devils performed cuts from their releases. Pictured from left are: Bob Kirstein, Fantasy/west coast sales; Philip Culp, Licorice Pizza/L.A.; Mike Boyle, Budget Records and Tapes/Seattle; Rick Gilman, Music Plus/L.A.; Bob Ursery, Fantasy/marketing director; McDonald; Kirk Roberts, Fantasy national 45 sales manager; Tom Johnson, For What It's Worth/Portland; Rolf Holbach; Licorice Pizza; Mike Campbell, Sound Record and Tape Distributors/Seattle.

Zadoc Presenting Television Series

■ NEW YORK — Non-profit organization Practical Learning for the Arts, Inc., which runs the Zadoc Music Business School, will be presenting a 20-hour series of 30-minute television interviews called "All About the Music Business" designed to educate both the insider and outsider to the workings of the increasingly complex record industry.

The five night series, April 10-14, will be shown at the New York Hilton at 6:30 p.m. each evening in a suite of eight rooms divided according to interests. Categories cover the record industry, music publishing, special interests and classical music with the guest interviewees including Jerry Wexler, Walter Yetnikoff, Irwin Robinson, Thom Bell, Dee Anthony, Aaron Copland and many more.

Admission to the series is \$90.00 with a 15 percent discount, lowering the price to \$76.50, for those in the industry.

Hall To Debut Radio Report

■ LOS ANGELES—A new weekly trade publication targeted at the radio industry has been announced by Claude Hall, who recently resigned from Billboard magazine to become president and editor of the new corporation.

Called Claude Hall's Radio Report, the magazine will furnish news and feature articles about every level of radio management, programming and daily radio operations. March 20 is the magazine's first issue date.

The new publisher is Jim Russell who has some 20 years of experience in advertising and public relations with General Electric, IBM, GTE and most recently his own agency in Tampa, Florida.

CLUB REVIEW

Electric Sounds From Valentine

■ LOS ANGELES—Valentine (RCA), a five piece rock group from New Jersey, brought its eclectic collection of songs to the Roxy Theatre for a Valentine's Day showcase. The group has not yet solidified as a unit; one gets the feeling that they haven't quite decided on the direction of their material. Certainly, though, Valentine is to be commended for taking chances, by no means was this a "Let's-play-six-songs-from-the-new-album" kind of affair. Instead, the group tried some new material as well, including a wild instrumental that featured the mandolin of Bob Tangrea.

Rocky's Brother

The focus of the band is lead singer and guitarist Frank Stallone. More than just a family resemblance (Valentine was introduced at The Roxy by Frank's brother, Sylvester), the musical Stallone has an appealing and affecting stage presence. He is strongest when singing ballads; "Here I Am," a soaring, full-harmonied number, was the highlight of the show. Valentine also delivered some east coast funk, best embodied in an a capella version of "Take You Back," which they performed in the movie "Rocky."

Good Ideas

Valentine is a young band with good ideas. When Stallone and co. polish the facets of their live performance (admittedly, it would be easier if the songs were all the same) Valentine will be a band to watch on the contemporary pop scene.

William White Wing

Bee Gees Platinum

■ LOS ANGELES — Al Coury, president of RSO Records, Inc., has announced that the single, "Stayin' Alive," by the Bee Gees, has been certified platinum by the RIAA.

New Wave News

(Continued from page 72)
or evaded.

BLOOD ON THE TRACKS: Self-destructive performances have pervaded the rock arena, at least since Iggy began rolling around on broken glass, and Nick Armand, the **Sunset Bombers'** lead singer and an out-patient from UCLA's Neuro-Psychiatric Institute, is keeping the tradition alive and well. At a recent Whisky show, Nick slashed his thigh with a knife during an obviously intense rendition of "Suicide Kamikaze Girl." After finishing the set and receiving five stitches, he returned to do the late show.

NOTES: "Saturday Night Live's" **John Belushi** (alias **Ron Decline**, manager of a prototypical punk band of the '60s) was spied down at CBGB's checking out one of our fave raves, Mercury's latest new wave acquisition, the **Cryers** . . . **Jon Tiven**, maggot overlord of Big Sound Records, has announced the signing of himself as a recording artist leading a combo called the **Yankees**. Great. Now take a walk, Jon . . . **David Rubinson** who has produced the likes of **Santana**, **Pointer Sisters** and **Herbie Hancock**, changes pace soon when he hits the boards for the Nuns . . . Plastic Fantastic of Philadelphia, one of our reporting stores to the New Wave Top 20, was recently visited by **Pere Ubu**, the **Suicide Commandos**, the **Jam** and the **Runaways** as part of a continuing series of in-store appearances at the shop . . . The Runaways have acquired new managers, American Entertainment Management, to capitalize on their international success . . . As you read this, the **Stranglers** are kicking off their first U.S. tour which will continue to cover Iceland, Europe and Japan. Their new A&M lp, "Black & White," will be out soon. Incidentally, the band's manager, **Dai Davies**, called to say that the band will still be skipping most major punk markets, but not because they are fearful of New York City muggers as we reported last time around. He said, "Any group from North Ireland aren't afraid of anything." Okay then boys, when will we see you down at CBGB's?

AND WE THOUGHT THE TREND WAS FOR EVEN SMALLER CARS: **Chris Stamey's** Car Records will be getting off the ground shortly with four releases and an interesting approach. Car Records is currently constructing a 16-track studio for its own use and to allow its artists maximum flexibility. Co-managed by musicians and businessmen, the independent label will supervise everything down to the mastering and pressing allowing it to be highly efficient and as Stamey says, "We're a Car, not a dinosaur."

REVIEWS: John Leckie's production of **XTC's** "White Music" (Virgin) is a very good state of the art representation of the British new wave. The group's songs are quirky, clever and fun and Leckie's production is adventurous and as artistic as anything he has done with **Be Bop Deluxe**. Songs like "This Is Pop" and "X Wires" are greatly enhanced by his presence but even he can do nothing to salvage the disjointed excesses of a cover version of "All Along the Watchtower." Otherwise, it's a surprisingly musical debut.

Recent singles of note include the second from **Squeeze**, "Take Me I'm Yours" (A&M), a stark, compelling mixture of percussion machines, synthesizers and backward tapes. Not your run of the mill new wave song, but possibly the shape of things to come . . . The new **Buzzcocks** single, "What Do I Get"/"Oh Shit" (UA) is a strong follow-up to "Orgasm Addict" and finds the group developing into a first rate rock band . . . former Buzzcock **Howard Devoto** is fronting his own band called **Magazine**. Their first single, "Shot By Both Sides" (Virgin) is the most interesting recent release with its **John McGeoch** guitar assault and Devoto's moody vocals . . . Other single of note are **Bethnal's** "Don't Let Me Be Misunderstood" (Phonogram), **The Flys'** "Love and A Molotov Cocktail" (EMI) and **Front's** "System" (The Label).

MESSAGE TO ALL ASPIRING POWER POPPERS: If our explanation of "power pop" two weeks ago struck your fancy and you are now forming, managing or recording one of these bands take note: Recently in Newsweek, **Shaun Cassidy**, while denigrating the popular music of his older brother David, said, "I can be proud of the music I'm making. (It's) silly and soft, but I like it. It's not bubble gum, it's **power pop.**"

Manhattan Pacts with Phonogram Intl.

■ NEW YORK — Martin Bandier, executive vice president of Manhattan Records, has announced the signing of an overseas distribution pact with Phonogram International for the United Artists distributed custom label.

Worldwide

Under the agreement, Phono-

gram International will distribute Manhattan Records product worldwide, except in the United States and Canada. "Billy Falcon's Burning Rose," the first album to be released by the label in the United States, is currently released in selected territories throughout the world.

Ringer Urges Artist Copyright Protection

(Continued from page 3)

"The lack of copyright protection for performers since the commercial development of phonograph records," she said in the report, "has had a drastic and destructive effect on the performing and recording arts."

The report concludes that the objections of broadcasters about paying royalties are "heavily outweighed" by the profits they accrue through the use of copyrighted sound recordings, and also by the "direct and indirect damage done to performers whenever recordings are used as a substitute for live performance."

"To leave the creators of sound recordings without any protection or compensation for their widespread commercial use can no longer be justified," the Register's report asserts.

The summary presents, in outline form, the basic issues of public policy, constitutional law, economics and federal statutory law raised by proposals for performing rights in sound recordings, and the Register adds to each a "bare statement of the conclusion" her office has reached.

The summary will almost certainly be seen as a blockbuster within the industry, particularly to broadcasters, who have testified that such royalties would be a severe financial burden.

No Burden

However, in the summary's outline of the economic questions, the Register's analysts and independent surveyors found that such would not be the case.

While admitting that this aspect "has been the single most difficult issue to assess accurately," the Register's economic study concludes that "on the basis of statistical analysis . . . the payment of royalties is unlikely to cause serious disruption within the broadcasting industry."

The study summary also concluded that a performance royalty would not represent an "unwarranted windfall" for performers and record producers, citing another independent survey which found that royalties represent "a very small proportion" of the income of performers, and that the amount generated by the royalties would be less than one-half of one percent of estimated net sales.

A limited Copyright Office study (RW Nov. 19, 1977) conducted by the Washington research firm of Rutenberg, Friedman, Kilgalon, Gutches & Assoc. expands upon these points, concluding that often broadcasters

can "hide profits" in commissions and fees, and that radio advertising is "relatively insensitive to price changes." Broadcasters replied that the Rutenberg report was unreliable because it was not made available to them for verification (RW Dec. 24, 1977) at the time.

Advocates Licensing

The Ringer summary statement, which was first pre-stated to and signed by Daniel Boorstein, the Librarian of Congress, will go to both the House and Senate this week. Like the massive January report, it suggests that the best approach for legal protection for sound recordings should be in the form of "compulsory licensing, as procedurally simple as possible."

As to how the rates should be set, the Register's summary suggests that "Congress should es-

tablish the initial schedule, which the Copyright Royalty Tribunal would be mandated to re-examine at stated intervals," adding that it would "seem to establish minimum statutory rates at the outset, rather than leaving the initial task to the Tribunal."

Specific legislative recommendations are embodied in the summary as well, basically a revision of the Danielson Bill (H.R. 6063, 95th Cong., 1st Sess. 1977).

Ringer states: "Based on the conclusions outlined above, my general recommendation is that section 114 be amended to provide performance rights, subject to compulsory licensing, in copyrighted sound recordings, and that the benefits of this right be extended both to performers (including employees for hire) and to record producers as joint authors of sound recordings."

MCA Inks Lisa Burns



Lisa Burns has signed an exclusive recording agreement with MCA Records, according to label president J.K. Maitland. Ms. Burns will record under a production agreement with producer Craig Leon. Product is expected from Lisa Burns in April. Pictured (from left) are: (seated) MCA president Mike Maitland, and Lisa Burns; (standing) producer Craig Leon; Denny Rosencrantz, vice president/a&r for MCA, and Jonathan Blank, attorney for Lisa Burns and Craig Leon.

RCA Taps Don Paulsen

■ NEW YORK—Don Paulsen has been named manager of pop press and information at RCA Records, it was announced by Herb Helman, division vice president, public affairs, to whom he will report.

Previously senior account executive for Richard Gersh Associates, Paulsen has handled publicity for such artists as Kris Kristofferson, Isaac Hayes, The Who, Barry Manilow, K.C. & The Sunshine Band, Blondie, Al Green, the J. Geils Band, Sly & The Family Stone, Donovan, Muddy Waters, Natalie Cole, Dr. John, Melba Moore, John Prine and many others. In addition, he worked on the original



Don Paulsen

rock opera albums "Jesus Christ Superstar" and "Tommy," the Original Rock & Roll Revival concerts, and numerous other special projects.

CBS Intl. Artists Touring Overseas

■ NEW YORK—CBS Records International has announced that a number of its artists are currently touring abroad and still more will visit and perform in foreign countries in the next few months. In addition, more CBS artists are traveling abroad for advance promotional work in anticipation of their scheduled concert dates, (Alan Lanier and Donald Roeser of Blue Oyster Cult recently returned from a whirlwind week of press, television and radio interviews throughout England and the Continent). The "Cult" will begin a European concert tour in April.

Kris Kristofferson is another CBS Records International artist currently on an advance promotional tour throughout Europe. Kris, who will perform with wife Rita Coolidge, has already filmed "Star People" (the most influential rock television program in Germany), in addition to the numerous press interviews that had been set prior to his departure for England last week.

An artist currently performing to SRO audiences throughout Europe is Billy Joel, whose latest album, "The Stranger," has been well-received in the U.K.

Australia and Japan are booking more and more American artists and CBS Records International is in the forefront of these Japanese and Australian concert tours. CBS Records artist Boz Scaggs recently completed a successful American concert tour only to leave for another tour, this time of Australia and Japan. The Beach Boys are currently exciting audiences on their Australian tour, which started February 25 and will continue through till March 19. Bob Dylan is still another CBS artist currently in the midst of his Japanese and Australian tour. Herbie Hancock and Chick Corea recently returned from Europe and Japan. Blue Oyster Cult is planning a ten day Japanese tour in September, and Ted Nugent is scheduled to perform 3 concerts in Japan in May.

Kansas, has just begun its first European concert tour with another CBS group, Cheap Trick.

Other CBS Records International artists scheduled for concert tours abroad include Billy Cobham in Japan; Bob James' summer tour of Japan; Johnny Mathis and Jane Olivior; the O'Jays; Johnny Cash; Larry Gatlin; Moe Bandy, Charlie McCoy, Marty Robbins, Barbara Fairchild, Jody Miller and the numerous other country artists scheduled to perform at the annual three day country music festival held at Wembley Stadium in London.

Burgess Buys Republic from Gene Autry

By WALTER CAMPBELL

■ NASHVILLE — Dave Burgess, vice president and general manager of Republic Records, has purchased the label from Gene Autry. Burgess, whose association with Autry spans 25 years since he first signed with Autry as a writer and artist, has served as Republic's vice president and general manager since the label

was reactivated 18 months ago. "This is something I've been working toward for a long time, and I just decided this was the right time to do it," Burgess told RW. "The purchase includes all the masters, Gene's masters on Republic and all the other masters on the label."

Expansion

Burgess said his plans for the label include an immediate expansion, specifically in the pop area. "In the past we have been a country-oriented label with a little bit of pop product," he said. "We are now going to strive to become a full record company with a pop department and a country department. We are expanding to become a full-rounded record company starting now.

"We are already working with several pop artists we expect to sign in the near future," Burgess continued. "We have an office in Los Angeles, and we're retaining Carl Cotner, who has been Gene's producer and arranger for many years, but Nashville will remain our main base of our activities."

(Continued on page 100)

Baunach Exits ABC

■ NASHVILLE — Larry Baunach has announced his resignation as vice president of sales and promotion, ABC Records, to pursue other interests. In explaining his resignation, Baunach said he had certain personal goals which he could not conscientiously pursue while continuing to work at ABC. "I'll announce my future plans in a couple of weeks," Baunach said.

Baunach came to Nashville from New York in January, 1971 to join Jim Foglesong in establishing Dot Records as a major country label. Dot was purchased by ABC Records in 1974, and the name "Dot" was dropped from the label earlier this year. Foglesong currently is president of ABC's Nashville operation.

Rose Gets 'Roasted'



The new Opryland Hotel ballroom hosted a tribute "roasting" of Wesley Rose, president and co-owner of Acuff-Rose Publications, in Nashville on March 12. The \$25-a-plate dinner, testimonial and show was attended by about 600 people who saw 12 "roasters" jab and praise Rose. On the dais for the "roasting" were radio personality Joe Allison, banker Andrew Benedict, ASCAP southern regional director Ed Shea, BMI vice president Frances Preston, WSM president Bud Wendell, Eddy Arnold, Chet Atkins, Roy Acuff, Knoxville deejay Bobby Denton, Senator Howard Baker, Record World columnist Red O'Donnell, Mitch Miller, Leonard Feist and promoter Mike Shepard. The evening was a jovial one about which Sen. Baker commented, "I came here expecting to get a contribution for my upcoming campaign and had to pay 25 bucks to get in." Floyd Cramer, Lori Morgan, Don Gibson and Mickey Newbury performed at the event, which netted about \$10,000, twice the anticipated figure, for the Nashville Songwriters Association International. Shown at the ballroom are, from left: (left photo) Archie Campbell, Roy Acuff, Eddy Arnold and Sen. Howard Baker; (middle photo) Margaret Rose (Wesley's wife), Wesley Rose and Frances Preston; (right photo) Campbell, Mitch Miller, Rose and Bob Jennings.

COUNTRY PICKS OF THE WEEK

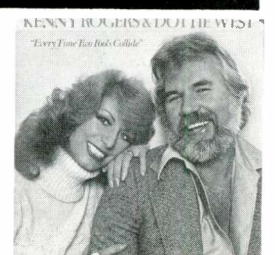
SINGLE
abc

ROY HEAD, "NOW YOU SEE 'EM, NOW YOU DON'T" (Prod.: Jimmy Bowen) (Writer: S. Whipple) (Tree, BMI) (3:29). Roy Head sings this song of pensive reflection with emotion, backed by a light piano touch and precise string arrangement. The tempo is kept consistent throughout the song, and the ending couldn't be more appropriate. ABC 12346.

SLEEPER
Epic

CHARLY McCLAIN, "LET ME BE YOUR BABY" (Prod.: Larry Rogers) (Writers: J. MacRae/B. Morrison) (Music City, ASCAP) (2:51). Charly McClain's sweet vocal style gives this smooth and easy song a pleasing mood. Production is full but relaxed enough to highlight the vocals. Epic 8-50525.

ALBUM
KENNY ROGERS & DOTTIE WEST, "EVERY TIME TWO FOOLS COLLIDE." The first album from this hot, newly-formed duo brings out the best of both artists. Tammy Wynette's "That's The Way It Could Have Been," David Gates' "Baby I'm A Want You," "We Love Each Other," and the title cut all work well. United Artists LA864-H.



Clapton's 'Sally' Winning Country Fans

By MARGIE BARNETT

■ NASHVILLE — Decisions, decisions! With three versions of "Lay Down Sally" on the market, country radio is faced with choosing one above the others, and Eric Clapton (RSO) is coming out on top as RW's Country Singles Chart has his version bulleted at #65. Red Sovine (Gusto) is slowing down at #83, and Jack Paris (50 States) has not charted.

Tommy Teague, local promotion manager for RSO, cites two factors that have helped give Clapton the edge: "First of all, we've got the original version which usually carries a bit more impact than a cover, and secondly, Clapton has got a legitimate country record."

Several country programmers found their listeners more familiar with Clapton's record due to the influence of rock and MOR stations playing it. This familiarity elicited requests for Clapton even when the station was playing the Sovine or Paris record. Country listeners' acceptance of Clapton has created an ideal situation for country radio to pull a larger audience. "When you've got a record that country listeners accept and is a pop

record too, you can't pass up that kind of opportunity to maybe grab a casual listener and turn him into a regular country listener," states Ron Tater, MD for WWOK in Miami.

The little competition that remains is between Clapton and Sovine. Stations did not necessarily go with Clapton because they didn't like the Sovine version, but rather that Clapton presented a situation more beneficial to their programming goals. "Both records are great records, and the song is a great song; it's just a matter of demo- (Continued on page 100)

Oldham Buys Exit/In

■ NASHVILLE — The Exit/In, billed as "Nashville's Music Forum," has been bought by Wayne Oldham, president of Wendy's Old-Fashioned Hamburgers of Nashville, Inc. Oldham purchased the club Tuesday (14) from its previous owners, Nick Spiva, Nick Hill and Vianda Hill, together with Jack Dennett, who assumes the position of manager of the club.

Future Plans

The club's previous owners had earlier announced their intention to move Exit/In to another location which could accommodate larger audiences, but Oldham and Dennett now plan to keep it at the present location on Elliston Place. "The place is going to essentially remain the same," Dennett told RW. "We like it the way it is, and we're going to keep it that way."

The Exit/In has been in operation since 1970, featuring performances by artists from a wide variety of musical fields. The club is frequently booked by record labels to showcase their artists, but through the years it has still maintained a weekly writer's night to give aspiring talent a chance for exposure.

COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Christy Lane — "I'm Gonna Love You Anyway"
Ronnie Sessions — "Cash On The Barrelhead"
Roy Head — "Now You See 'em, Now You Don't"
Randy Barlow — "Slow and Easy"
Eddy Raven — "Colinda"



Kenny Price

There's two good records by two Kennys on similar labels this week — but there's no resemblance in the sound! Kenny Price gives his best to "Sunshine Man" on MRC; Kenny Seratt offers an exceptional version of "She's The Trip I've Been On" on the MC label. Try them for a programming lift!

David Allen Coe has apparently stayed just long enough to the right of propriety to get plenty of airplay on "Divers Do It Deeper." Now playing it in regular rotation are KIKK, KENR, KCKC, KSON, WSLC, KLAK, WHK, WKDA, WBAM.

Eric Clapton appears to have captured the country audience on "Lay Down Sally" with new adds at WLOL, WMAQ, WHOO, WWVA, WHN, WSLR, KSON, WPLO, KIKK, KS0, WWOK and new numbers at WKDA (#26) and WDAF (#27).



Eddy Raven

Sandy Posey is coming on like a left field smash with "Born To Be With You," sweeping playlists nationwide with picks and chart numbers!

Eddy Raven's first Monument single, the rhythmic Cajun "Colinda," is starting to make waves in Wichita, Phoenix, Seattle, Ypsilanti and Madison. Mack White's remake of the Faron Young classic of two decades ago, "Just Out of Reach," getting action at WPNX, WUNI, KXLR, WHK, WPIK, KVOO, KRAK.

The Cates Sisters' "Long Gone Blues" spinning frequently at KLAK, WSDS, KD JW, KSOP, KJ JJ, KFDI, WPIK, KVOO, WJQS, KYNN, WXCL, W TOD. Mickey Newbury's "Gone To Alabama" starting to show in Atlanta, Wichita, San Antonio and Madison.

LP action: Ava Barber's "I Never Will Get Over You" playing at KJ JJ; Jerry Lee Lewis' "Who's Sorry Now" featured at WHK; Barbara Mandrell's "How Long" favored at WKDA; Conway Twitty's "Mabelline" playing at WINN.

Super Strong: Rex Allen, Jr., Jerry Reed, Willie Nelson (both RCA and Columbia), Gary Stewart.

SURE SHOTS

Roy Head — "Now You See 'em, Now You Don't"

LEFT FIELDERS

Connie Cato — "Yellow House of Love"
Charly McClain — "Let Me Be Your Baby"
Velton Reid — "I Could Never Be Ashamed of You"
Charlie Tango — "The Gambler"

AREA ACTION

John Adrian — "Two Pretty Words" (KSOP, WSLC)
Johnny Bush — "Put Me Out of My Memory" (KRAK, KFDI)
David Houston — "No Tell Motel" (KJ JJ, KRMD)

Cedarwood Publishing Adds New Audio Commercial Division

By WALTER CAMPBELL

■ NASHVILLE — Cedarwood Publishing Company is expanding its operations to include a newly established audio commercial division, according to general manager Bill Denny. The new division, which will be an addition to Cedarwood's normal business operations of publishing and production, will be headed by Michael Heeney, who assumes the title of director of the division.

"Down through the years we've had songs that have been used as backgrounds for commercials from time to time, but we've never really sought out that business," Denny said. "There is a growing market along those lines. There are a lot of people in Nashville doing it already, and there are several firms that are doing that exclusively, but it just seemed to us to be a natural thing to do."

Production & Design

The audio commercial division will be concentrating on the

production and design of custom commercial packages but will also be capable of providing announcers, announcers copy, creative theatrical concepts, and audio design consultation to advertising agencies, according to Denny. "It's a logical step forward for Cedarwood because of the availability of writers, a 16-track recording studio and complete production facilities and personnel. We feel that it's a good field for us to enter with our available expertise in terms of songs and studio musicians."

Michael Heeney has written and produced commercials in Nashville since 1974 and has been involved with Kentucky Fried Chicken, Rubbermaid, Ford Motor Co. and others.

Denny said although the audio commercial division is a new direction for Cedarwood, it would operate as a separate division and would not affect the company's music publishing business.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ The KIKK, Houston Listening Post promotion is paying dividends. On Bob Cole's all night show, there are factories and small business firms operating in the late night hours which are registered as a KIKK Listening Post, over 700 of them, and each week Cole and PD Bob Young arrive at the morning change of shift with coffee, danish, cakes, juice, etc. and do some face to face pressing of the flesh. The response has been overwhelming . . . The new shift line-up at KVOO, Tulsa is Jack Fox, Billy Parker, Gary Kemp, Jay Jones, Larry Smith and Dick Buchanan. Parker, now doing the nine to noon shift, continues as MD . . . Jay Diamond is looking. He can be reached at (502) 554-2389.

Johnny Jacobs at WAME, Charlotte, is in need of an air personality and production pro . . . WVOJ, Jacksonville is looking for air people for their group. Contact Tom Allen, PD, with tapes and resumes . . . Barry Potter named GM at WWOK, Miami . . . Lance Carson, WVMI, Biloxi pleased with the reception of the station's new two-man morning show. Says acceptance has been so positive and results so high that the rate card is in most instances three to four times higher than those of other stations in the area . . . Jim Powell's now PD at KHAK, Cedar Rapids . . . Walt Shaw now PD at KRAK, Sacramento . . . Little Rock has a new country stereo station in KXXX . . . C. A. "Skeets" Yaney, nearly 20 years with KSTL in St. Louis, recently passed away. Skeets was a long time friend of country music and will be missed.

Bob Grayson is the new PD at WAME in Charlotte, Pat McGowan is the new MD and John Harper will be handling at AM drive on-air chores . . . KMPS in Seattle settling into its country format. Formerly KEUT-FM, the 100kw station made the switch from "beautiful" music under PD Ron Norwood . . . Steve Warren now doing mornings at WSPB in Sarasota, Fla. Warren was, at one time, with WHN, N.Y.

Tommy Campbell and crew at WPRN, Butler, Ala. are putting together a special program in honor of Jimmie Rodgers. It should air some time around the Jimmie Rodgers Memorial Festival in May in Meridian, Miss. . . . Lee Wade now MD at KWYZ in Everett, Wash. . . . Wes Gibson is the new PD at KUZZ, Bakersfield, coming from KDOL, Mojave . . . Bill Robinson and Lee Shannon both celebrating a decade at WIRE in Indianapolis . . . Bill Mack just cranked up his ninth year on the all-night slot at WBAP, Fort Worth . . . Tom Allen,

(Continued on page 102)

NASHVILLE REPORT

By RED O'DONNELL



■ If I didn't know better I'd swear the needle was stuck on **Ronnie McDowell's** "I Love You, I Love You, I Love You." It's the second big 'un on Scorpion for the youngster . . . Wanna see **Dolly Parton** on the home screen? She'll guest on the "Cher" special Monday, April 3 (ABC-TV) . . . **Chuck Barris** must like **Johnny Paycheck**. He's slated for a repeat performance on Tuesday's "Rah Rah Show" TVer (NBC) . . . Back to Dolly P.: The press release on her Cher show appearance describes her as the

"unique" Dolly. Is that the word for it—them—those?

Mike Douglas will be in Nashville week of May 8th to tape five shows at Opryland & Grand Ole Opry House, using mostly country music entertainers as guests . . . The "roast" of veteran music publisher-record producer **Wes Rose** was an unqualified success. The \$25 per diner event, moderated by **Archie Campbell**, netted approximately \$10,000 for its beneficiary—the Nashville Songwriters Association.

Construction of a \$2 million-plus 1,500-seat theater at Opryland is scheduled to get underway soon. The theater, targeted for completion in the spring of 1979, is to be situated south of the Opry House. The facility is to be used to help showcase the park's entertainers and performers and will be available to independent bookers and promoters.

Soundshop's chief engineer **Ernie Winfrey** kibitzing about the studio's session with soft-voiced **Bill Anderson**: "It was 'whispering disco'" (come to think of it the MCA single does have a disco beat) . . . Speaking of Anderson, he's into acting. He guest stars—as a country singer, what else?—on ABC's "One Life to Live" soap opera, April 7 & 10 . . . A first for Nashville: **Lee Hargrove** and the **Hargrove Effect** group recorded some punk rock music at Lee Haven's studio. **Louis Lofredo**, an indie producer, directed the session for his Mandrella Productions.

It's treaty time—not treat time!

Buddy Thomas has written and recorded (for Safari label) "Panama Canal." Thomas is no newcomer to local music scene. In the 1960s he wrote and recorded a high-character in "Have A Drink on Me," and prior to that Ray Charles' cut his "I Don't Want You to Go."

Jimmy Dean due in next month for recording work. Dean these days is more involved—it seems—in his Texas sausage company than in entertainment. However, he has cut a commercial for a fertilizer firm that is aired on national TV.

The Anson, Tex. Chamber of Commerce hosted a dinner-reception for native daughter **Jeannie C. Riley** . . . **Johnny Wright**, who once sang and wrote songs with the late **Jack Anglin**—remember Johnny & Jack?—is now penning tunes in tandem with Jack's younger brother **Jim Anglin** . . . **Jerry Reed** taped a pilot for projected NBC series here last week. Title is "Good Ole Boys." (Jerry plays a songwriter with high hopes of making it as a songwriter in Music City USA.)

Birthdaying this week: **Jerry Reed** (the same), **Nick Nixon**, **Tommy Hunter**, **Stan Hitchcock**, **Gary Buck**, **Charley Pride**, **Hoyt Axton** and **Bonnie Guitar**.

MCA recording artist **Nat Stuckey** and wife **Ann** celebrating 16th wedding anniversary. "Still in love," they chorus . . . Mercury artist **Jacky Ward** is to be presenter at the L.A. Academy of Country Music Awards show April 27 . . . **Chet Atkins'** ninth annual celebrity-member invitational gold tournament set June 2-3-4 at Deane Hill Country Club in Knoxville.

White House Reception Set for CMA Board

■ WASHINGTON — A reception at the White House by invitation of the President has been included in the plans for the Country Music Association's next board meeting April 17 in Washington, according to an announcement by Tennessee Sen. **Jim Sasser**. "President Carter is a fan of country music and has a number of country entertainers perform at the White House," Sasser said. "Since the CMA board members were

planning to be in Washington, we thought it would be a good idea."

The CMA board will be in Washington the week of April 17 for its semi-annual meeting. "The White House has been in touch with us about the reception," said CMA executive director **Jo Walker**. "There are still some details to be worked out, specifically who will perform, but we are in the process of working that out now."

Heard To Exit GRT/Nashville

■ NASHVILLE—**Dick Heard**, vice president and general manager of GRT Corporation's GRT Records division, has announced his resignation from the company to pursue independent efforts. For the next few months, Heard will remain to work with a&r director **Nelson Larkin** in making a smooth transition. Larkin will assume responsibility as head of the GRT office here.

Larkin will report to **Ed DeJoy**, president of the corporation's west coast label, **Janus Records**. "We are definitely not shutting down the Nashville office," DeJoy said. "GRT Records will continue to grow and be an important factor in the country music business."

"I'm leaving in body but not in spirit," Heard told RW. "I'm going back into the things where I started, independent production, and I haven't had a chance to write a song in two years. I'm just going back to the basics, back where entertainment is."

'Lay Down Sally' (Continued from page 98)

graphics and those that really want to go with the established country artist," comments **Gene Hughes**, national promotion director for **Gusto/Starday**.

There are a few stations that refused **Clapton** due to his rock background and went with **Sovine's** "solid country." "It all boils down to one thing," explains **KKYX's** (San Antonio) **MD Max Gardner**. "We're a country station so why program pop artists when we can program country artists with good product."

However, as with most philosophical matters, there is the other side of the coin. "We're in a day and age where I don't think you are limited by artists as long as the song is right and people like the song," asserts **Bill Hennes**, PD at **WMAQ Chicago**. "I don't think you can judge a record by name value. We're not in the business of playing games on the air, we're in the business of playing songs."

Bob Mitchell, MD for **KCKC** in San Bernardino, researched the **Clapton** record in his market with all indications pointing to success. "The only negative I could find was the fact that **Clapton** is not a country artist, and I didn't feel that to be a viable reason for not playing the record."

As **Eric Clapton's** "Lay Down Sally" continues to sweep country stations, **RSO** is gearing up to move into the country field. His next single release is tentatively scheduled to have a Top

CBS Promotes McCready

■ NASHVILLE — **Rick Blackburn**, vice president, marketing, **CBS Records**, Nashville, has announced the appointment of **Mary Ann McCready** to the newly established post of director of contemporary artist development and press and public information, **CBS Records**, Nashville. In this position, **McCready** will report directly to **Blackburn**.

Duties

In her new post, **McCready** will be responsible for developing action programs designed to enhance and supplement career development of Nashville-based contemporary **Columbia** and **Epic** artists, coordinating her efforts with the **CBS** branch offices; **Arma Andon**, vice president, artist development for **Columbia Records**; **Al DeMarino**, director of artist development for **Epic/Portrait/CBS** Associated labels; and key club owners, concert promoters, television producers, managers and agents throughout the country.

40 A-side with a **Don Williams** tune, "We're All The Way," on the B-side, described by **Teague** as a "very mellow, country-sounding song." If **Eric Clapton's** appeal can be broadened to include country, he just might become a rock/country man's answer to **Linda Ronstadt**.

Burgess Buys Republic

(Continued from page 98)

Under the new ownership, **Arnie Thies** will remain as national sales manager, **Gary Branson** as national promotion director, **Suzie Hall** as marketing director, **Arlene Wey** as office manager and **Barbara Luckett** as comptroller. **Burgess** said **Republic** will continue to use independent distribution for its product and all foreign licensing will remain the same.

"One big project we're working on right now is a double album package which will mark **Gene Autry's** 50th anniversary in the music business," **Burgess** said. "That will probably be a fall release."

Burgess' other Nashville operations include **Burgess, Hale & Associates**, **Singletree Music**, **Doubletree Productions**, **Progressive Artist Management**, **Sage & Sand Music**, the **Gene Autry** publishing companies of **Golden West Melodies**, **Melody Ranch Music**, **Ridgeway Music**, and **Western Music**; the **Glen Campbell** companies, **Katie Kay Music** and **Allenwood Music**, and **Hank Williams Jr.'s** **Bocephus Music**.

COUNTRY ALBUM PICKS

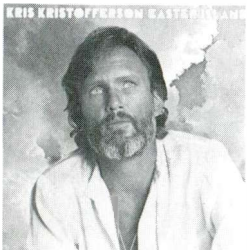
TANYA TUCKER'S GREATEST HITS



TANYA TUCKER'S GREATEST HITS
MCA 3032

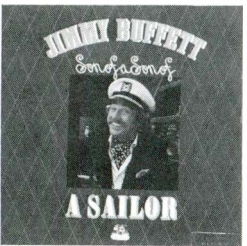
Tanya is apparently heading more in the pop direction, both in image and sound, and this collection of past successes is a nice step along the way. Cuts on the album range from "Here's Some Love" and "Dancing The Night Away" to the more mellow "You've Got Me To Hold On To," "Let's Keep It That Way" and "It's A Cowboy Lovin' Night."

EASTER ISLAND
KRIS KRISTOFFERSON—Columbia/Monument
BL 35310



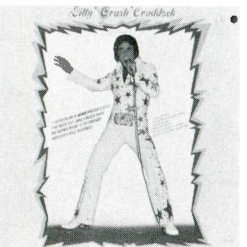
Kristofferson is a proven artist in many fields and is therefore assured across-the-board success with this lp, but not without good reason. The songs, six of which were co-written with Mike Utley and Steve Bruton, all reflect the easy-going intelligence people associate with Kristofferson. "Forever In Your Love," "The Living Legend" and the title cut stand out.

SON OF A SON OF A SAILOR
JIMMY BUFFETT—ABC AA-1046



Buffett is not a traditional country artist; in fact many of his works are only country in flavor and some are rockers, but his southern-style wit and friendly manner make him a favorite with country fans as well as others. "Cowboy In The Jungle," a reflective song with a steady, pleasant tempo, may be one of the more effective expressions of where Buffett is coming from. "The Last Line," "Mañana" and the title cut are also strong.

BILLY "CRASH" CRADDOCK
Capitol ST-11758



This lp includes some Elvis Presley-style cuts on side 1, slowing down for slower ballads on side 2. The King is a hard act to follow, but Crash stays away from outright imitation or impersonation and uses his own style to make this a successful lp. "I Cheated On A Good Woman's Love," "Jailhouse Rock" and "You're The Girl" work well on side 1; "Not A Day Goes By" and "Blue Eyes Crying In The Rain" on side 2.

Country Radio *(Continued from page 99)*

late of KBOX, Dallas, reportedly heading up into the Missouri area . . . A week prior to moving into the AM drive slot at KCKN, K.C. John Leslie appeared in tuxedo (anonymously) at a shopping district and began passing out two dollar bills. They were, at first, accepted by passersby with reluctance. But by the end of the week the "Mystery Money Man" was being mobbed by folks wanting to grab off a two dollar bill. He became the subject of radio and television news stories, including two shots on NBC nightly news. His identity was finally revealed and now, on his show, Leslie calls out the serial numbers from the bills and invites listeners to exchange them for hundred dollar bills.

'Tis said that San Bernardino will have a new country facility around the middle of April and will be automated. KBON reportedly will use the "Great American Country" package from Drake/Chenault.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MARY KAY PLACE—Columbia 3-10707
DON'T MAKE LOVE (TO A COUNTRY MUSIC SINGER) (Prod.: Brian Ahern)
(Writers: D. Thomas/B. Morrison) (Music City, ASCAP) (3:20)

The tongue-in-cheek warning about one of country music's main preoccupations fits well with Mary Kay Place's personality. However seriously one takes the lyrics, the sound is full and professional with especially nice dobro and steel guitar tracks.

JUICE NEWTON—Capitol P-4552
IT'S A HEARTACHE (Prod.: John Palladino) (Writers: Scott/Wolfe)
(Pi-Gem, BMI) (3:29)

Electric guitars and synthesizers spice up this medium-tempo cut without applying too much pressure. Vocals are strong and expressive enough to remain in the forefront.

MARCIA ROUTH—Epic 8-50525
MY HEART WON'T LET ME LOVE YOU (Prod.: Allen Reynolds)
(Writer: M. Routh) (Jack & Bill, ASCAP) (2:53)

A sad, mellow mood is created by Marcia Routh with the expert help of Allen Reynolds' light production touches. Emotion backed by vocal strength makes the song especially effective.

GENE WATSON—Capitol P-4556
COWBOYS DON'T GET LUCKY ALL THE TIME (Prod.: Russ Reeder)
(Writer: D. Harms) (Doubleplay, BMI) (2:21)

Watson sings a traditional country song with a slightly different lyrical twist. The pace is fairly quick, but a laid-back mood dominates.

WAYNE KEMP—Firecracker 1006
HAVEN'T YOU HEARD (Prod.: Walter Haynes) (Writers: W. Kemp/R. Lane)
(Tree, BMI) (2:45)

The way this solid country song slides into the chorus is outstanding. Kemp sings the mournful lyrics with feeling and strength, with a subtle steel guitar in the background.

HANK WILLIAMS JR.—Warner Bros. 8549
THE NEW SOUTH (Prod.: Richie Albright & Waylon Jennings)
(Writer: H. Williams Jr.) (Bocephus, BMI) (3:50)

The title may be a little misleading, but listeners in any region can appreciate this uncomplicated cut from Hank Jr. There are several tempo changes, but the easy mood continues smoothly.

TERRI ANN MELTON—Phono 2665
YOU LEFT BEFORE I EVER SANG YOUR SONG (Prod.: Dearl Croft & Billy Joe Kirk) (Writer: D. Staedtler) (Chappell/Hill Country, ASCAP) (2:28)
Terri Ann has a sad song of love here which moves easy and steady for a simple, effective sound. Her clear vocal style expresses the emotion theme of the song with a nice subtlety.

CHARLIE TANGO—Gusto SD-186
THE GAMBLER (Prod.: Snuffy Miller) (Writer: D. Schlitz) (Writers Night, ASCAP) (3:25)

The sound is kept simple and down-home on this song of a gambler's life. The accompanying dobro fits nicely with the medium tempo.

BEVERLY HECKEL—RCA PB-11237
BORROWING (Prod.: Roy Dea) (Writer: P. Hartford) (Purple Cow, ASCAP) (2:51)

A sad, very country mood prevails throughout this cut. The combination of material, vocal style and production all add up for success.

ERNEST TUBB—1st Generation 002
A MONTH OF SUNDAYS (Prod.: not listed) (Writer: J. Tubb) (Window/Cary & Mr. Wilson, BMI) (2:37)

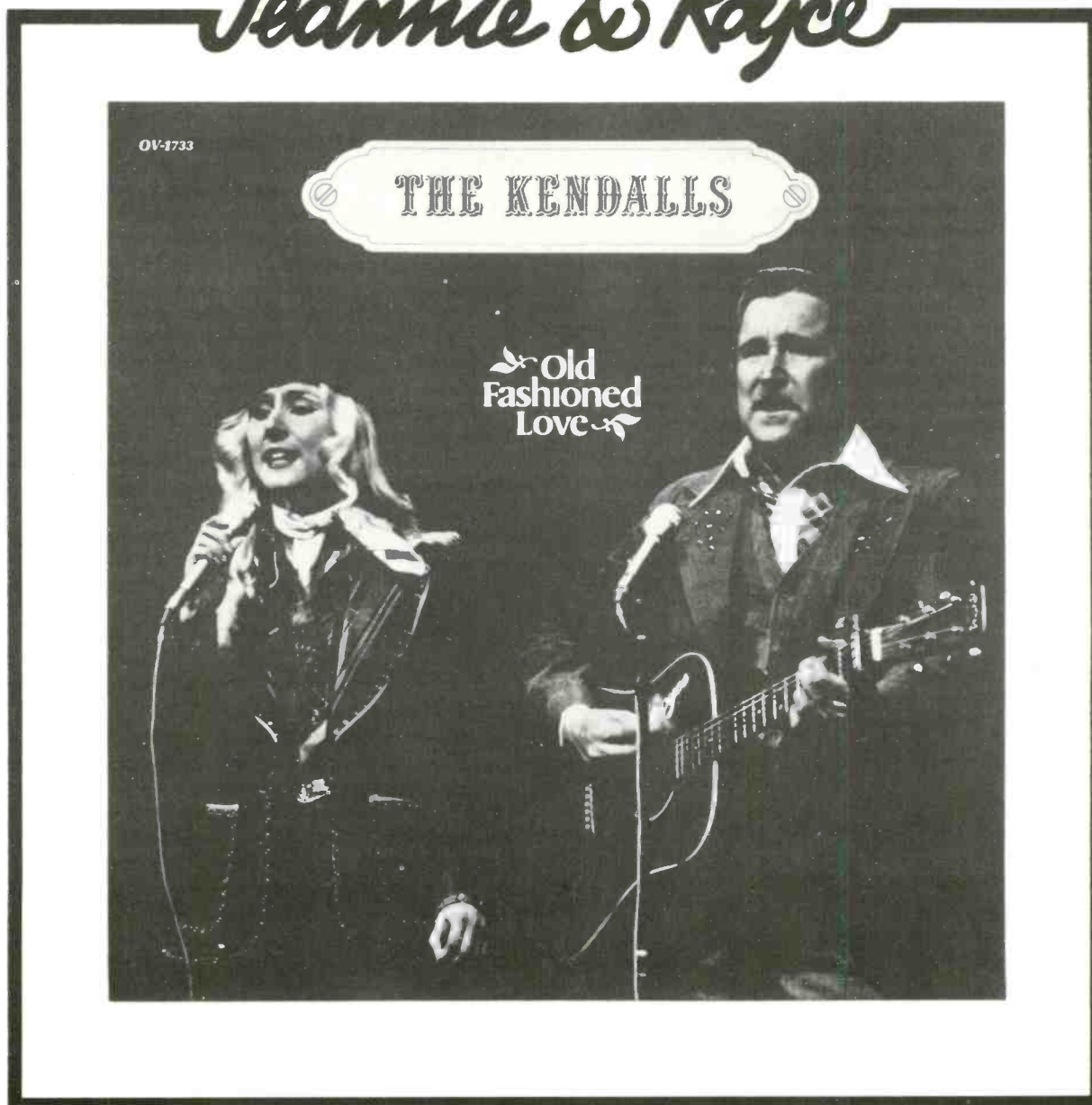
This song is an ideal selection for Tubb, and he does it with the style which has made him a proven artist. The tempo is steady without getting tedious and the chorus is outstanding.

MELBA MONTGOMERY—United Artists X1175-Y
WE'VE BEEN LYIN' HERE TOO LONG (Prod.: Pete Drake) (Writers: J. Tweel/J. Dyer) (Window, BMI/United Artists, ASCAP) (2:51)

This cut builds with emotion and intensity while remaining relatively mellow. Consistent with past works, this one should move easily.

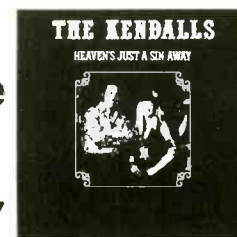
OVATION RECORDS PROUDLY SALUTES

Jeannie & Rayce



1978 Grammy Award Winner
Best Country Vocal Performance
by a Duo or Group

HEAVEN'S JUST A SIN AWAY



OV 1719



Latest hit single from the Kendalls
IT DON'T FEEL LIKE SINNIN' TO ME

OV 1106



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TWX 910-651-4856 312-729-7300



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
MAR. 25 MAR. 18

WKS. ON CHART

1	1	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE RCA PB 11198		10
2	7	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/ United Artists XW 1136		7
3	9	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA PB 11201		7
4	6	WALK RIGHT BACK ANNE MURRAY/Capitol 4527		10
5	5	TWO DOORS DOWN ZELLA LEHR/RCA PB 11174		14
6	2	DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/ Warner Bros. WBS 8509		13
7	8	RETURN TO ME MARTY ROBBINS/Columbia 3 10673		9
8	12	A LOVER'S QUESTION JACKY WARD/Mercury 55018		8
9	3	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE/ McDOWELL/ Scorpion GRT 149		14
10	14	IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106		7
11	15	I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545		8
12	10	IF I HAD A CHEATING HEART MEL STREET/Polydor PD 14448		11
13	18	I'VE GOT A WINNER IN YOU DON WILLIAMS/ABC 12332		6
14	20	HEARTS ON FIRE EDDIE RABBITT/Elektra 45461		6
15	21	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW 1137		6
16	16	YES MA'AM TOMMY OVERSTREET/ABC DO 17737		10
17	17	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia 3 10671		9
18	24	SWEET SWEET SMILE CARPENTERS/A&M 2008		6
19	23	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia 3 10681		7
20	25	THE GRANDEST LADY OF THEM ALL CONWAY TWITTY/ MCA 40854		9
21	22	RED HOT MEMORY KENNY DALE/Capitol 4528		9
22	4	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. WBS 8508		15
23	32	BUCKET TO THE SOUTH AVA BARBER/Ranwood 1083		8
24	33	WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ/ Mercury 55020		5
25	11	BARTENDER'S BLUES GEORGE JONES/Epic 8 50495		12
26	35	DON'T EVER SAY GOODBYE T. G. SHEPPARD/Warner Bros. 8525		5
27	29	LOVE IS A WORD DICKEY LEE/RCA PB 11191		8
28	36	STARTING ALL OVER AGAIN DON GIBSON/ABC/Hickory 5402		7
29	26	YOU'RE THE ONLY GOOD THING (THAT'S HAPPENED TO ME) JIM REEVES/RCA PB 11187		8
30	30	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/MCA 40854		9
31	34	HERE IN LOVE DOTTSY/RCA PB 11203		6
32	41	MAYBE BABY SUSIE ALLANSON/Warner/Curb 8534		4
33	49	IT'S ALL WRONG, BUT IT'S ALL RIGHT DOLLY PARTON/ RCA AFL 12544		2
34	37	CRY, CRY DARLING CON HUNLEY/Warner Bros. WBS 8520		8
35	51	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) JOHNNY DUNCAN/Columbia 3 10694		3
36	46	AT THE END OF A RAINBOW JERRY WALLACE/BMA (WIG) 8 006		6
37	27	IT STARTED ALL OVER AGAIN VERN GOSDIN/Elektra 45411		10
38	13	WOMAN TO WOMAN BARBARA MANDRELL/ABC DO 17736		14
39	58	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869		2
40	54	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/ RCA PB 11220		3
41	45	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum E 45462		7
42	52	COME ON IN JERRY LEE LEWIS/Mercury 55021		3
43	44	IF YOU DON'T WANT TO LOVE HER JERRY NAYLOR/ MC 5004		7
44	19	BEDROOM EYES DON DRUMM/Churchill CR 7704		13
45	53	YOU ARE THE SUNSHINE OF MY LIFE MARTY MITCHELL/ C 5005		6
46	59	LOVIN YOU BABY CONNIE SMITH/Monument 45241		5
47	28	I'M WAY AHEAD OF YOU BILL ANDERSON & MARY LOU TURNER/MCA 40852		5

48	60	BABY IT'S YOU JANIE FRICKE/Columbia 3 10695		4
49	57	I'LL BE THERE (WHEN YOU GET LONELY) DAVID ROGERS/ Republic 105		5
50	31	SO GOOD, SO RARE, SO FINE FREDDIE HART/Capitol 4530		9
51	38	MUSIC IS MY WOMAN DON KING/Con Brio 129		9
52	63	LOVING HERE AND LIVING THERE AND LYING IN BETWEEN FARON YOUNG/Mercury 55019		4
53	67	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022		2
54	66	THE POWER OF POSITIVE DRINKIN' MICKEY GILLEY/ Playboy ZS8 5826		2
55	74	WHISKEY TRIP GARY STEWART/RCA PB 11224		3
56	56	COLORADO COOL AID JOHNNY PAYCHECK/Epic 8 50469		5
57	64	RIGHT OR WRONG MARY K. MILLER/Inergi 306		3
58	39	WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS/ MCA 40836		14
59	69	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517		2
60	62	PROUD LADY BOB LUMAN/Polydor 14454		6
61	65	THIS TIME JOHNNY LEE/GRT 144		4
62	90	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/ RCA PB 11235		2
63	71	IF YOU'RE LOOKING FOR A FOOL FREDDY FENDER/ABC AB 12339		3

CHARTMAKER OF THE WEEK

64 — **NO, NO, NO (I'D RATHER BE FREE)**
REX ALLEN, JR.
Warner Bros. WBS 8541





65	84	LAY DOWN SALLY ERIC CLAPTON/RSO 886		2
66	68	MUST YOU THROW DIRT IN MY FACE ROY CLARK/ ABC 12328		7
67	70	DON'T STOP THE MUSIC (YOU'RE PLAYING MY SONG) LITTLE DAVID WILKINS/Playboy ZS8 5825		4
68	75	RUNAWAY NARVEL FELTS/ABC 12339		2
69	86	BORN TO BE WITH YOU SANDY POSEY/Warner Bros. 8540		2
70	82	THIS IS THE LOVE SONNY JAMES/Columbia 3 10703		2
71	76	HANG ON FEELIN' RED STEAGALL/ABC AB 12337		3
72	79	MAYBE I SHOULD'VE BEEN LISTENIN' RAYBURN ANTHONY/ Polydor 14457		2
73	—	SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY ELVIS PRESLEY/RCA PB 11212		1
74	42	DEEPER WATER BRENDA KAYE PERRY/MRC 1010		9
75	—	SWEET LOVE FEELINGS JERRY REED/RCA PB 11232		1
76	—	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704		1
77	77	LET ME FALL BACK IN YOUR ARMS FREDDY WELLER/ Columbia 3 10682		4
78	40	GOD MADE LOVE MEL McDANIEL/Capitol 4520		15
79	55	LOVE SOMEBODY TO DEATH ED BRUCE/Epic 8 50503		7
80	80	IT AMAZES ME JOHN DENVER/RCA PB 11214		3
81	—	FOUR LITTLE LETTERS STELLA PARTON/Elektra 45468		1
82	85	TEARDROPS IN MY TEQUILA PAUL CRAFT/RCA PB 11211		3
83	89	LAY DOWN SALLY RED SOVINE/Gusto 180		2
84	81	SHE CAN'T GIVE IT AWAY BARBARA FAIRCHILD/Columbia 3 10686		4
85	87	DRINKING THEM BEERS TOMPALL GLASER/ABC AB 12329		5
86	88	THAT LUCKY OLD SUN NAT STUCKEY/MCA 40855		3
87	92	EASY BARRY KAYE/MCA 40868		3
88	93	A SWEET LOVE SONG THE WORLD CAN SING DALE McBRIDE/Con Brio 131		2
89	—	LONG GONE BLUES CATES SISTERS/Caprice CA 2047		1
90	—	DIVERS DO IT DEEPER DAVID ALLAN COE/Columbia 3 10701		1
91	91	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. WBS 8518		3
92	73	I'M JUST A FARMER CAL SMITH/MCA 40864		5
93	—	ONE A. M. ALONE DAVE DUDLEY/Rice 5077		1
94	83	EVEN COWGIRLS GET THE BLUES LaCOSTA/Capitol 4541		5
95	48	I DON'T NEED A THING AT ALL GENE WATSON/Capitol 45B		17
96	—	OLD GLORY C. W. McCALL/Polydor 14458		1
97	99	WIPE YOU FROM MY EYES (GETTIN' OVER YOU) KING EDWARD SMITH IV/Soundwaves 4563		2
98	47	I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/ Monument 45234		16
99	—	BURN ATLANTA DOWN BOBBY BARNETT/Cin/Kay 128		1
100	43	RUNNIN' KIND MERLE HAGGARD/Capitol 4525		12

JUST AN OLD SWEET HIT.

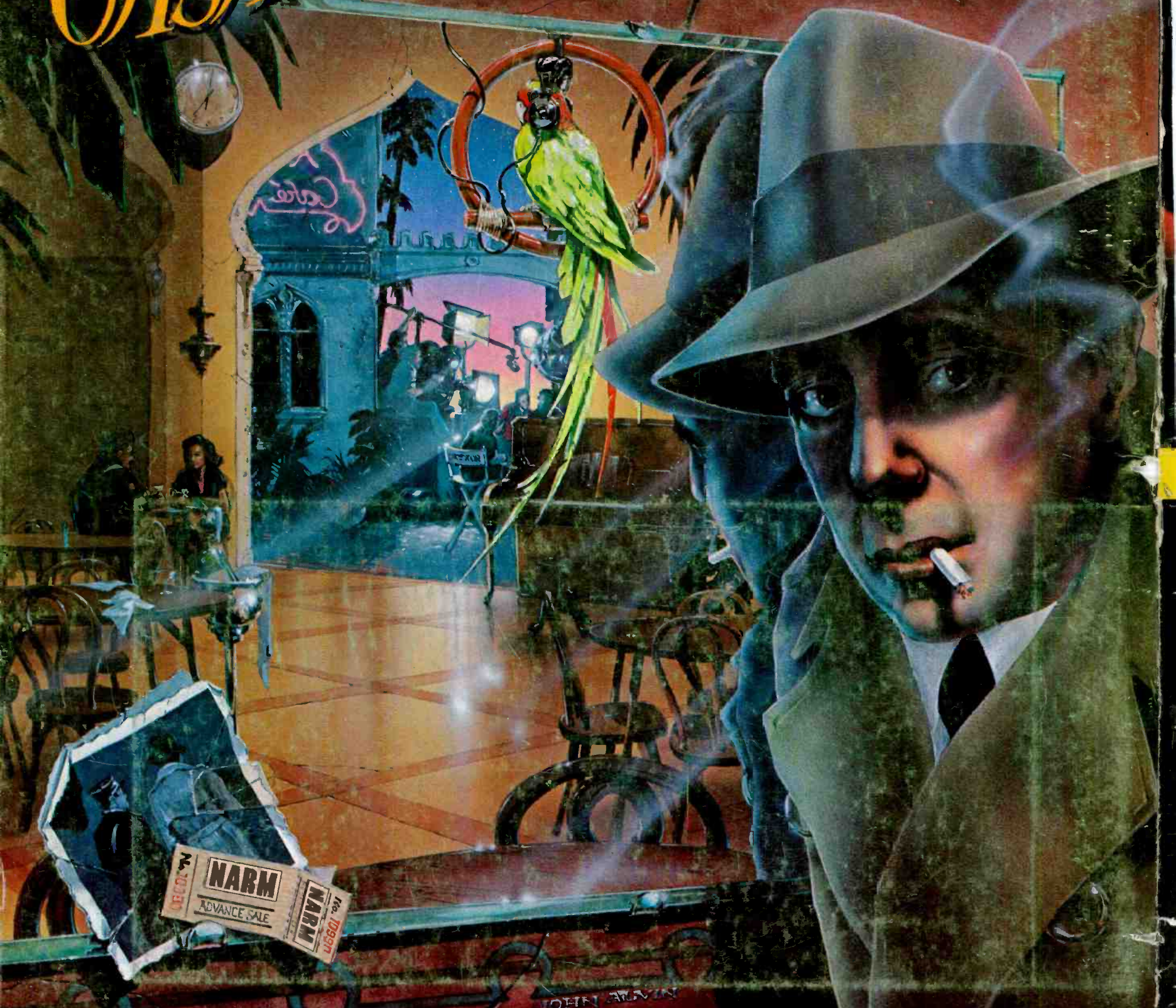
³⁻¹⁰⁷⁰⁴ "Georgia on My Mind."
The *new* Willie Nelson single,
sung as sweet and clear
as moonlight through the pines.
From Willie's
soon-to-come album, "Stardust."
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