

RECORD WORLD

65

G-7-78R
DAVE PELOSO
2941 ST ELMO N E
CANTON OH 44714

Who In The World: Paul Davis



HITS OF THE WEEK

SINGLES

ANDY GIBB, "SHADOW DANCING" (prod. by Barry Gibb, Karl Richardson & Albhy Galuten) (writers: B., R., M & A. Gibb) (Stigwood/Unichappell, BMI) (3:35). With Andy Gibb's voice becoming as familiar on pop airwaves as those of his brothers, this rather hushed dance record should be his third straight hit. It's in the family tradition. RSO 893.

SAMANTHA SANG, "YOU KEEP ME DANCING" (prod. by Nick DeCaro) (writers: Randall-Linzer) (Featherbed/Unichappell, BMI) (2:59). As the title suggests, this is a dance tune, although not a frantic one, and it seems a good choice to follow up the top five "Emotion." It's a positive, enthusiastic love song with a hook. Private Stock 188.

CARLY SIMON, "YOU BELONG TO ME" (prod. by Arif Mardin) (writers: Simon-McDonald) (Snug/C'est, ASCAP) (3:12). This Carly Simon-Mike McDonald collaboration has already appeared on a Doobie Bros. album—it blends her style with theirs in a sultry, rather dream-like way, and some appropriate sax work adds to the effect. Elektra 45477.

LINDA RONSTADT, "TUMBLING DICE" (prod. by Peter Asher) (writers: Jagger-Richard) (Colgems-EMI, ASCAP) (3:05). Ronstadt's cover of a Rolling Stones hit is already quite familiar as an lp cut, and should quickly find a place on pop playlists. It kicks much like the original, and Ronstadt gives it a powerful, somewhat ironic reading. Asylum 45479.

SLEEPERS

CAPTAIN & TENNILLE, "I'M ON MY WAY" (prod. by Daryl Dragon) (writer: Safan) (Pink Flower) (2:42). This is one of two new songs the Captain & Tennille performed on last week's television special, and it should soon be on its way up the charts. It's a light rockabilly tune with a seasonal hook and a good vocal by Toni. A&M 2027.

WALTER EGAN, "MAGNET AND STEEL" (prod. by Walter Egan, Lindsey Buckingham & Richard Dashut) (writer: Egan) (Melody Deluxe/Swell/Seldak, ASCAP) (3:25). Egan, a Fleetwood Mac protege, shows with his new single that he has a firm grasp on the pop-rock mystique—this is a good song, well-arranged, that could hit. Columbia 3-10719.

MICHAEL JOHNSON, "BLUER THAN BLUE" (prod. by Brent Maher & Steve Gibson) (writer: Goodrum) (Springcreek/Let There Be, ASCAP) (2:54). The new Capitol label bows with this classically-styled pop ballad. Johnson is a veteran of several groups, and has a strong regional following in the midwest. His solo debut could well be a hit. EMI-America 8001.

WHA-KOO, "(YOU'RE SUCH A) FABULOUS DANCER" (prod. by Ken Caillat & group) (writers: Douma-Palmer) (ABC/Wha-Koo, ASCAP) (3:15). If power pop is indeed the next trend, this L.A. group with a slightly shortened name should be in the right place at the right time. This single starts quietly but explodes in the chorus. ABC 12354.

ALBUMS

CARLY SIMON, "BOYS IN THE TREES." The songstress has recorded one of her most even albums in some time with songs that maintain a consistently high standard. Producer Arif Mardin surrounds Simon with a cushion of supportive vocals and complementary instrumentation that should find favor with her many fans and ease its way onto the air. Elektra 6E 128 (6.98).

JETHRO TULL, "HEAVY HORSES." Ian Anderson's concern with the countryside (a major influence in "Songs From the Wood") is again predominant with this tribute to shire horses. One of the group's most eclectic lps in some time, it is a synthesis of styles (from folk to rock) they have covered with much success over the past ten years. Chrysalis CHR 1175 (7.98).

FRANKIE MILLER, "DOUBLE TROUBLE." Miller possesses one of the strongest voices in rock, a fact re-established with his first Jack Douglas produced lp. Miller reaches a feverish intensity with songs like "Double Heart Trouble" and "Have You Seen Me Lately Joan," and contrasts them with "(I Can't) Breakaway" and "Stubborn Kind Of Fellow." Chrysalis CHR 1174 (7.98).

"TRIGGER." Veterans of the east coast club circuit, Trigger makes a smooth transition onto vinyl with their first album. A lucid production brings out the best in their self-penned material which exhibits a good feel for rock dynamics. "Somebody Like You," "Shake It Up" and "We're Gonna Make It" are some of their best. Casablanca NBLP 7092 (7.98).



WAR



© 1978 Far Out Productions

Hey Señorita

MCA-40883

a new single from the album:

Galaxy

Produced by Jerry Goldstein in association with
Lonnie Jordan and Howard Scott for Far Out Productions

MCA RECORDS



RECORD WORLD

UA Records Sale Said To Be Near; Rights To Jet May Be an Obstacle

By SAM SUTHERLAND

■ LOS ANGELES — The rumored sale of United Artists Records was the focal point of wide industry speculation and some controversy last week as conflicting reports on negotiations between Transamerica, the label's owners since 1968, and a management team comprising current UA label president Artie Mogull and Xeti Records founder Jerry Rubinstein offered divergent views of the deal's status.

Basic Elements

While principals were either unavailable for comment or declining confirmation or denial of the transaction, certain basic elements in the proposed sale emerged through informed sources. And while the principal financial backing is reportedly coming from EMI via its Capitol Industries-EMI, Inc. operations here, at mid-week a major stumbling block appeared to be developing in the form of Jet Records owner Don Arden.

Arden's assessment of the deal proved more skeptical than that of industry pundits insisting that an agreement in principle had already been reached. While it is believed the basic sale would include only UA's record labels, and not its extensive publishing interests, the inclusion of Jet and the multi-million selling Electric Light Orchestra is presumably a crucial negotiating factor in setting a price for the sale. And Ar-

den, in an interview with RW, insisted Jet would not be part of such an arrangement.

Arden confirmed that he had been contacted by the principals seeking acquisition of UA, but stressed, "As far as we're concerned, if there is a sale, it certainly wouldn't include the sale of Jet Records, because Jet Records is not for sale."

Arden said he was already discussing new distribution pacts with "everybody" including EMI. But regarding that latter prospect, he said, "I have spoken to EMI, and I have told them that at the moment, I am considering all offers, but they don't excite me at all."

Although it is unknown when

(Continued on page 73)

Court Clears Capitol in Catena Suit

■ LOS ANGELES — The six year legal battle between Capitol Industries, Inc. and former Capitol Records merchandising VP Rocco Catena ended last Wednesday (5) with the delivery of a U.S. District Court decision clearing Capitol of all charges originally claimed by Catena in his late 1971 class action suit against the company. Both the nature and scope of the original Catena action—which sought in excess of \$100,000,000—along with the delivery of the court's findings prompted Capitol executives to

Retailers Report Increased 1st Qtr. Sales Despite Harsh Weather and Coal Strike

By DAVID MCGEE

■ NEW YORK—Despite the coal strike, despite the horrendous winter weather, despite the rains in California, retail sales during the first quarter showed a healthy 10 to 15 percent increase over sales during the same period one year ago. Leading the charge was, of course, "Saturday Night Fever," which is in its thirteenth week as the number one album on the Record World Album Chart. Without lessening "Fever"'s impact, though, it is also fair to point to a host of albums—from Barry Manilow's "Even Now" to Jimmy Buffett's "Son of a Son of a Sailor" as well as the Atlanta Rhythm Section's "Champagne Jam"—as contributing a fair share to the first quarter sales surge. The settlement of

the coal strike and the return of fair weather towards the end of the quarter were cited as critical factors in a late burst of retail activity which pulled up sagging percentages at several accounts.

Moreover, sales of such items as cutouts, classical titles and blank tapes continued increasing during the first three months of the year. Cutout sales in particular were appreciably higher than at any time in the last three quarters, which is indicative of more select buying at retail due to the dwindling number of

(Continued on page 69)

RW Industry Seminar Set For Miami Area

■ Record World has scheduled its next radio/retail seminar for the Miami-Ft. Lauderdale area on Saturday, May 6. The program will be held at the Sheraton Ft. Lauderdale, 303 North Atlantic Blvd., and will begin at 12:30 p.m.

Members of the RW staff will talk about the composition of the magazine's national charts, and will lead a more general discussion of RW's format, goals and policies as well. Audience input on the needs and make-up of the market is welcome.

Cocktails and lunch will be served before the presentation. There is no registration fee.

Those interested may contact RW or Joel Denver or Jack Forsythe of 96X at (305) 538-5321.

hail the decision as an important legal precedent within the recording industry.

Cross-Claim Denied

While court testimony and documentation, along with a subsequent cross-claim made by Capitol against Catena, filled volumes, last week's concluding memorandum and summary judgment proved brief and to the point. U.S. District Judge William P. Gray awarded the decision to Capitol, along with court costs, but declined the company's cross-claim against Catena; summarizing the original Catena suit as an allegation that the defendants operated "in a common cause of fraudulent

(Continued on page 79)

Dealers Will Wait and See on Bar Coding

By MIKE FALCON and MARC KIRKEBY

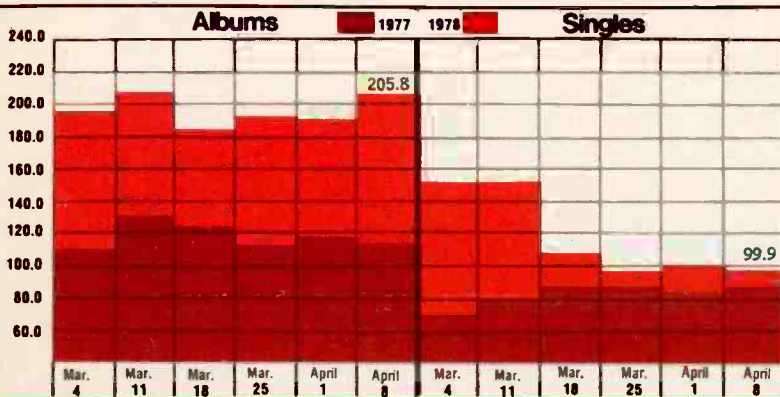
■ LOS ANGELES — Despite the fact that WCI, CBS, ABC and Capitol Records have applied for bar code manufacturer numbers from the UPC Council, it will probably be some time before most retailers begin to use bar code scanning equipment. A RW survey of over 20 major retail record chains, as well as a number of smaller independents, indicates that until virtually all recorded product is bar coded and hardware prices for scanning equipment comes down

markedly, retailers will continue to sell and inventory product just as they have been doing.

Additionally, while most retailers endorse the bar coding in theory, many want more convincing proof that it will improve their operations before they will seriously consider installation of the necessary equipment. Consequently, retailer timetables for installing the machines are predominantly vague at this point, ranging from one to five

(Continued on page 73)

RECORD WORLD SALES INDEX



*The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1978, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

RECORD WORLD CHART ANALYSIS

Top Chart Positions Remain Stable; Wings LP Bows at 20

Elton, Gibb Singles Debut Strongly

By PAT BAIRD

■ The Bee Gees (RSO) at #1 and #3 and Barry Manilow (Arista) at #2 maintained their positions this week while Yvonne Elliman (RSO) continued sales momentum for the #4 bullet spot. It's also listed at #63 bullet on the R&B Singles Chart. Roberta Flack with Donny Hathaway (Atlantic) debuted at the top of the RW Singles Chart this week at #7 bullet for the only other bulleting record in the Top 10. Bob Welch (Capitol) also moved up, to #10.

Rounding out the top selling records are Kansas (Kirshner) up to #5; Samantha Sang (Private Stock) #6, Eric Clapton (RSO) holding at #8 and bulleting at #33 on the Country Singles Chart, and Raydio (Arista) at #9.

Just outside the Top 10, England Dan & John Ford Coley (Big Tree) moved to #12 bullet with adds at WABC and WLS, and Jackson Browne (Asylum) picked up good sales for #14 bullet; Parliament (Casablanca), #15 bullet, is still huge in the south and picking up major markets; Jefferson Starship (Grunt), with the only bulleting album in the top 10, in this week at #17 bullet; Chuck Mangione (A&M) is continuing a steady rise for #18 bullet; Wings (Capitol) is at #19 bullet with the new album debuting at #20 bullet, and Atlanta Rhythm Section (Polydor), also with a bulleting album, is at #20 bullet here.

George Benson (WB) is proving to be a major crossover and is #6 bullet r&b and #22 bullet pop, while The Trammps (Atlantic) continues its steady pattern for #24 bullet. Styx (A&M) is still doing well in the midwest and northwest for the #25 bullet slot, and Rubicon (20th) bulleted to #27.

Johnny Mathis and Deniece Williams (Col) is this week's Powerhouse Pick. Moving to the #1 bullet spot on the r&b chart, it debuted in the top 10 this week at a number of major markets. John Travolta and Olivia Newton-John (RSO) at #30 bullet, scored big radio jumps and major markets adds.

Also moving well are: Eddie Money (Col), regaining its bullet at #31 with major market adds; Warren Zevon (Asylum), last week's Powerhouse Pick, moving to #32 bullet; Billy Joel (Col), still big in the south and the New York market, at #33 bullet;

Peter Brown (Drive), at #5 bullet r&b, picked up major adds for #40 bullet; Dolly Parton (RCA) at #41 bullet; and Bonnie Tyler (RCA), taking the biggest jump on the chart, up 17 slots to #47 bullet. The record also debuted this week on the Country Singles Chart.

Wet Willie (Epic), still moving on secondary and major airplay, is at #54 bullet, and Meatloaf (Epic/Cleve. Intl.), breaking out of the midwest and into the southern market, moved to #58 bullet. Steely Dan (ABC), last week's Chartmaker, jumped 16 points to #59 bullet.

Still picking up airplay are: Robert Palmer (Island) at #61 bullet; Jimmy "Bo" Horne (TK), a big record in Miami, #61 bullet; Journey (Col) at #66 bullet; Angel (Casablanca), adding a few majors this week, #69 bullet; Patti Smith (Arista), with a bulleting album and her first singles chart entry, at #70 bullet; Heart (Mushroom) #72 bullet, and Shaun Cassidy (Warner/Curb) at #77 bullet.

New on the chart this week are: Chartmaker Elton John (MCA) at #46 bullet; Andy Gibb (RSO) at #51 bullet; Rufus/Chaka Khan (ABC) at #86 bullet, Jacky Ward (Mercury) at #94 bullet; Skyliners (Tortoise) at #97, and Gerry Rafferty (UA) at #99.

Starship LP Makes Top 10

By BARRY TAYLOR

■ Consumer buying habits remain relatively stable again this week as those albums at the top of the chart remain solidly entrenched in the positions they have been holding down for the past few weeks. "Saturday Night Fever" (RSO) has now been number one for a quarter of a year and still shows no sign of relinquishing its hold on the top as "Night Fever" and "Stayin' Alive" retain their #1 and #3 placings on The Singles Chart.

The entire top six remains unchanged from last week with Barry Manilow (Arista) at #2 followed by Jackson Browne (Asylum), Eric Clapton (RSO), Kansas (Kirshner) and Billy Joel (Columbia). The only newcomer in the top ten is the Jefferson Starship (Grunt) which bullets in at #9. The album continues to sell at the retail level with a single still bulleting in the top 20. Racks are beginning to come around and the future continues to look bright. The top ten is rounded out by Queen (Elektra) moving up one notch to #7, Steely Dan (ABC) dropping to #8 and George Benson (Warner Bros.) holding at #10 while retaining his #1 and #2 positions on The Jazz LP Chart and The R&B LP Chart.

The only new album in the top 20 is Wings' "London Town,"

the Chartmaker, which bows at #20 bullet. The long awaited album by McCartney and company, coming almost two years after his last studio lp, picked up significant airplay prior to its official release, possibly creating even greater demand than one might reasonably expect. With the "With A Little Luck" single already bulleting in the top 20, there has been a heavy initial rush at the racks with number one activity already reported in Indianapolis and Baltimore and heavy sales in Baltimore, Los Angeles, Milwaukee, St. Louis and areas in the northwest. The only other movement in the top 20 was registered by Shaun Cassidy (Warner/Curb) and Roberta Flack (Atlantic), each moving up on position to #17 and #19 respectively.

More good movement this week was notched up by Warren Zevon (Asylum) at #33 bullet. With his "Werewolves" single still howling up the charts, the racks have begun to pick up on his retail activity. At #36 bullet in only its second week, Jimmy Buffett's "Son Of A Son Of A Sailor" album (ABC) is his most successful out of the box lp yet. Still bulleting at #40, Van Halen (Warner Bros.) is still picking up good sales in the midwest rock and roll belt while their tour continues to roll on. Right behind Van Halen is Chuck Mangione (A&M) at #41 bullet with a good crossover spread due to the success of his single, and the Atlanta Rhythm Section (Polydor) at #42 bullet with a top 20 single and increased rack action.

Also showing middle chart strength is The Outlaws (Arista) with their live two record set still bulleting at #45, Meatloaf (Epic/Cleveland International) at #48 with a bulleting single and sales beginning to spread outside of the Cleveland and New York areas into the midwest, southeast and southwest; Average White Band (Atlantic) at #49 bullet with some rack action and crossover sales and Johnny Mathis (Columbia) with substantial activity behind it moving up to #59 bullet.

New on the charts is Genesis' "And Then There Were Three" (Atlantic) at #75 bullet with a good retail showing that could make this the group's biggest album to date. Bowing at #89 bullet is Elvis Costello's "This

(Continued on page 68)

REGIONAL BREAKOUTS

Singles

East:

Wings (Capitol)
Johnny Mathis/Deniece Williams (Columbia)
John Travolta and Olivia Newton-John (RSO)
Warren Zevon (Asylum)

South:

Johnny Mathis/Deniece Williams (Columbia)
John Travolta and Olivia Newton-John (RSO)
Eddie Money (Columbia)
Warren Zevon (Asylum)
Bonnie Tyler (RCA)

Midwest:

Rubicon (20th Century)
Johnny Mathis/Deniece Williams (Columbia)
John Travolta and Olivia Newton-John (RSO)

West:

Wings (Capitol)
Johnny Mathis/Deniece Williams (Columbia)
Warren Zevon (Asylum)

Albums

East:

Wings (Capitol)
Genesis (Atlantic)
Frank Zappa (DiscReet)
Elvis Costello (Columbia)
Patti Smith (Arista)
American Hot Wax (A&M)

South:

Wings (Capitol)
Genesis (Atlantic)
Elvis Costello (Columbia)
Patti Smith (Arista)
Lonnie Liston-Smith (Columbia)
Tower of Power (Columbia)

Midwest:

Wings (Capitol)
Genesis (Atlantic)
Fotomaker (Atlantic)
Elvis Costello (Columbia)
Patti Smith (Arista)
Lonnie Liston-Smith (Columbia)

West:

Wings (Capitol)
Genesis (Atlantic)
Elvis Costello (Columbia)
Patti Smith (Arista)
Tower of Power (Columbia)

“WEEKEND LOVER”

PB-11245



THE NEXT BIG SINGLE FROM **ODYSSEY**

APL1-2204



Produced by
Sandy Linzer and Charlie Calello
Management and Direction:
Tommy Mottola



House Passes Postal Reform Amendment; Sound Recordings Rate Safe For Moment

By BILL HOLLAND

■ WASHINGTON — The House last week overwhelmingly approved a Postal Reform bill amendment designed to end taxpayer subsidies for government parcel post.

The amendment, which passed in a 292 to 112 vote, is seen as an indicator of Congressional frustration with the Postal Service, which, in the case of parcel post, now delivers less than half the number of packages it did 15 years ago.

If the amendment becomes law, say opponents from the Postal Service, it will raise the cost of mailing parcels by 50 to 60 percent.

The main beneficiary of the amendment is the United Parcel Service, which already handles nearly one billion packages annually, and will no doubt handle more without taxpayer subsidies to fourth class government mail service. The special fourth class rate for sound recordings is not changed by the amendment, but Senate passage would be an ominous sign for that rate.

RIAA To Honor Joan Mondale

■ NEW YORK — Joan Mondale, wife of the Vice President of the United States, will receive the Recording Industry Association of America's tenth annual Cultural Award at a dinner to be held April 18 in the International Ballroom of the Washington Hilton Hotel.

More than 1000 guests, including members of the Administration, the Senate, the House of Representatives, and the heads of key Federal agencies, are expected to attend. Entertainment will be provided by Loretta Lynn and Conway Twitty and pop singer Jane Olivor.

Mrs. Mondale, who was recently named by President Carter to be honorary chairperson of the Federal Council on the Arts and Humanities, will be cited for her advocacy of greater support of the arts by both Government and the private sector, her encouragement of new performing and graphic artists, her membership on the Museum Services Board, her efforts to get the works of local craftspeople sold by the National Park Service's shops, and her support of efforts to amend tax regulations to restore incentives to artists or their heirs who donate art work and manuscripts to museums.

The amendment by Rep. Paul Simon (D. Ill.) comes out of the feeling on the Hill that parcel post should carry its own weight financially, and that subsidies are unfair to private delivery firms such as UPS.

The Simon amendment, one of twenty now being considered on the floor of the House, is part of a bill for postal reform which will establish a congressional review of rate decisions and increases congressional control over the Postal Service.

It is designed to resolve the major problems of the Postal Reorganization Act of 1970, which has fallen far short of the government's expectations — problems such as soaring rates, inequitable balance of costs paid by mail users and taxpayers, and declining "dollar efficiency."

ECM, WB Pact Due

■ LOS ANGELES — Although confirmation was unavailable at press time, RW has learned from informed sources that the German-based ECM record label will soon sign a distribution pact with Warner Bros. Records.

Formed in Munich by producer Manfred Eicher in the late '60s, ECM began primarily as an outlet for U.S. and European avant-garde jazz artists, including Marion Brown, Chick Corea, Anthony Braxton, Paul Bley, Jan Garbarek and Keith Jarrett, and until the early '70s was distributed only abroad by Polygram. U.S. distribution via Polydor began in 1974.

Olivia, Eddie at Tahoe



Headliner Olivia Newton-John and Eddie Rabbitt, who opened the show for her, recently celebrated opening night at the Sahara Tahoe. Following the first night shows, they were joined by record company executives and an assortment of friends and associates. From left: Craig Dudley, vice president, Ben Scotti Promotion; Olivia Newton-John; Eddie Rabbitt; Tony Scotti, president, Scotti Brothers Entertainment Industries, Inc.; Ben Scotti, president, Ben Scotti Promotion.

'Hollywood Park's Greatest Hits'



A recent awards dinner honoring the jockeys, trainers and owners of past winners at Hollywood Park was the scene for the debut of "Hollywood Park's Greatest Hits," an album featuring the calls of famous races. Pictured here are, from left: Richard Flanzer, executive producer of the album; Howard Koch, film producer and president of the Academy of Motion Picture Arts and Sciences; Johnny Longden, the jockey who rode Noor to victory at the 1950 Hollywood Gold Cup race; Al Teller, executive producer, and Robert Benoit, senior vice president and general manager of Hollywood Park. The record is distributed by Turf Classics.

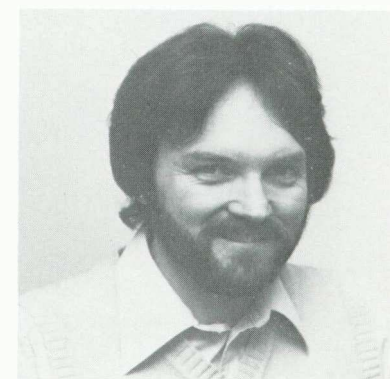
A&M Taps Gormley Dir. of Communications

■ LOS ANGELES — Gil Friesen, president, A&M Records, has announced the appointment of Mike Gormley to the position of director of communications for the company.

Gormley was most recently director of public relations for Polygram Corporation and involved primarily in corporate public relations. For six and a half years prior to that he served in the same capacity for Phonogram, Inc./Mercury Records.

Friesen pointed out that Gormley, who will be based in Los Angeles, will oversee the communications operation spearheaded by national publicity

manager Allen Levy and east coast publicity director Mike Ledgerwood.



Mike Gormley

Strike Hits CBS' Pitman Pressing Plant

By MIKE FALCON

■ LOS ANGELES — Record shipments from CBS' Pitman, New Jersey manufacturing plant have been halted due to a strike by

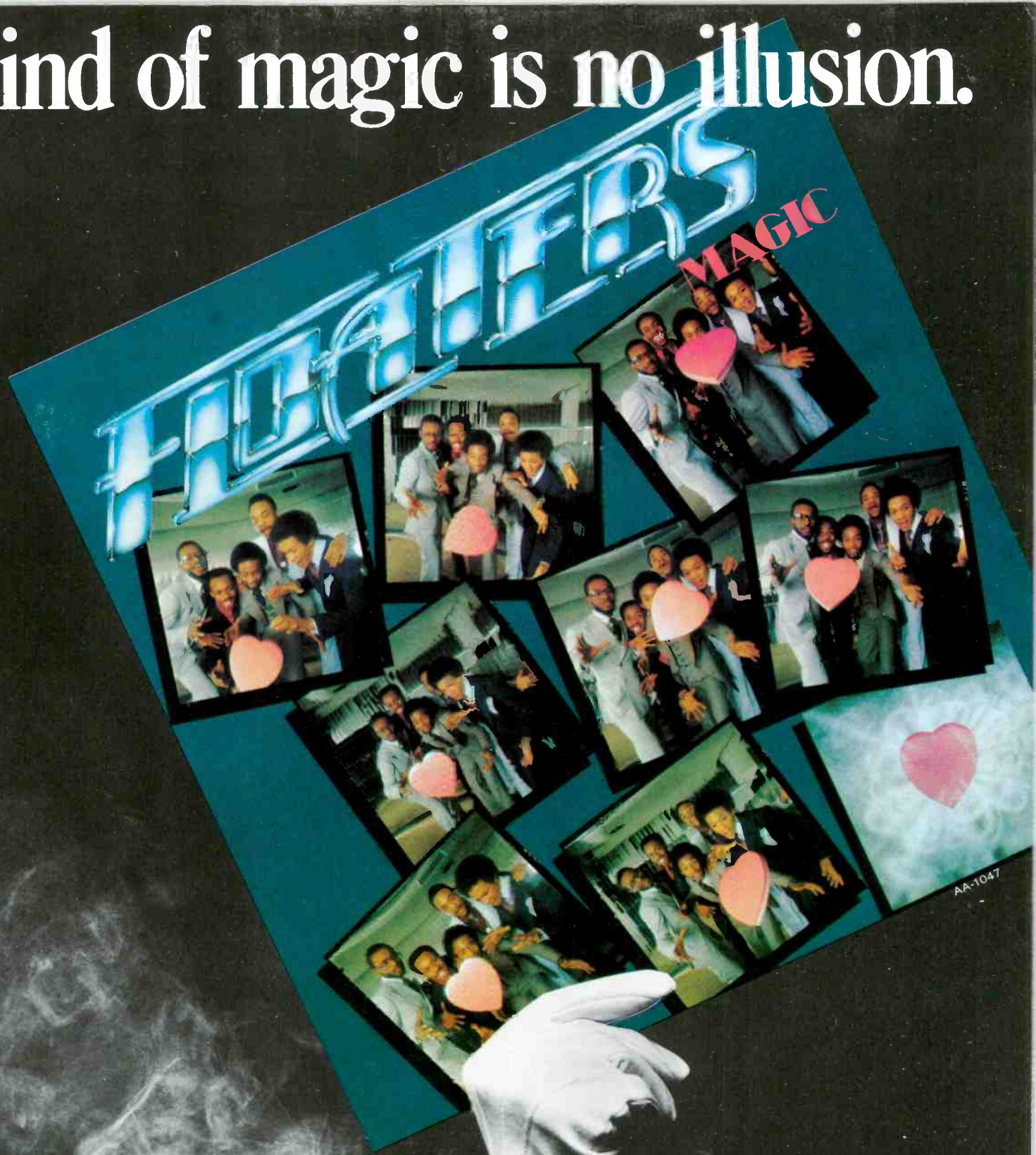
members of Teamsters Union Local 676, Collingswood. The strike, in effect since Monday (3) centers on wages and number of working days.

"There are two open items in this strike," stated Walter Bednarczyk, a local labor organizer for the union. "One is wages; and the other is that the company wants to require the people to work seven days a week."

When contacted, CBS issued the following statement:

"On April 2, union employees at the CBS Records manufacturing plant in Pitman, New Jersey went out on strike. During the previous seven weeks the parties involved had attempted to reach an amicable agreement without success. The Federal Mediation and Conciliation Service represented by Commissioner Chris Sickles of the Philadelphia office participated in the final series of discussions. The Pitman facility is a small portion of CBS Records' total manufacturing operation."

This kind of magic is no illusion.



It's a brand new album
of soulful charms and
spells by the Floaters.
See it. Touch it. Feel it.
You won't believe your
ears.

Produced by James Mitchell, Jr.
and Marvin Willis for Fee
Records, Inc.

On ABC Records and GRT Tapes.



RECORDS
ABC DELIVERS

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **WONDERFUL, WONDERFUL:** Last year, when we first heard that Lynda "Wonder Woman" Carter would be recording an album, we kindly offered to help her out in any way we could—and lemme tell ya, we were pretty miffed when our offer was cruelly spurned (of course, it never occurred to us that Lynda herself was completely unaware of our generosity). But hey, that was last year, and we try not to harbor any long-standing grudges . . . So, needless to say, we jumped at the chance to talk with her a couple of weeks ago about her forthcoming record for Epic, due out some time this spring.

While Lynda is aware that her visibility as Wonder Woman has made her road to recording a good deal less bumpy than it might otherwise have been, hers is not the case of a big TV star with no real vocal credentials simply indulging herself by making an album. "Singing is something I've done for a long time, and now it's come full circle," said the recently-named "most beautiful woman in the world" (Lynda was flattered by that one, to be sure—but she was also a mixture of bemused and confused by it). "When I first came to L.A., I'd been singing on the road for a long time—3½ years—and my mind was a little boggled by all the competition here, so I sort of gave it up for a while and decided I'd study acting, which was something I'd wanted to do for a while. But singing came along first."

The contract with Epic came by way of some tapes she had pre-recorded for a co-hosting gig on "The Mike Douglas Show." When it came time to make her record—and it was tough, given the 10 months of dawn-to-dusk filming that goes into making "Wonder Woman"—she hooked up with producer Vini Poncia. "I listened to what he had done with other female singers, like Melissa Manchester, and I loved the way the voice was right out front," says Lynda. "He gets a certain quality in recording, with some sharpness and crispness, without over-producing. There's some personality to it—it's not just a bunch of songs." As for the material, some of which Carter co-wrote herself, the album will contain "things that are commercial, but are also lyrical and have something to say. The music should be more than, 'OK, here's my first album.'"

When it comes to performing, Lynda says, "the more people there are, the more comfortable I am," and she'll have a good chance to bear that out when she heads to Caesar's Palace in Las Vegas June 29-July 4. "I won't be doing Ann-Margret," she laughs, "but I know that people want to see a show—they want to be entertained. So it will be a contemporary show. There will be production numbers (choreographed by Toni Basil), things that are theatrical, but it won't be 'Annie Get Your Gun' or 'Showboat.'" Lynda Carter is aware that a lot of celebrities have made some pretty bogus records, and she's determined that hers won't be one of them. "I really want my music to stand on its own—it has to, or else it will just blow away. This is something I love to do, something I've been doing a lot longer than acting, and something I feel comfortable with. I just want to sing. I want an equal chance, that's all." And if we have anything to say about it, that's what she'll get.

AND THEY'RE OFF: Sick of all those obnoxious punk albums, those wimpy MOR ballads, those unctuous disco singles? Well, take heart, because we may have the answer. Former United Artists chief Al Teller, acting as executive producer along with Richard Flanzer and with Denny Diante producing, has brought out a record called "Hollywood Park's Greatest Hits." This amazing document contains the actual calls of fifteen famous races run at the local track, and it's quite an item. Seabiscuit's in there, and so are Citation, Swaps, Riva Ridge and a number of other fabled thoroughbreds, right up to J. O. Tobin, whose stunning 1977 defeat of previously-undefeated Seattle Slew is the last item on the record. "If people can have a greatest hits album, horses can too," says Teller, and he and art director Thom Williams have done this one up in style. The graphics are first rate: each winning horse is pictured on the cover, while the inner sleeve has complete, official charts of each race ("Just like a lyric sheet," Teller laughs). The album—gold versions of it were handed out to a number of jockeys at an April 4 dinner at the track—will be given out for nothing on opening day at Hollywood Park this year, with added distribution likely to follow, Teller says. Make ours five grand on Secretariat to win, please . . .

TRIBUTE TIME: The American Guild of Authors and Composers honored songwriter Paul Francis Webster last Wednesday (March 29)

(Continued on page 61)

DISCOM Proposed By Chevy As a MIDEM For Retailers

■ **NEW YORK**—DISCOM, an international meet designed to "complement the activities of MIDEM," covering areas of promotion, sales and distribution while providing an opportunity for record companies to have closer contact with the retail side of the business, has been proposed by MIDEM founder Ber-

nard Chevy.

DISCOM has been projected for 1979, approximately six months after MIDEM, with a location yet to be decided. Publishers, printers, manufacturers of record associated products, retail aids, disco equipment and juke box people will be welcomed and given the opportunity to meet with record dealers, wholesalers, buyers from chain and department stores, importers and exporters from around the world.

According to Chevy, managers and sales teams attending MIDEM are concerned with making international contacts and do not have the time to meet with record dealers and other retailers who do not attend MIDEM in large numbers anyway. Chevy hopes to provide the stimulus for discussions between dealers and manufacturers much like NARM, but on an international scale.

Ian Thomas Band Signs with Atlantic

■ **NEW YORK**—The Ian Thomas Band has been signed to a long-term, exclusive worldwide recording contract with Atlantic Records (excluding the territories of Canada, Australia and New Zealand). The announcement was made by Atlantic vice president of a&r Jim Delehant. The first Atlantic album by the Ian Thomas Band, entitled "Still Here," was released last week.

Carole King Gold

■ **NEW YORK** — Ode recording artist Carole King has had her album, "Carole King . . . Her Greatest Hits," certified gold by the RIAA.

Catalogue List Price Raised by London

■ **NEW YORK**—London Records has announced all new pop releases of London lp product and single catalogue lps by The Rolling Stones and The Moody Blues will have a list price of \$7.98 (with the exception of THS 14, 15, 16, 17 and 18 which will remain at \$6.98). Tape prices for all this product remain at \$7.95.

The two record sets 2PS 606/7, 2THS 12/13 and 2PS 690/91, will list for \$13.96 and tapes on these items for \$15.95.

At the same time, list price of Argo, L'Oiseau-Lyre and Telefunken records and tapes rise to \$8.98, while Argo spoken word recordings will increase to \$7.98. Spoken word tapes will remain at \$7.95.

Wings Platinum

■ **LOS ANGELES**—Don Zimmermann, president and chief operating officer of Capitol Records, has announced that "London Town," the new Wings lp has been recently shipped with platinum certification by the RIAA.

As part of an extensive advertising and marketing campaign, "London Town," featuring Paul and Linda McCartney, will be the subject of a Spectacolor sign located in Times Square in N.Y.C.

Elliman at the Roxy



RSO recording artist Yvonne Elliman appeared at the Roxy as part of her first headlining American concert tour. Yvonne currently has a top five single, "If I Can't Have You." The single is from Yvonne's recent RSO lp, "Night Flight." Among the people who were at the Roxy to hear Yvonne perform were Dennis Wilson, Kiki Dee, Davey Johnstone, Bernie Taupin, Desi Arnaz, Jr., Dee Murray, J. C. Crowley, Britt Eckland and James Hunt. Pictured backstage (from left) are: Al Coury, president of RSO Records; Yvonne Elliman; and Robert Stigwood, chairman of the Stigwood Group.

SPLASH! SINGIN' IN THE RAIN

NBLP 7093

by
Sheila & B. Devotion



**France's #1 Hit
is taking America
by storm...**



on
Casablanca Record and FilmWorks, Inc.



Produced by Claude Carrere
CARRERE

RW Honored for Graphic Excellence

■ NEW YORK — For the third consecutive year, Record World has been awarded the Certificate of Achievement for outstanding printing and graphic design by the Printing Industries of Metropolitan New York. The certificate was awarded jointly to *Record World* and Dispatch Press, the printer of *RW*. Awards are based on both excellence of graphic design and quality of print reproduction. The selection of winners in the annual competition was the culmination of a complex judging procedure which stretched over a three month period beginning in October, 1977.

Judges

The judging and selection of winners was completed by a blue ribbon panel of 16 experts in the field of printing and design. The board of judges included: Charles V. Morris, VP and general sales manager, Saxon Industries, Inc. (Chairman); Peter M. Berkery, CIBA; Ann Brown, Ogilvy and Mather; John Conley, art director, Exxon Corporation; Arnold T. Easton, production manager, Young & Rubicam, Inc.; Henry Epstein, art director, American Broadcasting Co.; Asger Jerrild, director of design and communi-

cations, Price, Waterhouse & Company; Leo Joachim, editor, Printing News; Keith Kramer, director of advertising services, Champion Paper Co.; Stuart Leventhal, graphics manager, Merrill Lynch; Dennis Paradiso, production manager, The Sperry & Hutchinson Co.; Neil Petrocelli, Avon Products, Inc.; Boyd C. Roche, director of advertising, Public Service Electric & Gas Co.; Ronald Rosenberg, promotion finders division of Rosenberg International Marketing Service Ltd.; William Shapland, advertising production manager, Roche Laboratories, Division of Hoffman-LaRoche, Inc.; John Zink, asst. director of purchases in sales promotion, Seagram's Corporation.

Although tight schedules and other extenuating production circumstances were taken into consideration, periodicals such as *Record World* had to meet the same demanding design and print criteria as annual reports and other intricate printed pieces. It is unusual for a trade magazine to win this coveted award even one time; to win it three consecutive years is considered an outstanding achievement.



Shown above receiving the certificate of Achievement for outstanding printing and graphic design by the Printing Industries of Metropolitan New York are, from left: *Record World* art director Michael Schanzer; *Record World* vice president & managing editor Mike Sigman; Dr. Paul Noble, president of PIMNY; and Dispatch Press VP Frank Wise.

C'blanca Names Tennant FilmWorks Pres.

■ LOS ANGELES—Peter Guber, chairman of the board of Casablanca Record and FilmWorks, has announced the selection of Bill Tennant as president of Casablanca FilmWorks Film Division.

Tennant has resigned his post as vice president of production for Columbia Pictures in Hollywood, a position he has held since June, 1975. During his tenure at Columbia, Tennant oversaw the production of such films as "Fun With Dick & Jane" and "The Deep" plus the up-

coming films "Power," starring Jane Fonda and Jack Lemmon and George C. Scott's "Hardcore."

Tennant will direct FilmWorks operations from the company's offices at The Burbank Studios.

Foghat Platinum

■ NEW YORK—Foghat's seventh album, "Foghat Live" (on Bearsville Records, distributed by Warner Brothers), has been certified platinum by the RIAA.

Rothstein Sues Peaches

By MIKE FALCON

■ LOS ANGELES—Peaches Records and Tapes has been sued in Los Angeles Superior Court (C 235-321) by Robert Rothstein, a former executive and co-founder of the company. According to a taped phone interview the minority shareholder in the Nehi Distributing Corporation alleges that prior to August, 1974 he had been "responsible for the development at Peaches of a highly valuable plan and concept for expanding Peaches' retail business throughout the United States," and that he is "entitled to a fifty percent ownership interest in the Peaches/Nehi retail record business."

Rothstein also claims that when he left Peaches in 1976

Wishbone Taps Scobey

■ MUSCLE SHOALS — Terry Woodford, president of Wishbone, Inc., has announced the appointment of Lola Scobey as a vice president of Wishbone.

Ms. Scobey, who reports directly to Woodford, works in overall company administration, coordinates publicity on Wishbone artists, and works in the management of Ariola artist Mac McAnally, whom Woodford manages. She is an alternate on the board of directors of the Muscle Shoals Music Association.

Ms. Scobey was formerly Nashville editor of *Cashbox Magazine* and a freelance magazine writer. She is author of the book "Dolly, Daughter of the South," a biography of Dolly Parton now in its second printing. She was president of a song publishing administration company in Nashville for five years.

he and Tommy Heiman, president of Peaches and also named as a defendant in the suit, agreed that Rothstein would receive five years of compensation of approximately \$375 thousand, but that the firm has failed to abide by the alleged agreement.

Entertainment Company Signs John Batdorf

■ NEW YORK — The Entertainment Company has signed songwriter and recording artist John Batdorf to a long-term publishing agreement, it was announced by Jay Warner, vice president and west coast manager of the multifaceted firm. Batdorf was formerly a partner in the duo Batdorf and Rodney and most recently lead singer of the group Silver.

Batdorf will begin recording his first solo lp shortly, to be produced by Bill Halverson.

ABC Releases Eight

■ LOS ANGELES — ABC Records will release eight lps in April, including: "Doin' What You Wanna Do," the Dramatics; the soundtrack to the film "Pretty Baby;" "Midnight Believer," B.B. King; "Bop-be," featuring Keith Jarrett as part of a quartet; "Sex and Violins," Martin Mull; "Labor of Love," Roy Clark; "Let Me Be the One," Randy Gurley; and "Tonight's the Night," Roy Head.

Larry Silver Named Best & Gold Sales Mgr.

■ NEW YORK—Larry Silver has been named sales manager for Best & Gold Distributing.

Columbia Hosts Tappan Zee Reception



Columbia Records recently held a reception to introduce Bob James and artists on his Tappan Zee label to representatives of radio, retail and the press. Among the artists presented by producer/composer/artist James were Allen Harris, Mark Colby and Wilbert Longmire, all of whom were recently signed. Pictured are, from left: LeBaron Taylor, VP, CBS Records black music marketing; Harris; Longmire; Colby; producer Jay Chattaway; Tappan Zee artist Steve Khan; Joe Jorgensen, engineer; James; Dr. George Butler, VP, jazz/progressive a&r, Columbia; Vernon Slaughter, director jazz progressive marketing, BMM, CBS Records; and Jack Craigo, senior VP and general manager, marketing, CBS Records.

Les Dudek Ghost



How Les Dudek looks from the reviewing stand.

“Some of his licks spray you like a mad cat’s hiss—some float by like a vapor trail”

— *Guitar Player*

“He’s twenty times the guitar player I am. I’ll never know as much about the guitar.”

— *Steve Miller (Crawdaddy)*

“Les is one of those select few former sidemen who, going out on his own, shows himself to be as skillful a writer, singer and band-leader as he is a guitarist. He can send sparks flying from his fret-board.”

— *Pop Top*

Les Dudek’s “Ghost Town Parade” is going to give them a whole lot more to celebrate.

Outstanding production by Bruce Botnick, plus solid contributions from a long procession of guest stars give it the feel of an instant masterpiece.

But the real star is Les Dudek —grand marshal of the “Ghost Town Parade.”

Join Les Dudek’s
“Ghost Town Parade.”

JC 35088

On Columbia Records and Tapes.



Produced by Bruce Botnick.
Direction: Jason Cooper, Jabre, Inc.,
Management.

“Columbia” and the eye logo are trademarks of CBS Inc. © 1978 CBS Inc.

Who In The World:

Paul Davis Delivers with Chart Longevity

■ When Paul Davis' single "I Go Crazy" entered *Record World's* pop singles chart at 88 with a bullet some eight months ago, it began a string of consecutive weekly appearances equalled by very few records. Having at one point reached as high as number 11, "I Go Crazy" is now in its 34th week of chart activity.

Davis, 29, hails from Meridian, Mississippi. Nine years ago, Bang Records' Ilene Berns inadvertently discovered the self-taught musician working at Malaco Sound in Jackson, Miss., and Davis has been with Bang ever since. He has recorded five albums for the label—the most recent being "Singer of Songs—Teller of Tales," which spawned the hit single—and has enjoyed seven charted songs. Described variously as "a musician's musician" and "a songwriter's songwriter," Davis, it is said, has a genuine, emotional interest in the small label, with a thorough knowledge of Bang's behind-the-scenes activities.

The normally reclusive Davis began his first tour in several years last week, opening for Randy Newman on some ten dates, beginning in Chicago and ending in Miami. In addition,

WEA Apointments Set

■ LOS ANGELES—Branch managers of the WEA Corporation recently announced the following appointments to their operations:

Bill Biggs, Atlanta branch manager, has appointed Patti Oates to the position of promotion manager representing Warner Bros. product in North and South Carolina, Curtis Jones to promotion marketing manager representing Warner Bros. product in the Atlanta area and secondary markets, and Jerry Washington to the firm's promotion representative for black product in the Memphis/Nashville/Little Rock regional markets.

Don Dumont, WEA Boston branch manager, has named Marty Markiewicz as promotion person representing Elektra/Asylum product in the Hartford/Albany region.

Al Albram, manager of WEA's Chicago branch, appointed Ken Dietz to field sales manager for the Chicago regional sales territory, and Bill Perasso, WEA's San Francisco regional sales manager, has appointed Judith "Lightning" Wright as WEA's singles action specialist/advertising coordinator for the San Francisco sales region.

he recently made his first appearance on television's "Midnight Special," and his forthcoming Atlanta concert may be the subject of a local television special. He also co-produced Nigel Olsson's newly-released debut album for Columbia. Davis' own next single will be a version of Brian Wilson's "Darlin'."

Feliciano Suit Dropped

■ LOS ANGELES — Janna Feliciano, estranged wife of singer Jose Feliciano, has dropped her civil action in Superior Court of California, Santa Ana, against him, his accounting firm and his management firm, according to an announcement from his attorney, Howard Thaler.

In her suit, Mrs. Feliciano had sought to prevent him from performing except under contract with Feliciano Enterprises, which she controls. Her action followed a divorce suit against her filed by the singer in the same court last January 9.

On March 14 Judge Richard D. Hamilton denied Mrs. Feliciano's petition for a restraining order pending decision on the suit, thus triggering her decision, via her attorneys, Gibson, Dunn and Crutcher, to drop her suit entirely.

Shepherd Joins Avalon

■ NEW YORK — Roger Shepherd, former vice president of the David Forest Company, has joined Avalon Attractions.

Shepherd will be responsible for advertising (overseeing radio buys, spot production, newspaper and graphics). He will also be establishing an in-house publicity department.

The Cars Sign with E/A



The Cars, the Boston-based rock group, have signed a recording contract with Elektra/Asylum Records. The Cars have completed their debut album in England with producer Roy Thomas Baker. Pictured at E/A's Los Angeles offices are: Fred Lewis, the group's manager; Elliot Easton, Cars; Joe Smith, E/A chairman; and Greg Hawkes, Ben Orr, Ric Ocasek, and David Robinson, Cars.

Gold for High Inergy



In honor of High Inergy's first album, "Turnin' On," selling more than 500,000 copies, Matown Records president Barney Ales (center) presents the group with their first gold album. On hand for the occasion were Mrs. Gwen Gordy, president of Gwen-Glenn Productions, Vernessa Mitchell, Michele Martin, Ales, Barbara Mitchell, Danny Davis, vice president and assistant to the president, Linda Howard, Skip Miller, national r&b promotion manager, and Mrs. Gwen Fuller, president of Galaxy Artist Management International.

20th Taps Kornicki

■ LOS ANGELES — The appointment of Marian Kornicki as director of national publicity and artist information for 20th Century-Fox Records has been announced by Bill Donnelly, executive vice president.

Background

Prior to joining 20th Century-Fox Records, Ms. Kornicki was director of public relations with the American Arbitration Association at their national headquarters in New York where she was responsible for "Maybe Your Day in Court Shouldn't Be in Court" ad campaign.

Wax Names Josell Vice President

■ NEW YORK — Jessica Josell has been named vice president of Morton D. Wax and Associates, it was announced by Mort Wax, president of the agency.

Ms. Josell served as the executive director of the public relations/promotion firm for the last two years.

CBS Names Campbell To Promo Product Post

■ NEW YORK—Paul Smith, vice president, marketing branch distribution, CBS Records, has announced the appointment of Robert J. Campbell to the newly created position of director of sales, promotional product, CBS Records.



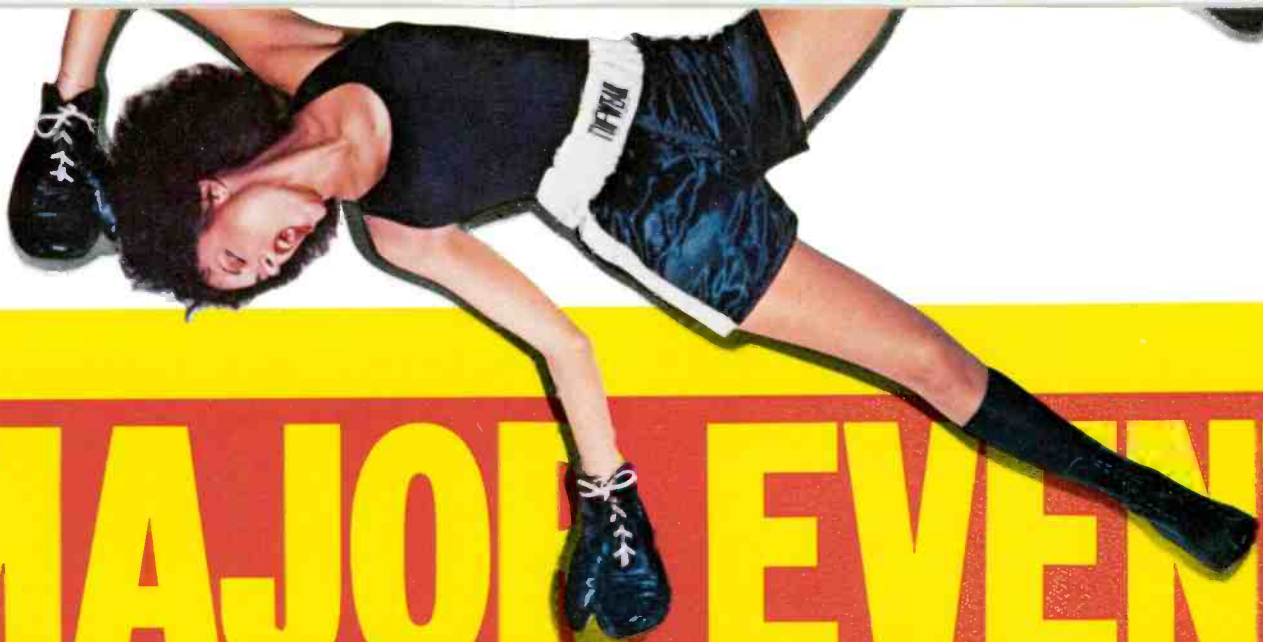
Robert J. Campbell

In his new position, Campbell will be responsible for the sale of all promotion product lines, CBS Records' \$4.98, Twofer and Limited Edition series. He will coordinate the release of all new product, develop all programs, and supervise the preparation of all sales support material.

For the past three years, Campbell has worked as national sales manager, Columbia Special Products.

Alpert-Masekela Tour

■ LOS ANGELES—Herb Alpert & Hugh Masekela are currently preparing for an 11-city tour that will be launched in mid-April. The duo is rehearsing at the A&M sound stage with a supportive cast including ex-Weather Report percussionist Manolo Badrena, Larry Wills on piano, Buddy Williams on drums, Arthur Adams and Jeff Sigman on guitar, David Williams on bass, and Jonas Gwangwa on trombone.



MAJOR EVENT

THE KNOCKOUT COLLABORATION OF THE YEAR



HERB ALPERT



FEATURING THE SINGLE
"SKOKIAAN"^{HZ 115}
From Their New Album^{SP 728}

★ & ★★
HUGH

MASEKELA



© 1978 A&M Records, Inc. All Rights Reserved.



New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **THE MACK:** Anyone fortunate enough to have seen the **Earl Slick Band** during its abbreviated tenure will undoubtedly remember its energetic vocalist. Diminutive in stature but long on lung power and fortitude, **Jimmie Mack** was the driving force behind Slick's guitar acrobatics. His potential as a front man in his own right was first recognized by **Mardi Nehrbass** of Big Tree Records who spotted Mack at an Earl Slick concert at the Starwood in L.A. and later signed him to the label. The Earl Slick Band broke up soon after that performance with the group leader joining **Ian Hunter's Overnight Angels** and Mack forming a new band with some local musicians.

Born and raised in Staten Island, Mack played the New York/New Jersey bar circuit for years with local groups, sang on some commercials and for a short time was with a group called **Tracks**. "The piano player in that group was **Roy Bittan**, who eventually joined **Bruce Springsteen's** band," he recalls. The guitarist in the band was Earl Slick, another native Staten Island-er, who along with Mack eventually recorded two fine albums for Capitol. "The Slick band was better than we made out in the long run," he says. "It was a good live band, but we weren't getting the support we needed."

While they have only been together since last July, each member of Jimmie Mack's current band plays in a confident and extroverted style that is integral to his music. The group is comprised of **Gene Leppik**, a bass player who has been with Mack for the past seven years; keyboardist **Greg Deppe** and **John Gianoulis**, who played drums with Mack in a group four years ago before he left to become a Jehovah's Witness. According to Mack, "He's still a Jehovah's Witness but now he's playing music again which is fine with me."

Mack's debut album, an exciting collection of original rock material easily lends itself to one of the most exciting rock performances by a new group we've seen this year (comparisons could be made to early **Humble Pie** with Mack a young **Steve Marriott** figure) as evidenced by his recent appearances at Trax. His album was produced by **Michael Tschudin** who is likewise managed by TWM, but his background is in classical music and jazz.

The Jimmy Mack record was wrapped up last summer but held for release until the beginning of the year in order to sidestep the Christmas rush. Looking forward to his first tour, Mack admits that he would like to eventually add some more musicians to his group, but resigns himself to the fact that a first tour is usually a losing proposition. Now out on his own, he is taking his acceptance in stride. "I know I'm not a great musician," he says, "but I do know rock and roll."

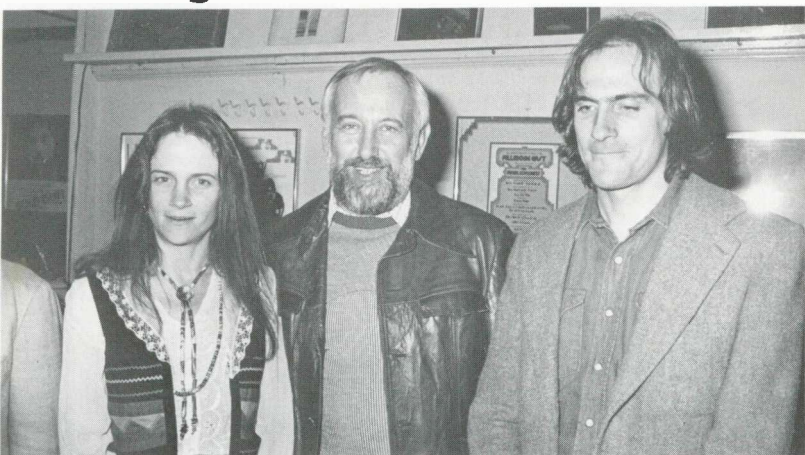
CREEPING UP in the 150-200 section of The Album Chart these past few weeks is one of the most musical albums to come out of the U.K. by a new band this year. "Round the Back" by **Cafe Jacques** has shown up repeatedly on most discerning FM stations' airplay reports since its release almost two months ago and has laid the difficult groundwork for a new group seeking to establish itself here. Cafe Jacques has likewise done well in England where they have earned favorable reviews with moderate sales but have

(Continued on page 60)



Elvis Costello
Lookalike Contest
Winner

Listening To Kate



Columbia Records recently held a preview listening session for Kate Taylor's debut album, "Kate Taylor," produced by James Taylor. The album's scheduled May release will coincide with an extensive major date tour. Pictured at the gathering are, from left: Kate Taylor; Bruce Lundvall, president, CBS Records Division; and James Taylor.

RSO Signs Dara Sedaka



Al Coury, president of RSO Records, Inc., has announced the signing of Dara Sedaka to the label. Her first record, the single "My Guy" (written by Smokey Robinson) b/w "Beautiful You" (written by Neil Sedaka and Phillip Cody) will be released April 10. The songs were produced by David Foster and Neil Sedaka. Musicians performing on the record include David Foster (keyboards), Jeff Porcaro (drums), David Hungate (bass), Ray Parker, Jr. (guitar), Jay Graydon (guitar), Victor Feldman (percussion), Bill Champlin (background vocals), Carmen Twillie (background vocals) and Vennette Gloud (background vocals). Pictured at the signing are: Jay Levy (RSO), Dara Sedaka and Coury.

D.C.'s Oldest Jazz Club Decked By Poor Attendance, Rising Fees

By BILL HOLLAND

■ WASHINGTON — The Showboat Lounge, Washington's oldest jazz room, has closed its doors, citing poor attendance and rising fees as reasons for its demise.

The closing leaves only one jazz club in the Washington area—Blues Alley—that regularly books national acts.

The Showboat, which traces its history back to the 1950s, was originally located in downtown Washington, and was one of the most popular jazz clubs in the city until the civil disturbances of the late 1950s, when owner Pete Lambros moved the club to nearby Silver Spring and reopened as the Byrd's Nest, this time with guitarist Charlie Byrd as co-owner.

In May, 1976, Lambros alone reopened the room as the Showboat Lounge.

Throughout the history of the club, Lambros brought top-name, established jazz acts into the room, including Phil Woods, Monty Alexander, Maynard Ferguson, Les McCann, Mose Allison, Stanley Turrentine and many others. In recent years, however, the club catered to the "over 40" jazz fan, one of the major factors in the club's economic woes.

The Showboat was never able to capitalize on the younger jazz audience, only occasionally booking younger jazz talent, and hardly any "electric" or "fusion" groups.

Lambros told RW that he realized that a lot of the performers he booked at the Showboat "didn't have that much youth appeal, and a lot of the old folks just stayed at home."

He also blamed the rising cost of booking established performers. "It get so we just couldn't

afford to book them here. There were cases when the cost would almost double."

Lambros said that he will concentrate on the management area of his business now and "stay away from this club thing." Lambros manages several top jazz guitarists—Charlie Byrd, Herb Ellis and Barney Kessel, as well as alto saxophonist Phil Woods, and is a booking agent for Monty Alexander and Mose Allison.

Stark Ups Bonk

■ NORTH CANTON, OHIO—Paul David, president of Stark Record and Tape Service, Inc., has announced the promotion of James E. Bonk to the newly-created position of executive vice president.

In his new position, Bonk will be responsible for coordinating all the departments within the company, including retail sales, purchasing, marketing, and advertising.

Previously, Bonk served as store manager, rack salesman, retail supervisor, operations manager, and most recently as vice president of store operations. Bonk began his career with Stark Records in 1968.

Bonk will be based out of the firm's North Canton facility, and will report directly to David.

Tomato Signs George Santana

■ NEW YORK — Kevin Eggers, president of The Tomato Music Company, Ltd., has announced the signing of George Santana to an exclusive long term recording agreement.

Butterfly has Two for You...



"CHATTANOOGA CHOO CHOO" ^{FLY 07}
FROM THE ALBUM BY
TUXEDO JUNCTION



"TWO HOT FOR LOVE" ^{FLY 05}
FROM THE ALBUM BY THE
THP ORCHESTRA

Third Big Ben Outlet Sensitive To The Black Community's Tastes

By MIKE FALCON

■ LOS ANGELES — The third Big Ben store, part of the Integrity Entertainment complex, is one of the few superstores in the United States to be located in a predominantly black neighborhood. The 12,000 square foot (selling space) full-line retailer is located at the intersection of La Brea and Rodeo in the Crenshaw district, an area with one of the higher per capita earnings figure in the Los Angeles black community.

While Integrity has a few Warehouse stores located in minority neighborhoods, both in Los Angeles and San Francisco, this is the first of the Big Ben superstores similarly situated.

Notable Differences

Because the store has both a full catalogue selection and heavy black product emphasis, there are some notable differences between this Big Ben, which opened March 23, and the other two locations.

"A good third or more of this store's selling space is devoted to jazz, disco and soul product, compared to the other two stores," explained Howard Schneider, promotion director for Big Ben, "but it's a full line store, just like the others, and our depth of white catalogue is as strong as the others."

Additionally, the La Brea Big Ben is open later than the other two outlets, keeping the doors open until midnight every night of the week, as opposed to the 10 p.m. closing for the other locations.

Diverse Clientele

"La Brea is a major thoroughfare in Los Angeles," explained Schneider, "and consequently we get a pretty broad cross section of customers, especially people who are travelling to and from the beach." La Brea is also used as a major access to Los Angeles' International Airport, and is one of the city's more heavily trafficked streets.

Motown Albums Set

■ LOS ANGELES — Motown has announced its April schedule of releases, which will highlight three veteran acts, the Commodores, Rare Earth and Jr. Walker, and four debut efforts.

Featured releases this month are "Natural High" by the Commodores, "Band Together" by the newly re-formed Rare Earth, and "Jr. Walker . . . Smooth."

The debut discs are Rick James' "Come Get It" on the Gordy label, "Switch" by the group of the same name, "Three Ounces of Love," and an lp from the Friendly Enemies.

While the giant store carries a full line of product, there is also a lot of emphasis placed on promoting black product, as would be expected. In-store appearances are scheduled for both Leroy Hutson and the O'Jays on Saturday (8), and Schneider claims the store may be one of the best "breakout" facilities in Southern California.

"Usually, black acts break faster anyhow if they're merchandised correctly," said Schneider, "but everytime you turn around something is breaking out of this store and I don't know that you'd find that kind of excitement in any other market."

In order to assist in helping acts "break" out of the Crenshaw area Big Ben, a deejay, sitting in a miniature Big Ben clock tower, keeps a relatively con-

tinuous flow of music piped through the in-store play system, echoing the successful disc jockey format of another local black retailer, VIP Records. But, in line with the heavy emphasis placed on creative merchandising in the Big Ben chain, the clock tower is operated by a local FM disc jockey who retains a strong local listenership.

Surprising to some observers is the relative proximity of a Hits For All store, also operated by Integrity, in the Crenshaw area, but Schneider commented that "in line with Integrity marketing plans, there seems to be no conflict in developing both stores as viable outlets in this area, due to the different nature of the stores." Hits For All emphasizes current hit product in relatively small stores at discount prices.

WEA Intl. Begins Luisa Fernandez Promo

■ NEW YORK — Luisa Fernandez, the 16-year old singer who, according to the company, has sold over 100,000 records in Germany within six weeks of release date, is the subject of a gigantic WEA International promotion. With the announcement by Atlantic Records that she will be rush-released on their label in the United States, Ms. Fernandez, a WEA Germany artist, is now scheduled for release in 18 countries on five continents.

Ms. Fernandez, who was born in Spain but now resides in Germany, scored with her debut single, "Lay Love On Me."

It has already jumped to 14 on the pop charts and 4 on the disco charts in Germany. Her TV debut was made in Italy recently and her first network television appearance will be on Germany's "Disco" on April 17.

Luisa Fernandez's single, "Lay Love On Me," is thus far scheduled for immediate release by WEA Australia, WEA Austria, WEA Belgium, WEA Canada, WEA England, WEA France, WEA Italy, WEA Japan, WEA Netherlands, WEA South Africa; as well as licensee companies in Denmark, Finland, Norway, Portugal, Spain, Sweden and Switzerland; and by Atlantic in the U.S.

RCA On 'Earth'



The new Jefferson Starship album on the RCA distributed Grunt label is making rapid gains in sales, airplay and chart positions with the support of a marketing and promotion thrust by RCA. In order to insure maximum visibility in store locations, RCA has provided dealers with a Starship display based on the "Earth" album cover.

CLUB REVIEW

Elliman Rocks Roxy

■ LOS ANGELES — Despite the fact that Yvonne Elliman (RSO) had her first hit several years ago with "I Don't Know How To Love Him," she's just now beginning to launch her solo career in the U.S. The Roxy felt good after extensive touring at not-always-the-best clubs, and Yvonne and her 8-piece band certainly did it justice.

Elliman began with "In a Stranger's Arms" from her new album and "Hello Stranger" from last year's. By the time she began the autobiographical section — her "Jesus Christ Superstar" number, Stevie Winwood's "Can't Find My Way Home", and her own first hit, "Love Me"—she was using her vocal power well. But one still had the feeling that if she could have let herself go a few degrees more and really sung out, it could have been spectacular instead of very good.

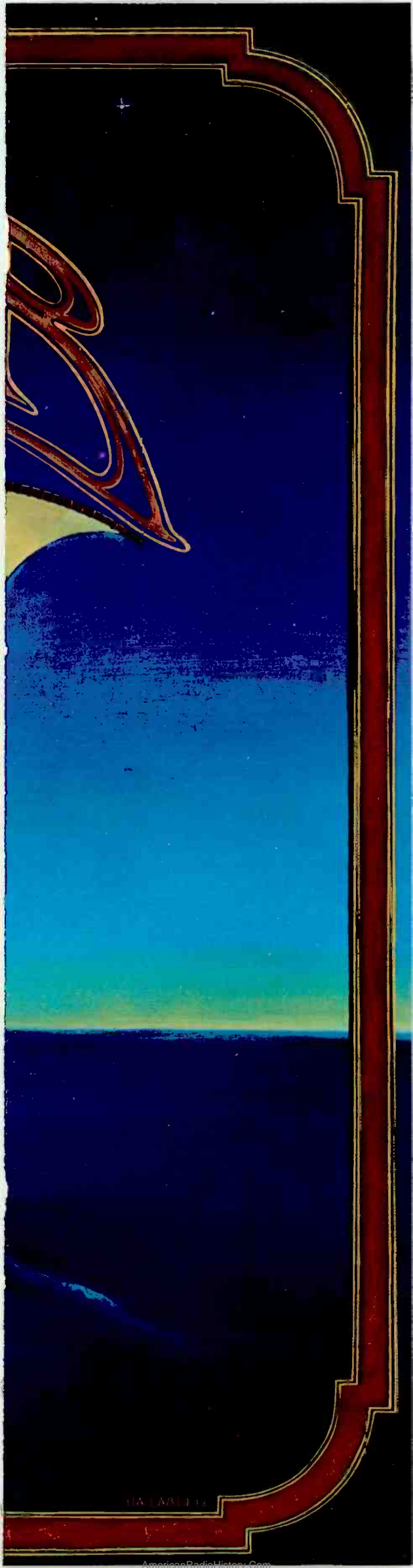
The set built well, too, into a reggae-like "Crazy Lady of the Silver Spoon" and "If I Can't Have You" (from "Saturday Night Fever"), with Yvonne and the two girls loosening up on the stage. A heavy rock version of Stevens and Zanders' "Sally Go Round the Roses" concluded the performance. Having tied it up neatly, Elliman had the good sense to refuse the opportunity for an encore that standing applause afforded her; she'd done a more-than-creditable set for the industry and showed her control and talent to everyone there.

Randy Richards' (A&M) band began strongly but remained unpolished; they sounded like they hadn't had much time to rehearse together. There was a problem with the sound, too, making people feel as if they and not the drum heads had been attacked each time the percussionist used his sticks. "There's Always a Goodbye," Richards' single, was appropriately, the best number, with "Any Way that You Want Me" a close second for togetherness.

Becky Sue Epstein

Nine From Vanguard

■ NEW YORK — Vanguard Records has announced a Spring release of nine albums. Slated to be released in the coming weeks are: "Josh White Jr."; Frost's "Early Frost"; Max Morath's "Living A Ragtime Life: A One Man Show"; "The Essential Pete Seeger"; "The Essential Shlomo Carleback"; "Mendelssohn: The Five Symphonies (Complete)"; "Charles Rosen Plays Haydn"; "Mozart: Four Quartets For Flute and Strings (Complete)"; "Handel: Theatre and Outdoor Music."



(A LABEL)



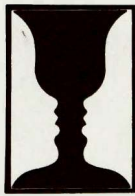
1978's Best Kept Secret

**"GLIDER, a flight
through Rock 'n' Roll
you'll never forget.."**

WNEW — New York
KSHE — St. Louis
KTYD — Santa Barbara
KSJO — San Jose
KFLY — Corvallis
KICE — Bend
KMLS — Santa Rosa
KALX — Berkeley
KUSP — Santa Cruz
KRST — Stockton
KNMS — Las Cruces
KBSU — Boise
KCFR — Denver
WFMF — Baton Rouge
WSAY — Rochester
WVBR — Ithaca
WAER — Syracuse
WRPI — Schenectady
KZEW — Dallas

**Produced by
Marc Gilutin
&
Freddie McFinn**

**Executive Producers
David Chackler
&
Stuart Alan Love**



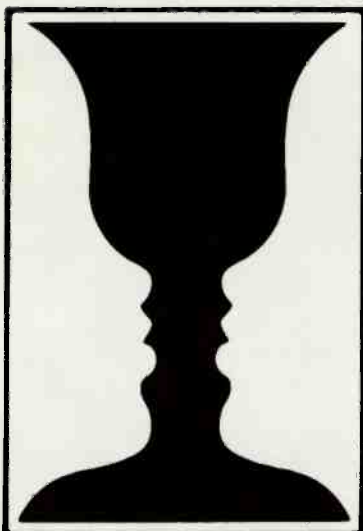
**A CHALICE PRODUCTION
ON
UNITED ARTISTS
RECORDS & TAPES**



GLIDE



Chalice Music Group



CHALICE MUSIC GROUP

David Chackler
PRESIDENT

GOBLET & MOTHER PEARL MUSIC

Leonard Hodes
PRESIDENT

326 North La Cienega Blvd.
Los Angeles, Ca. 90048
(213) 658-7002

Champion Gears Up for Long-Range Hall & Oates Push

By SAM SUTHERLAND

■ LOS ANGELES—Having set a multiple platinum sales goal for artists Daryl Hall and John Oates (RCA), Champion Entertainment chief Tommy Mottola is gearing up his management/production/promotion combine for an extended two album marketing strategy the veteran manager says breaks with his own past assumptions about commercial album formats. Apart from the long-range timetable itself, which he claims is a common factor in Champion's various projects, Mottola is breaking from his past skepticism about both live recordings and double-lp packages for Hall and Oates' next two releases.

In the past, Mottola told *RW*, live albums usually proved of little career building value for pop and rock acts. But both the current marketplace, and what he perceives as special problems hindering the duo's sales to dates, have influenced the reversal leading to imminent release of the first live Hall and Oates package later this spring. "Frampton was the probable turning point," he commented. "Usually, sales for a live set were lower than those for hit albums. But it seems more and more that any artist that's fairly established can expect to sell as many, or nearly as many, records on a live package as on their standard works."

Fueling that logic was what Mottola says he and the two writer/performers have seen as a lack of consistency between their live and recorded styles. "Daryl and John have made seven albums now," he explained, "but none of them, with the exception of 'Abandoned Luncheonette,' was a record of real music in the sense that they were recording with the same band that they could tour with live. They'd go into the studio, record primarily with session players, and then go out with a different band."

"This is the first time that they have that situation, one from which they can take their work a major step further, of working with the same players in the studio and on the road." Mottola cites the duo's collaboration with members of Elton John's last working group as a crucial factor in the two forthcoming album packages. That band—comprising Caleb Quaye, Roger Pope, Kenny Passarelli, Charlie De Chant and David Kent—accompanied Hall and Oates on the eastern U.S. dates that yielded the new live set, and Mottola predicts the new coherence between the group's studio and stage approach will make the record "a tremendous credibility

tool for picking up on that AOR base the 'Beauty On A Back Street' album has established for us."

Although Mottola says the last tour has provided enough material for a double-disc live package, the set will be a single lp. But, while noting he hasn't seen the commercial logic behind most double sets in the past, another reason for the single live disc is a projected two-record length for the studio package now being produced here by Hall and Oates in collaboration with David Foster, who, Mottola adds, is already talking with Hall about possible co-production projects with another artist later this year.

Mottola candidly assesses the group's last studio set as both commercially and musically disappointing. "'Beauty...' got more heavy rotation on AOR stations than any past album," he pointed out, "despite the lack of a hit single. We're almost at 900,000 units now, and that's certainly encouraging . . ."

"But after it came out, we had to look very closely at what we were doing. We'd had great expectations for the record, but without a hit single, you can't achieve that multi-million unit success. More to the point, they needed to have fun making records for the music to really work, and that simply hadn't happened during the sessions. It has happened here, with these two projects." "Beauty On A Back Street" employed a more consciously hard rock edge that Mottola says is consistent with the group's past shifts in approach from record to record. "It's a historic fact that Hall and Oates have always turned out an album different from the one that went before. On the new studio set, sound-wise, the only difference will be that we're recording with a formal band, and the music will sound like that; musically, the material incorporates every style Daryl and John have ever worked with. In that sense, it will be a summation."

Mottola admits that some fans criticized "Beauty . . ." as lacking "that identifiable Hall and Oates sound," which, he claims, had been purposefully avoided in an effort to build the group's AOR base. With that base now established, the new records will restore much of their earlier, more accessible vocal style.

While declining to detail a major radio promotion campaign already planned by RCA, Mottola predicted, "You can look for one of the most heavily publicized albums ever. Both records will be well-known before they're released, and anticipation for them

will be incredible." That goal is behind Champion's and RCA's current battle plan. "We're gearing up for what will almost be a whole new career, with the live set paving the way for the studio album."

The live album campaign has, in a sense, already begun, since Mottola notes that he has already previewed cuts to selected press and radio programmers in order to backstop his sales forecasts with media reaction. Although he projects Hall and Oates will have some 20 tracks for the subsequent studio set ready by their departure for overseas tour dates in early June, Mottola's hoping the set's availability for mid-summer release will be a luxury: if the live set achieves his expectations, Mottola says the studio set, whether single or double, would likely be held back longer to permit RCA to maximize sales on the concert package.

Coinciding with the Hall and Oates projects is a new emphasis on building up Champion Entertainment's west coast offices, first opened some time ago but, Mottola noted, operated more as a modest satellite office until now, due to Champion's principal activities in the east.

Music City Tennis Announces '78 Plans

■ NASHVILLE — The Fifth Annual Music City Tennis Invitational will be held this year June 13-15. Proceeds will be contributed to the Children's Hospital at Vanderbilt University.

The tournament will be held at the Nashville Raquet Club where facilities will be available to all participants. As before, the tournament will be based on doubles play. The categories and classifications are: Category 1—Both partners in music business, Classification—Sharps (Class A) or Flats (Class B); Category 2—Open with one or both partners in music business, Classification—Sharps (Class A) or Flats (Class B); Category 3—Mixed with either partner in music business, Classification—Sharps (Class A) or Flats (Class B).

Committee members include co-chairmen Helen Farmer and Wesley Rose; honorary chairman Frances Preston; Eleanor Bradley, treasurer; Patsy Bradley, player gifts; Don Cusic, publicity; Joe Galante and Mike Shepherd, party chairmen; Larry Pierce, hospitality; Paul Tannen, sponsors; Bill Wade, tournament coordinator; Ron Henry, west coast chairman; and Ekke Schnabel, east coast chairman.

MUSICIANS INSURANCE PROGRAM



- Musical Instruments
- Non Appearance Ind.
- Rain Insurance
- Auto & General Liability
- Excess & Umbrella Liability
- Workers' Compensation

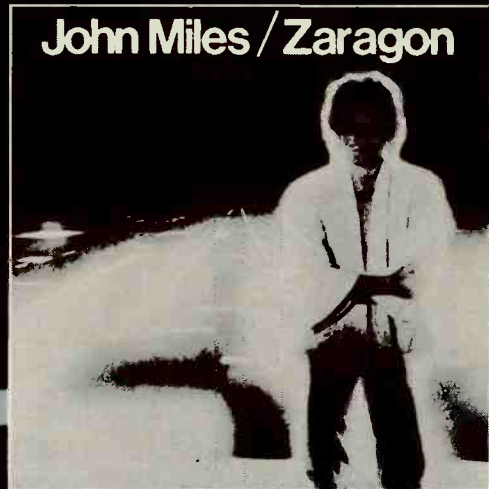
- Music, Records & Tape Publishers' E & O
- Artists' Agents E & O
- Recording Studios E & O
- Authors' & Composers' E & O
- Concerts' & Performers' E & O

AMERICAN NATIONAL GENERAL AGENCIES, INC.

3200 Wilshire Boulevard, South Tower, Suite 1208
Los Angeles, California 90010 • (213) 386-8490
A SPERRY AND HUTCHINSON COMPANY

A star. You know one when you see one.

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



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



Produced by Rupert Holmes for the Holmes Line.



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Orchestrating Cal Jam II, Rock's Biggest Festival

By SAMUEL GRAHAM



Don E. Branker



Sandy Feldman and Lenny Stogel

■ With attendance figures now estimated at nearly 300,000, California Jam II, held March 18 at the Ontario Motor Speedway in Ontario, California, easily ranks with Woodstock, Watkins Glen and the original Cal Jam (also held at Ontario, in 1974) among the biggest rock festivals in history; and from a purely financial standpoint, Cal Jam II is the largest. The following Dialogue took place within a week of the event, focusing on the reactions and future plans of the principal figures involved in presenting Cal Jam II. Lenny Stogel and Sandy Feldman were the producers of the concert; d.b.a. California Jam Inc., Stogel and Feldman also promoted the affair in association with Wolf and Rismiller Concerts. Don E. Branker was executive event coordinator.

Record World: Now that Cal Jam II is over, it's been called "the most successful pop music event ever staged," as well as "the highest grossing rock event in history." Are those statements that can be applied to areas other than financial?

Don E. Branker: Yeah, just getting through the event in one piece makes it successful for everybody. It was a major undertaking by anybody's standards. It's over a week later now, and the three of us are still recovering from the shock it put us through mentally—not only the actual show, but the four months before it, the week before it, with all the rain, right up through the event itself. It has changed all of us, as the last one did.

RW: Along with the statements about the success of the show, it was printed the other day in one of the film dailies that the show didn't break even, because of unforeseen extra costs. Is that accurate?

Lenny Stogel: Well, half of it is true. There were extra costs, but they were all anticipated, because we knew that at any show there's always last minute costs, especially when you're expecting this kind of crowd. As far as breaking even, that reporter hasn't been right about anything she's written about the California Jam from the beginning. It's not even worth discussing.

Branker: The only thing that is worth discussing is that the costs that we did put in during the last couple of weeks were things that were done for the benefit of the kids. As we knew the crowd was going to be increasing, the city of Ontario asked us—they didn't demand it—to increase the standards of our facilities in order to take care of that many people. We could have easily told them no, and saved the money, with the end result that the kids would have been more uncomfortable.

RW: Nevertheless, were there any unexpected problems? Apparently the biggest headache was gate crashers.

Sandy Feldman: We don't know for sure how serious the gate crashing was yet, because we're still estimating crowd shots here, but it was severe enough that the extra people made it very uncomfortable for the people who had purchased tickets, especially in the back area. We feel bad about it, but there was no way that anyone could stop them—they came in the middle of the night, they came to get in free, and they managed to do so.

RW: Lenny, you mentioned that crowd control was perhaps the single most vital element in the success of the thing.

Stogel: There's no question about it. We always said that if Don E.,

who was the MC, could get the kids to listen to him and take his cue, we would have absolutely no problem. When I flew over the site at about 6:30 in the morning and compared the crowd to the one that was there in '74, I couldn't believe it—there wasn't a place on the field that wasn't covered by humanity. Upon landing, I went over to Don E. and said, "There are many more here than we expected. Can we hold them?" And Don E. said, "I think we can, if all the acts show up on time." There were several times during the day that Don E. stopped the show and talked to the kids, and the reaction was incredible; it showed that he had control. For instance, he said, "Let's get those people off the sound tower," and then he got the rest of the crowd on his side, like "Let's boo the guys that are screwing it up." The reaction from the audience showed that everybody was on our side, and they wanted the show to continue. After the first three acts were on, I knew we had it made. I think I knew we had it made when I saw Stevie Nicks and Mick Fleetwood go out on stage with Bob Welch and the crowd go crazy, and that was only the opening act. The rest of the day stayed on that level. At no time—and this was the formula—could a kid be bored.

RW: One comment from some of the kids—and they weren't exactly complaining about it—was that they were out of range not only visually but aurally as well.

Branker: The p.a. system was built for 250,000 people. It took them one or two acts to adjust to the extra 50,000 in the back, so if a person came there in the back up until 10:30 or 11:00 in the morning, he would have trouble hearing, because the wind itself would vacillate the sound as it came toward him. Once that was corrected, we were reaching as far as three miles away from the stage. During the course of the day every once in a while, when the wind would blow, it would shift the sound around a bit; but that's a force of nature we can't deal with. It was a great p.a. system—at well over 100,000 watts, it was the largest p.a. ever assembled, and it will be in the Guinness Book Of Records—so there's no other p.a. that would have reached those kids.

I think I knew we had it made when I saw Stevie Nicks and Mick Fleetwood go out on stage with Bob Welch . . . and that was only the opening act.

Stogel: Naturally, we knew that there were going to be kids who couldn't see the stage—there was no question about that. But when I went back into the audience, everyone was raving about how fabulous the sound system was. I heard very few complaints.

RW: You say your preparations in terms of food, parking and medical facilities were more than adequate. Was there any area in which you perhaps over-prepared to some extent?

Feldman: Yes, we over-prepared in the hospital areas. In complying with the environmental services and the health department, we purchased too much medical stuff. That's unfortunate, but the three of us decided that we'd rather have too much than too little. All the other areas seemed to work out perfectly, because we had over-ordered anyway, and when the larger crowd came we were able to accommodate them.

Feldman: The key thing that we had worked on for months was the parking problem—we didn't want to have a duplication of 1974, when the freeways were backed up and kids left their cars on the side of the road. That work paid off. At 9:00 in the morning, the freeways were clear, and people were coming down from Los Angeles in 45 minutes—1 hour and getting into the facility.

RW: You indicated that you'd over-prepared in the medical area; but what were the most critical medical problems?

Feldman: Just the common overdose problems, kids indulging a little bit too much, possibly with drugs they weren't familiar with. But it was nothing of a major sense—out of the 300,000 kids that were there, only 1000 of them stopped by the hospital, and those would

(Continued on page 52)

JOHN WETTON
formerly with
King Crimson & Uriah Heep

BILL BRUFORD
formerly with
Yes & King Crimson

ALLAN HOLDSWORTH
formerly with
Soft Machine & Jean Luc-Ponty

EDDIE JOBSON
formerly with
Roxy Music & Frank Zappa

ARE

U.K.

**ALL THEIR LIVES, THEY'VE BEEN REHEARSING
FOR THIS BAND AND THIS ALBUM.**



PD-1-6146

ON POLYDOR RECORDS & TAPES.

RADIO WORLD

ABC Fetes WMAL



ABC Radio recently hosted a bon voyage party for WMAL morning team Frank Harden and Jackson Weaver at New York's Studio 54, prior to their satellite broadcast from London's BBC studios back to Washington D.C. At the party, from left: Harold L. Neal, Jr., president of ABC Radio Division; Elton H. Rule, president of ABC Inc; Frank Harden; Jackson Weaver of WMAL Radio Washington D.C.

WBBY-FM Programming Jazz 24-Hours-A-Day

■ WESTERVILLE, OHIO — Jazz is now being programmed 24 hours a day at WBBY-FM here. WBBY-FM, serving Columbus, has dropped its daytime top 40 programming and replaced it with jazz because of successful listener

reaction to its 7 to midnight jazz show. General mgr. Ken Bates, has been conducting independent surveys over the past months which have shown a growing interest for jazz in the Westerville area.



845-1502

Messenger and Delivery Service

Immediate pick up & delivery
24 hours a day - 7 days a week

AIR COURIER SERVICE - LIMOUSINE SERVICE
ALL VEHICLES 2 WAY RADIO DISPATCHED

100% Rush service
No extra charge

213-845-1502

AM ACTION

By CHRISTY WRIGHT

■ John Travolta and Olivia Newton-John (RSO). This must be the season for dynamic duos. This one has come up with a good song (from "Grease") that seems to appeal to very wide demographics and is showing hit potential. This week's adds are WKBW, WQXI, WLAC, KSLQ, WTIK, TEN-Q, WIFI, KCBQ, KHFI, KNOE-FM, KLUE, KTFX, WEAQ, KYNO, WAVQ, 98Q, WABB, WAAY. The moves are 22-20 99X, 23-18 WNBC, HB-23 WFIL, 22-18 Y100, HB-27 WRKO, 24-18 KFRC, 30-23 Z93, HB-28 WMAK, 30-26 WCOL, 36-26 WZZP, HB-35 WOKY, 22-18 Q102, 29-21 WNOE, 30-23 KRBE, HB-26 KLIF, 25-17 KFI, 35-28 KILT, HB-30 WCAO, HB-24 WZUU, 30-26 KBEQ, 36-34 K100, HB-18 KNOE, HB-28 KOFM, HB-23 KKLS, HB-26 KCPX, HB-30 KGW, 32-28 KTOQ, HB-24 KKO, 25-21 WBBF, HB-28 WAIR, 34-29 WRFC, 28-19 WCGQ, 31-27 BJ-105, 33-27 WFLB, HB-25 WAUG, 24-21 WSGA, HB-27 WORD, HB-29 WANS, HB-34 WBSR.



Elton John

Warren Zevon (Asylum). This song from Warren's bulleting album is spreading well all across the country with excellent jumps everywhere it is being played. Adds this week are 99X, WQXI, 96KX, WZUU, KOFM, KKLS, WBBF, KYNO, WTIC-FM. Moves are 11-8 KRBE, 12-10 KILT, 8-7 KHFI, 23-7 KNOE-FM, 17-11 WAUG, 25-18 13Q, 39-22 WPEZ, HB-26 WRKO, 29-25 KFRC, HB-26 WPGC, 29-19 WZZP, 27-25 WGCL, 31-28 WDRQ, HB-28 CKLW, 30-27 KSLQ, 27-22 WSAI, HB-26 Q102, LP-38 WTIK, HB-37 WNOE, HB-27 KFI, 29-27 TEN-Q, 32-28 K100, 23-19 KIIS-FM, HB-26 KNDE, HB-29 KLUE, 26-22 KTFX, 22-17 KCPX, HB-29 KJRB, 22-19 KTOQ, HB-25 WIFI, 29-24 WCAO, HB-28 KBEQ, HB-27 WPRO-FM, HB-27 WICC, HB-32 KDON, 25-20 KAVZ, HB-24 KXX-106, 22-20 98Q, 16-13 WBBQ, 29-25 WGSV, HB-21 WHHY, 21-15 WAIR, 25-16 WRFC, HB-29 WABB, 26-18 WGLF, 39-35 BJ-105, HB-32 WFLB, 30-28 WSGA, 21-16 WANS.



Andy Gibb

Johnny Mathis/Deniece Williams (Columbia). Here is another duo with a dynamic song that has spread from r&b (now #1) to a/c to top 40 and is showing great movement across the board. It is still pulling in airplay with adds at 99X, WKBW, 96X, WPEZ, KFRC, Z93, WMAK, KXOK, KRTH, KING, KHFI, KTOQ, KJRB, KXX-106, WRFC, WABB, WCGQ, BJ-105, WAUG, WSGA. Moves are HB-8 WHBQ, 6-4 CKLW, HB-18 WFIL, 21-16 WPGC, 26-16 WQXI, 25-15 WZZP, 17-11 WDRQ, 22-18 KSLQ, HB-29 WCAO, HB-28 WICC, HB-29 KDON, 13-8 WAVZ, 25-21 WTIC-FM, HB-33 98Q, HB-32 WGSV, HB-26 WAAY, 13-10 WFLB, 10-6 WORD, 29-18 KANS, HB-29 WBSR.

Elton John (MCA) "Ego." It has been a long time since we have heard from Elton John, but it seems as if he is off to a good start. Our "Chartmaker of the Week" picked up stations like these: WNBC, WQAM, 96X, WPEZ, WHBQ, WQXI, WMAK, WZZP, CKLW, KSLQ, KXOK, WSAI, Q102, KFR, KRBE, KHFI, K100, 96KX, KING, WCAO, KZUU, KBEQ, KNOE, KLUE, KOFM, KFJR, KJRB, WJBQ, KTOQ, SPRO-FM, WICC, KYNO, KAVZ, KXX-106, WBBQ, WGSV, WRFC, WABB, WCGQ, WGLF, BJ-105, WFLB, WAUG, WSGA,

(Continued on page 61)

Feel the touch of Morningstar.

Morningstar: a popular name for the sunrise glow of the planet Venus, a nickname for the medieval heavy-metal instrument known as the mace. And now... the name of a rock group of rare and particular talent.



Morningstar: five musicians who've brought their music to white-hot heat in the rock & roll furnaces of the Midwest, and who now bring it to the nation.

Their debut album is called "Morningstar," too — and it's filled with all the shine of one kind of morningstar and all the raw power of the other.

"Morningstar." Feel their impact on Columbia Records and Tapes.



Produced by Marty Lewis & Morningstar
for Good Karma Recordings, Inc.

 "Columbia!"  are trademarks of CBS Inc. © 1978 CBS Inc.

101 THE SINGLES CHART 150

APRIL 15, 1978

APR. 15 APR. 8

101	102	YOU'LL LOVE AGAIN HOTEL/Mercury 73979 (Blair/Hotel, BMI)
102	101	DOWN THE ROAD BTO/Mercury 2 54260 (Overhaul/Turnup, PRO)
103	103	(ANY WAY THAT YOU WANT IT) I'LL BE THERE STARZ/Capitol 8786 (Rock Steady/Starzongo, ASCAP)
104	104	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor) (Sherlyn, BMI)
105	105	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic) (S.D.R.M., ASCAP)
106	108	TAKE MY HAND RANDY EDELMAN/Arista 0309 (Piano Picker/Unart, BMI)
107	109	WHERE HAVE YOU BEEN ALL MY LIFE FOTOMAKER/Atlantic 3471 (Fourth of July, BMI)
108	110	ISN'T IT ALWAYS LOVE KARLA BONOFF/Columbia 3 10710 (Sky Harbor, BMI)
109	107	WORKIN' TOGETHER MAZE FEATURING FRANKIE BEVERLY/Capitol 4531 (Peckle, BMI)
110	106	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems, EMI/First Artists, ASCAP)
111	111	EYE OF MY STORM (OH WOMAN) SANFORD & TOWNSEND/Warner Bros. 8539 (Gandharva/Edzactly, BMI)
112	114	WOMAN TO WOMAN BARBARA MANDRELL/ABC 17736 (East Memphis, BMI)
113	118	WEEKEND LOVER ODYSSEY/RCA 11245 (Featherbed/Desiderata/Unichappell, BMI)
114	—	TWICE AS STRONG SPRINGER BROS./Elektra 45475 (Acuff-Rose, BMI)
115	113	WALK RIGHT BACK ANNE MURRAY/Capitol 4527 (Warner-Tamerlane, BMI)
116	117	HOLD ON TO YOUR HINEY TRAVIS WAMMACK/Epic 8 50511 (Tennessee Swamp Box, ASCAP)
117	120	TO DADDY EMMYLOU HARRIS/Warner Bros. 8498 (Owepar, BMI)
118	—	ONE NIGHT WITH YOU GINO VANNELLI/A&M 2025 (Almo/Giva, ASCAP)
119	120	TURN UP THE MUSIC SAMMY HAGAR/Capitol 4550 (The Nine, BMI)
120	124	IT'S A HEARTACHE JUICE NEWTON/Capitol 4552 (Pi-Gem, BMI)
121	122	IF I HAD MY WAY WALTER JACKSON/ChiSound 1140 (UA) (Six Strings/Golden Fleece, BMI)
122	123	BOMBS AWAY BOB WEIR/Arista 0315 (Ice Nine, BMI)
123	119	TURN ON THE RADIO GLORY/Mercury 73976 (April/Lazy Libra, ASCAP)
124	129	I WANT YOU TO BE MINE KAYAK/Janus 274 (Heavy, BMI)
125	121	LET'S LIVE TOGETHER CAZZ/Big Tree 210 (Atlantic) (Landers-Roberts, ASCAP)
126	137	GET ON UP TYRONE DAVIS/Columbia 3 10684 (Bob Content/Tyranza, BMI)
127	126	MY REASON TO BE IS YOU MARILYN McCOO & BILLY DAVIS, JR./ABC 12324 (Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec-O-Lite, ASCAP)
128	127	TRUST ME MILT MATTHEWS/H&L 4692 (BOCA, ASCAP)
129	131	HEART'S UNDER FIRE CLOVER/Mercury 73976 (Chappell, ASCAP)
130	135	RIDING HIGH FAZE-O/She 8700 (Atlantic) (Play One, BMI)
131	134	IT'S A HEARTACHE RONNIE SPECTOR/Alston 3738 (TK) (Pi-Gem, BMI)
132	132	THE ONE AND ONLY KACEY CISKY/ABC 12333 (Famous, ASCAP/Ensign, BMI)
133	136	LET'S PUT OUR LOVE BACK TOGETHER MICKEY DENNE & KEN GOLD/MCA 40879 (Screen Gems, EMI, BMI)
134	—	FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474 (Gelring/Run It, BMI)
135	140	IT'S SERIOUS CAMEO/Chocolate City 013 (Casablanca) (Better Days, BMI)
136	146	IT'S ALL IN YOUR MIND SIDE EFFECT/Fantasy 818 (Relaxed/Happy Birthday, BMI)
137	142	OCEANS FOR THOUGHTS AND DREAMS DRAMATICS/ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)
138	—	USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS) (Mighty Three, BMI)
139	141	NUMBER ONE ELOISE LAWS/ABC 12341 (Novalene, BMI)
140	143	HEY, SENORITA WAR/MCA 40883 (Far Out, ASCAP)
141	128	GIMME A LITTLE SIGN RICK NELSON/Epic 8 50501 (Big Shot, ASCAP/Ensign, BMI)
142	144	YOU'RE THE LOVE SEALS & CROFTS/Warner Bros. 8521 (David Bateau, ASCAP/Dawn Breaker/Oaktree, BMI)
143	147	SLICK SUPERCHICK KOOL & THE GANG/Delite 901 (Delightful/Gang, BMI)
144	133	WE FELL IN LOVE WHILE DANCING BILL BRANDON/Prelude 71102 (Sons Tailors/Dillo/Truman, BMI)
145	125	LE SPANK LE PAMPLEMOUSE/AVI 153 (Equinox, BMI)
146	—	THIS NIGHT WON'T LAST FOREVER BILL LABOUNTY/Warner Bros. 8529 (Captain Crystal, BMI)
147	—	I LOVE HER, SHE LOVES ME NRBQ/Mercury 73991 (NRBQ, ASCAP)
148	150	GIMME SOME LOVING KONGAS/Polydor 14461 (Island, BMI)
149	—	MS. DAVID OLIVER/Mercury 73973 (EleCon/Relaxed, BMI)
150	139	HEADLINER FANDANGO/RCA 11194 (Life & Times/Live, BMI)

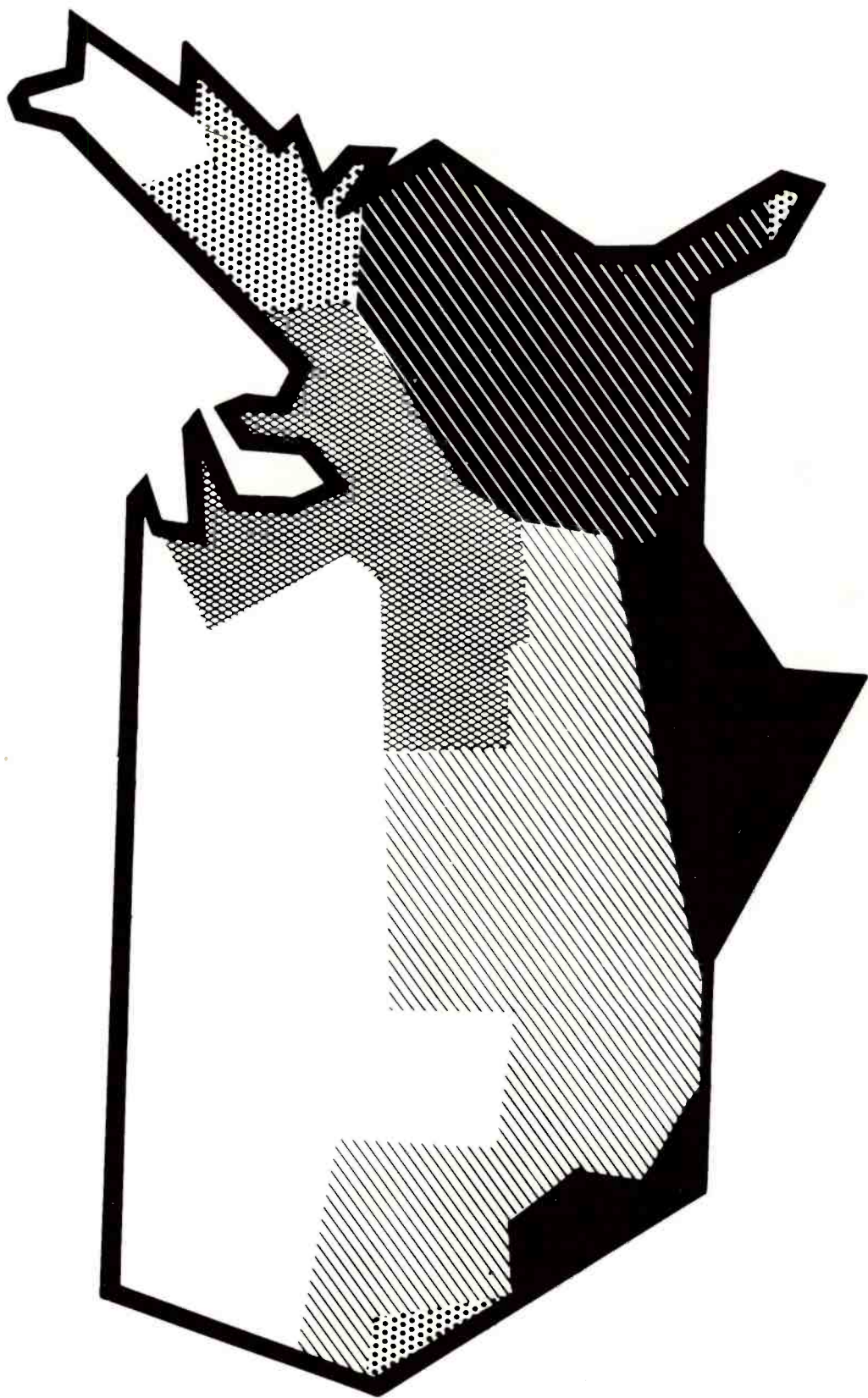
ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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

April 15, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKETPLACE

Record World Suggested Market Playlists

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-FM WRFC WRJZ
WSGA WSGN WSM-FM BJ105 98Q Z93
KXX/106 94Q

RW III

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

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Johnny Mathis/
Deniece Williams
Andy Gibb

Extras: Elton John
Rubicon
Player
Bonnie Tyler

LP Cuts: Bee Gees (More)
Billy Joel (Only)

Also Possible: Earth, Wind & Fire
Eddie Money
Michael Zager Band
Dolly Parton
Steely Dan

Last Week: This Week:

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

Adds: Johnny Mathis/
Deniece Williams
Bonnie Tyler
Andy Gibb

Extras: Dolly Parton
Trammps
Billy Joel
Wet Willie

LP Cuts: Bee Gees (More)

Also Possible: Steely Dan
Patti Smith
Michael Zager Band
Meatloaf

Last Week: This Week:

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

Adds: Andy Gibb

Extras: Rubicon
Bonnie Tyler
Steely Dan

LP Cuts: Bee Gees (More)

Also Possible: Head East
Journey
Ted Nugent
Shaun Cassidy
Heart

Hottest:

Rock 'n' Roll:

Meatloaf
Andy Gibb

Adult:

Wings

R & B Crossovers:

Michael Zager Band

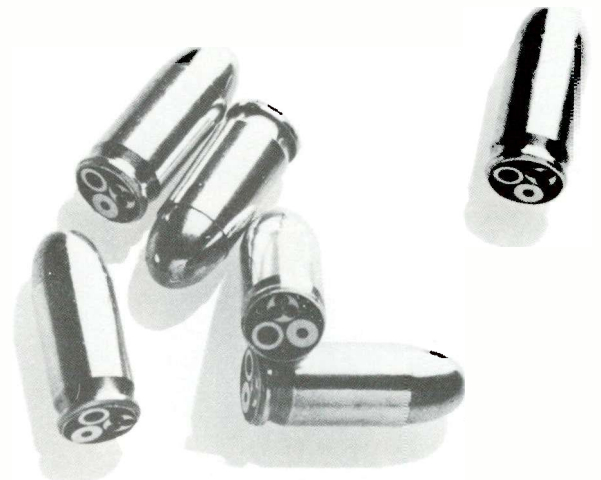
OUR BULLETS MEAN BUSINESS!

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

Our Bullets mean business!

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

You can count on us because we count on facts.



RECORD WORLD
THE MARKETING SOURCE FOR THE PROFESSIONALS

"The Magic Is You" Single (UA-19411)

"Flower" Album (UA-LA834-G)

"Listen to What Just Some Of The People Have To Say About Flower's Power..."

WJAK—Jackson, Tenn. Dave Nichols (#30-29) "Single going strong... Gonna stay with this one for quite awhile."
WIBW—Topeka, Kan. Jim Sullins (#11-9) "Been on it for 9 weeks and it keeps getting stronger."
WJNO—W. Palm Beach Russ Morley ('A' Rotation) "I've been playing 'Magic' for 3 weeks and it's still hot & heavy."
KBIZ—Ottumwa, Iowa Art Thomas ('A' Rotation) "Love the single and album. It's just good solid easy does it music... No tune-outs here."
KBLI—Blackfoot, Id. Jack Sunday ('A' Rotation) "Boy, do I love that Calendar! Single is pretty good also. Phones..."
KCOK—Tulare, Cal. Chuck Carson ('A' Rotation) "Good strong phones... moved into 'A Rotation' second week on!"
WCCO—Minneap. Minn. Denny Long (New Music) "I thought enough of the record to add it, didn't I?"
WATR—Waterbury, Conn. Glen Colligan (Airplay) "Doing well... Very good early phones!"
WLNH—Laconia, N.H. Roger Curtis (Chartbound) "... Musical magic that's bound to catch on!"

KAKE — Wichita, Kan.
KBLF — Red Bluff
KBLI — Helena, Mont. #29
KBWD — Brownwood, Tex.
KCSJ — Pueblo, Col.
KDWN — Las Vegas, Nev.
KFOR — Lincoln, Neb.
KGGF — Coffeyville, Kan.
KIT — Yakima, Wash.
KLOO — Corvallis, Wash. #17
KMOX — St. Louis
KMPC — Los Angeles, Cal. #19
KMRJ — Pittsburgh, Kan.
KORD — Tri Cities, Wash.
KPAY — Chico, Cal.
KPTL — Carson City, Nev.
KRNT — Des Moines, Iowa
KROC — Rochester, Minn.
KVEC — San Luis Obispo, Cal.
KXLF — Butte, Mont.
KXLY — Spokane, Wash.
KYMN — Northfield, Minn.
KZUN — Opportunity, Wash.
KSAL — Salina, Kan.
KMNS — Sioux City, Iowa
KBOL — Boulder, Col.
WAIL — Baton Rouge, La.
WBAL — Baltimore, Md.
WCCO/fm — Minneapolis, Minn.
WGN — Chicago, Ill.
WHIZ — Zanesville, Ohio
WKBC/fm — North Wilkesboro, N.C.
WKIQ — Bowling Green, Ohio
WHAG — Hagerstown, Md.
WSB — Atlanta, Ga.
WKAL — Rome, N.Y.
WORC — Orangeburg, S.C.
WKRG — Mobile, Ala.
WVOT — Mobile, Ala.
WGSO — New Orleans, La.
WBCB — Levittown, Pa.
WMT — Cedar Rapids, Iowa
WVOT — Wilson, N.C.
KAGI — Grand Pass, Ore.
KGRI — Henderson, Tex.
KEDO — Kelso, Wash.
KPPL — Denver, Col.
WDEL — Wilmington, Del.
WFMD — Fredrick, Md.
WFIR — Roanoke, Va.

NEW
WMGK — Philadelphia, Pa.
WUSL-FM — Philadelphia, Pa.
WPGA — Perry, Ga.



A Chalice Production on United Artists Records and Tapes



HOT ADDS

The O'Jays "Use Ta Be My Girl"
Phila. Intl. 83642

WJMO WABQ WJPC WNJR KATZ WJLB
WAMO KKTT WWIN WYLD WBOK WBMX-FM
KRPS KDIA WDAS WWRL WLOK

**Isley Bros. "Take Me To The
Next Phase" (Pt. 1)**
T-Neck 8 2272

WDAS WOL WABQ KMJQ KDAY WMBM
WBOK WLOK WJMO WJPC KATZ KKSS
WAMO

Heatwave "Tht Groove Line"
Epic 8 50524

WDAS WOL WABQ WJPC WVON KDIA
KDAY KKSS WWIN WMBM KATZ WAMO

George Duke "Dukey Stick" (Part One)
Epic 8 50531

WOL WABQ WJPC WNJR WWIN WDIA
KYOK

Johnny Paycheck "Me And The I.R.S."
Epic 8 50539

WMC KSON KENR KCKC KAYO WLOL
KMPS WHK WHN KLAKE KSO WHOO
WOKO KIKK WDGY KSOP WINN WPIK
WWOK KRND WIRE KJJJ WKDA KERE
KWMT WJQS KWJJ

HOT ADDS

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

Most Added Records at Major Markets:

Elton John (MCA)	21
Wings (Capitol)	18
Andy Gibb (RSO)	17
Bonnie Tyler (RCA)	14
John Travolta and Olivia Newton-John (RSO)	13
Johnny Mathis/Deniece Williams (Columbia)	12

Most Added Records at Secondary Markets:

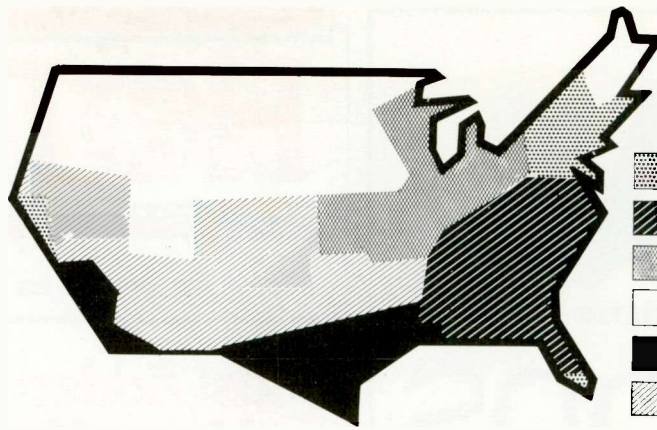
Elton John (MCA)	33
Bonnie Tyler (RCA)	24
John Travolta and Olivia Newton-John (RSO)	23
Johnny Mathis/Deniece Williams (Columbia)	21
Andy Gibb (RSO)	19
Warren Zevon (Asylum)	18
Wings (Capitol)	15

Most Added R&B:

O'Jays (Phila. Intl.)	18
Rufus/Chaka Khan (ABC)	13
Isley Bros. (T-Neck)	13
Heatwave (Epic)	13
Blackbyrds (Fantasy)	8
Barry White (20th Century)	7
George Duke (Epic)	7

Most Added Country:

Charlie Rich (United Artists)	51
Larry Gatlin (Monument)	40
Dave & Sugar (RCA)	39
Gene Watson (Capitol)	35
Emmylou Harris (Warner Bros.)	35
Tom T. Hall (RCA)	32
Rex Allen, Jr. (Warner Bros.)	29
Johnny Paycheck (Epic)	27
Christy Lane (LS)	27



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

Stations:

RW IV

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

RW V

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

RW VI

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

Tendency:

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

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

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

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

Adds: Andy Gibb
 Johnny Mathis/
 Deniece Williams
 Eddie Money
 Steely Dan

Extras: Warren Zevon
 Carpenters
 Elton John
 Bonnie Tyler

LPCuts: Bee Gees (More)

Also Possible: Player
 Heart

Last Week:	This Week:
1	1 Bee Gees (Fever)
2	2 Barry Manilow
3	3 Kansas
4	4 Bob Welch
6	5 Yvonne Elliman
7	6 Jackson Browne
5	7 Eric Clapton
11	8 ELO
8	9 Samantha Sang
9	10 Bee Gees (Alive)
14	11 Raydio
10	12 Andrew Gold
13	13 Natalie Cole
15	14 England Dan & J.F. Coley
17	15 Styx
12	16 Heatwave
20	17 Gene Cotton
21	18 David Gates
23	19 Jefferson Starship
24	20 Atlanta Rhythm Section
25	21 Warren Zevon
27	22 Roberta Flack (with Donny Hathaway)
25	23 John Travolta and Olivia Newton-John
28	24 Chuck Mangione
29	25 Billy Joel
Add	26 Wings
Ex	27 Trampmps
AP	28 Dolly Parton
Ex	29 George Benson

Adds: Andy Gibb
 Johnny Mathis/
 Deniece Williams

Extras: Rubicon
 Player
 Eddie Money
 Patti Smith

LPCuts: Bee Gees (More)

Also Possible: Earth, Wind & Fire
 Steely Dan
 Wet Willie
 Elton John

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

Adds: Elton John
 Andy Gibb
 Heart

Extras: Bonnie Tyler
 George Benson

LPCuts: Bee Gees (More)

Also Possible: Earth, Wind & Fire
 Dolly Parton
 Player

Hottest:

Country Crossovers:
 None

Teen:
 Warren Zevon

LP Cuts:

Bee Gees (More Than A Woman)
 Billy Joel (Only The Good)

"...near perfect."

Rolling Stone



S T A R M A K E R

Just a little number (E-45455)
from BRUCE ROBERTS (7E-1119)
on Elektra.



Produced by Tom Dowd

©1978 Elektra/Asylum Records, A Division of Warner Communications Inc.

This time he takes on a whole city

**Randy Newman's
"Baltimore"**

WBS 8550

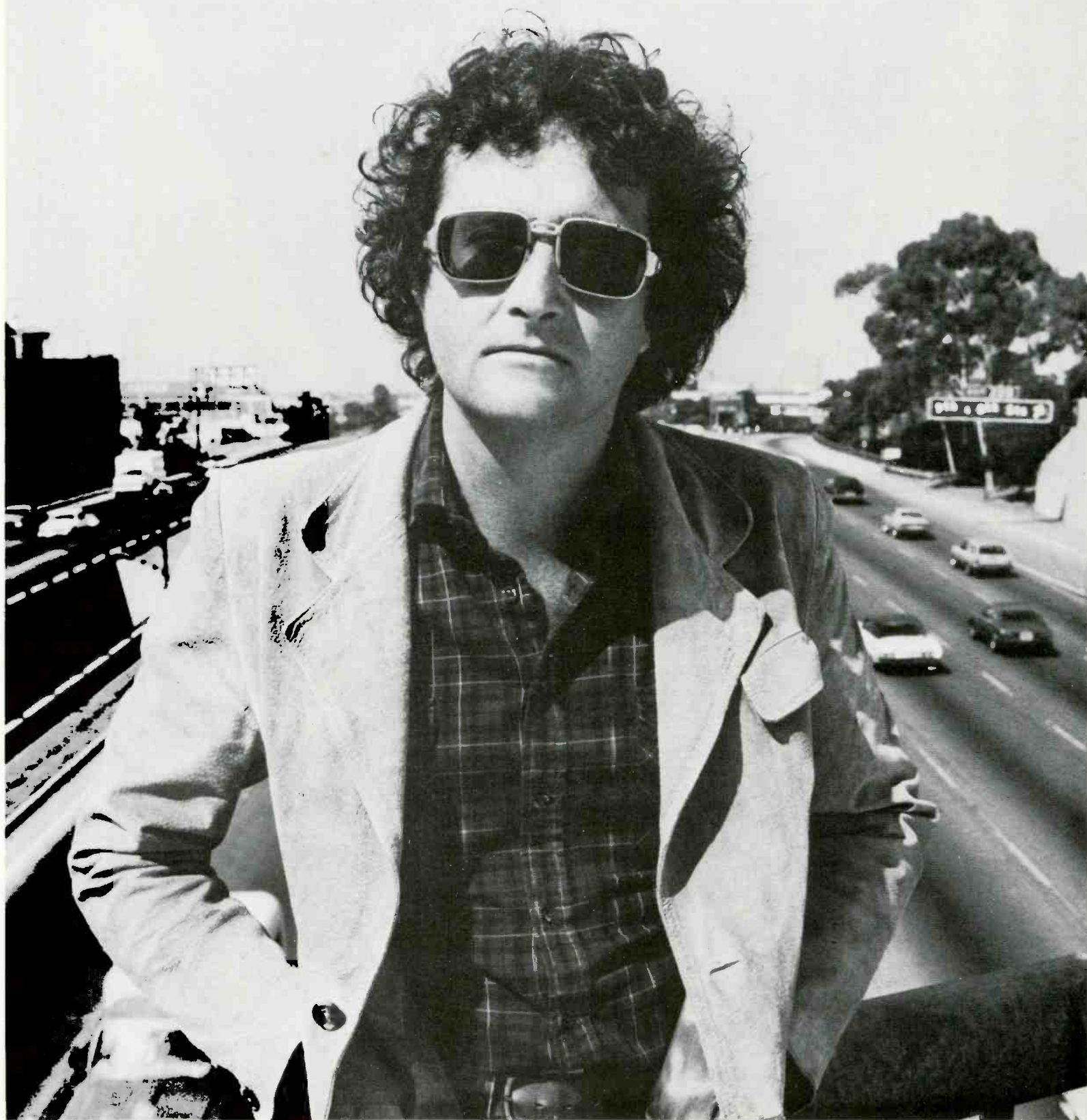
The second single from **Little Criminals**

BSK 3079

Produced by Lenny Waronker and Russ Titelman



On Warner Bros. records and tapes



History from Turnabout

By SPEIGHT JENKINS

■ NEW YORK — An important cache of historical records has recently been added to the catalogue by Vox/Turnabout; none seem to have yet appeared on the charts, but several are of more than average interest. Though the boom of Callas sales was not as great following the singer's death last September as I predicted, the new issue in this series is important and to my knowledge has been represented only on some of the better pirate issues in recent years. These four scenes originally appeared on Cetra Soria and were made in 1950 and 1951, before her debut at La Scala and about the time she first appeared in Mexico City. On this record is the Mad Scene from *I Puritani*, the Liebestod (in Italian), the whole scene from Act I of *La Traviata* and "Suicidio" from *La Gioconda*. In the first one hears the characteristic ability to inject tears and madness into flawless coloratura. Her high notes were wonderful, and although later

there would be more expression, Elvira was always a role she conveyed in many layers of meanings.

The Liebestod is another matter. Though she infuses the scene with passion, it is an approach that does not capture, I believe, much of the transfiguration of Isolde. With *Traviata* and *Gioconda* she has rarely been equalled. Here she is completely at home—full of the sense of Italian style and phrase which was uniquely hers. And "Suicidio" may be one of her most exciting outbursts—incredible in its energy and power in all ranges.

Vox/Turnabout also issued the first performance of Strauss Four Last Songs, given at London's Royal Albert Hall, with Kirsten Flagstad and the Royal Philharmonia conducted by Wilhelm Furtwaengler. As a historical document they are a treasure. Flagstad's voice, ever smooth, rich and almost inconceivable in size, (Continued on page 63)

APRIL 15, 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
STAR WARS—Mehta—London
VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips
VERDI: LA TRAVIATA—Cotrubas, Domingo, Milnes, Kleiber—DG

KORVETTES/EAST COAST

DONIZETTI: LA FAVORITA—London
GREATEST HITS OF 1720—Columbia
VLADIMIR HOROWITZ GOLDEN JUBILEE CONCERT—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
THE ESSENTIAL PAUL ROBESON—Vanguard
STAR WARS—London
STRAVINSKY: RITE OF SPRING—Mehta—Columbia
TOMITA: KOSMOS—RCA
VERDI: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

CUTLER'S/NEW HAVEN

BACH: PIANO CONCERTO IN D MINOR—Liputi—Turnabout
BEETHOVEN: COMPLETE SONATAS—Kuerti—Odyssey
HAYDN: L'ISOLA DISABITATA—Dorati—Philips
MOZART: MITRIDATE, RE DI PONTO—Hager—DG
NYIREGYHAZI PLAYS LISZT—Desmar
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
SCHUMANN, OTHERS: VIOLIN SONATAS—Busch, Serkin—Odyssey
STRAUSS: FOUR LAST SONGS—Flagstad, Furtwaengler—Peters (Import)
TALLIS, BYRD: MOTETS—King Singers—EMI (Import)
VAUGHAN WILLIAMS TUBA CONCERTO—Barenboim—DG

KING KAROL/NEW YORK

BIZET: SYMPHONY IN C—Stokowski—Columbia
PROKOFIEV: IVAN THE TERRIBLE—Muti—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
ROSSINI: PETITE MESSE SOLENNELLE—Sawallisch—RCA
STAR WARS—London
STRAVINSKY: RITE OF SPRING—Mehta—Columbia
VERDI: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

ROSE DISCOUNT/CHICAGO

DONIZETTI: LA FAVORITA—London
DVORAK: SYMPHONY NO. 9—Giulini—DG
MAHLER: SYMPHONY NO. 9—Giulini—DG
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
SCHUBERT: SYMPHONY NO. 9—Giulini—DG
SCHUMANN: COMPLETE SYMPHONIES—Barenboim—DG
SHOSTAKOVICH: SYMPHONY NO. 4—Previn—Angel
STAR WARS—London
VERDI: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

SOUND WAREHOUSE/DALLAS

LAZAR BERMAN ENCORES—Columbia
CILEA: ADRIANA LECOUVREUR—Scotto, Domingo, Levine—Columbia
DONIZETTI: LA FAVORITA—London
HAYDN: L'ISOLA DISABITATA—Dorati—Philips
PROKOFIEV: IVAN THE TERRIBLE—Muti—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
ROSSINI: OVERTURES—Marriner—Philips
STAR WARS—London
VERDI: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

TOWER RECORDS/ SAN FRANCISCO

DONIZETTI: LA FAVORITA—London
HAYDN: L'ISOLA DISABITATA—Dorati—Philips
HAYDN: QUARTETS, VOL. III—Aeolian Quartet—London
MOZART: PIANO QUARTETS—Rubinstein, Guarneri—RCA
PROKOFIEV: IVAN THE TERRIBLE—Muti—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
JEAN PIERRE RAMPAL PLAYS JAPANESE MELODIES—Columbia
SHOSTAKOVICH: SYMPHONY NO. 5—Previn—Angel

New From The Legendary Stokowski

LEOPOLD STOKOWSKI
CONDUCTS
BIZET: SYMPHONY IN C
MENDELSSOHN:
SYMPHONY NO. 4, "ITALIAN"
NATIONAL PHILHARMONIC ORCHESTRA



M 34567

**The Master Musician
At His Best
On Columbia Masterworks**



More NARM Highlights



More picture highlights from the recent 1978 NARM Convention. Top row, from left: John Cohen, newly elected president of the NARM board of directors; CBS Records Group president Walter Yetnikoff, CBS Records Division president Bruce Lundvall, Atlantic Records chairman Ahmet Ertegun, Mrs. June Yetnikoff and Epic senior vice president Ron Alexenburg; Cy Leslie of Pickwick, Arista Record president Clive Davis

and Elektra/Asylum chairman Joe Smith and Donna Summer with Casablanca president Neil Bogart. Bottom row, from left: David Lieberman of Lieberman Enterprises with George Souvall, outgoing president of the NARM board; Al Hirt; Harry Chapin; Dolly Parton and Joe Cohen, executive vice president of NARM, with Souvall.

The Coast

(Continued from page 10)

with the presentation of its "Aggie" award. Webster, who co-wrote such gems as "April Love," "The Twelfth of Never" and "A Time for Love," was feted by the likes of co-writers Dimitri Tiompkin, Jerry Livingston and Johnny Mandel, along with other attendees such as Meredith Wilson, Jo Stafford and Pat Boone. L.A. mayor Tom Bradley sent over a citation, while Howard Koch, president of the Academy of Motion Picture Arts and Sciences, gave Webster this tribute: "Whitman was a poet of his time; you are the poet of our time." Amen . . . Teen songster Leif Garrett will be given another sort of tribute when

Webster Gets 'Aggie'



Paul Francis Webster (far left) listens to Pat Boone sing his (with Sammy Fain) song, "April Love," at a special tribute for the lyricist, sponsored by the American Guild of Authors/Composers on March 29 in Los Angeles. Webster received that organization's "Aggie" award at the event.

he heads down to Fort Lauderdale, Florida to help open the season for the local pro soccer franchise, the Strikers: Garrett will be given the key to the city. He's indicated that he'll perform a couple of songs in the parking lot before the game, but the city fathers, it seems, are not rock fans, and have prohibited the performance while threatening to arrest Leif. He says he's going to do it anyway . . . and we sure hope that nifty key to the city will work in the locks of the local jailhouse . . . BAM, the Bay Area music mag, will be published twice monthly from now on ("BAM goes bi," they say); it will still be called BAM, but now will be subtitled "The California Music Magazine," with attention given to the whole state . . . We gather that the new Rolling Stones album will be called "Some Girls" or "Some Fast Ones" and will include a cover of the Temptations' "Imagination." Considering the job they did on "Ain't Too Proud to Beg," that's something to look forward to.

AM Action

(Continued from page 26)

WRJZ, WORD, WANS, WBSR.

Andy Gibb (RSO). All you have to do is listen to Andy's new single and you can tell it is one of those songs you are going to have to contend with in the near future. Adds are Y100, 96X, WRKO, WPGC, WHBQ, Z93, WMET, CKLW, WOKY, KSLQ, KXOK, WNOE, KLIF, KFI, KING, WCAO, KBEQ, KLUE, KTFX, KCBQ, K100, WJON, KKOA, KFYZ, KJRB, WPRO-FM, WAVZ, WRFC, WCGQ, WBBQ, WAAY, WSGA, WGSV, WFLB, WBSR, WAUG.

Peter Brown (Drive/TK) "Dance With Me." This song which is now #5 on the r&b chart crossed over this week with adds at WZZP, WMET, KSLQ, and WNOE. It is already on 99X, CKLW, KSLQ, KRBE.

CONCERT REVIEW

Nazareth, Jay Ferguson Rock With Precision In Los Angeles

■ LOS ANGELES—Beckoning to its fans to join the ranks of rock n'roll's hard rock elite, Nazareth's (A&M) recent date at the Santa Monica Civic fulfilled the expectations of its following. Their music, played with energy but also with control and combined with a sophisticated light and special effects show, attempts the hard rock expertise of Aerosmith within the concert format of Kiss. Moving with ease from strong and powerful rock to folk-flavored acoustic guitar, the one-time hit single "Love Hurts" typifies the depth and variety the group offers its audience. By including songs by artists of the caliber of Randy Newman in its repertoire, the band showed that it is not to be labeled as merely another Aerosmith look-alike.

Nazareth's set was slowed a bit by lead singer Dan McCafferty's back injury, which forced him to remain seated throughout the show. Nevertheless, McCafferty's vocals were strong, varied and controlled. Lead guitarist Manny Charlton more than adequately complemented McCafferty on electric and acoustic guitars, while drummer Darrell Sweet and bassist Pete Agnew held a steady rhythmic pattern throughout. The use of smoke and mirrors as well as intricate light techniques was a bit dated, but the band did not let the stage show overshadow its music. All in all, Nazareth put on an invigorating performance.

Jay Ferguson

Opening the show was Elektra/Asylum's Jay Ferguson. Ferguson's keyboard work, vocals and harmonies were all executed with precision. The best of his

show was the autobiographical "All Alone in the End Zone," wherein Ferguson details his experiences in the music business and the struggles of going it alone. Ferguson, formerly of Spirit and Jo Jo Gunne, highlighted his set with the title track and hit single from his latest album, "Thunder Island." He plays and sings with style and vigor, and even attempts a hard rock image with a heavy metal work-out that radically shifted the tone of the set from a country rock sound to a more intense appeal. Ferguson's use of synthesizers, his piano work and his professional stage presence endeared him to the near capacity audience, who called him back from an encore of the lively "Medicated Brew." Ferguson was very well received; it is hoped that he'll continue to exemplify the same musical sensibilities in the future.

Orly Kroh

CBS Taps Shepard

■ NEW YORK — Arnold Levine, vice president, advertising creative services, CBS Records, has announced the appointment of Carolee Shepard to copy director, advertising creative services, CBS Records.

In her new position, Ms. Shepard will be responsible for directing all advertising copy concepts in all media for product on the Columbia, Epic, Portrait and Associated Labels. She will report directly to Levine.

Ms. Shepard has spent her last 10 years working for major agencies including Ogilvy & Mather, Shaller-Rubin, Erwin Wassey and, most recently, Norman, Craig & Kummel.

EMI-America Inks Johnson



EMI America Records, Inc. has signed singer-guitarist Michael Johnson to a long-term recording contract. Johnson's first single, "Bluer Than Blue," was shipped last week and is the first release on the EMI America label. Pictured here at the signing are, seated, from left: Keith Christiansen, Johnson's manager; Jim Mazza, president and chief operating officer of EMI America; Michael Johnson, and Don Grierson, vice president, a&r. Standing, from left, are: J. J. Jordan, director of promotion; Bill Straw, director of business affairs, and Jim Golden and Bill Taut, representatives of the artist's negotiating firm.

Dan & Coley Date



Shown backstage at L.A.'s Roxy recently are, from left: Atlantic west coast a&r director John David Kalodner, England Dan & John Ford Coley's manager Susan Joseph, John Ford Coley, Big Tree Records west coast general manager Mardi Nehrbaas, KHJ program director John Sebastian, England Dan.

New York, N.Y.

(Continued from page 16)

new group seeking to establish itself here. Cafe Jacques has likewise done well in England where they have earned favorable reviews with moderate sales but have failed to make any real impact on the chart. According to the group's manager, **Bruce Findlay**, a respected figure in the British music industry with his own retail fleet of stores in addition to the small Zoom record label, the group's financial position (or lack thereof) prohibits a U.S. tour until its next album is released in either August or September. In the meantime, the band will record its second album with producer **Rupert Hine** and rehearse its material in order to be "better prepared for America."

Findlay's chain of seven Bruce's record shops are dotted throughout Scotland and have been responsible for getting the word out about Cafe Jacques. His original store opened ten years ago, specializing in underground records and American imports. Today, he claims that he sells "MOR things like **ABBA** as well as rock and new wave. Our store in Edinburgh is very much like a new wave shop," he says, "but when I say new wave I mean anything that's new on the pop scene." Findlay's Zoom label has released singles by groups like **PVC2**, the **Valves** and most recently, the **Zones** who stand to have a new wave hit with "Stuck With You."

A CORRECTION, OF SORTS: In last week's edition of *Record World* one of your New York, N.Y. columnists wrote a concert review of **Joe Ely** and **Tony Joe White** at the Other End. In that review White's appearance was referred to as "virtually unadvertised" and it was also noted that "White . . . apparently has no label now." Well, all of the above was true then but is inoperative now, we are glad to say. **Paul Colby**, owner of the Other End (and once immortalized in these pages as "The Mike Todd of Bleecker Street") called last week to tell us that White's appearance was "virtually unadvertised" because it was a last-minute addition to the bill as a favor to White so that he could showcase his songs for some Arista executives. Pleased with what they saw, these same Arista executives were on the mark with a recording contract for White. To that we say good move; to White we say congratulations; and to Colby we say no slur intended.

DELBERT McCLINTON NEWS: **Delbert McClinton**, whom we assume is still working on the masterpiece he referred to in the March 25 New York, N.Y., entitled "Can't Get Up Enough To Get Down Anymore," has been touring heavily throughout the northeastern U.S. lately, and landed in Boston last week for an engagement at a small nitery known as Jonathan Swift's. On opening night McClinton and band were halfway into their first set when a fuse blew, promptly dousing all the lights in the house. Never missing a lick, the band went right into a **Bo Diddley** tune and followed it up with one of their original tunes before taking a break. "The feelin' was just real good," said McClinton, when asked why he kept on playing in the dark, "so we didn't think we should stop."

SOFTBALL NEWS OR, HELLO SCREWHEADS IT'S THAT TIME OF YEAR AGAIN: The *Record World* Flashmakers' first unofficial practice of the season took place a week ago Sunday with a record turnout of five players on hand to limber up. Conspicuous by his absence: ace hurler **Howard "OI" Ragarm" Levitt**, the first official inductee to the Flashmakers Hall of Fame, who became the first official holdout in Flashmakers history. What the hell does he want? "Higher pay and shorter hours," demands Levitt, who has pitched in three games in three seasons.

PAUL
JOHNSON
A Gentle Man.



101 THE ALBUM CHART 150

APRIL 15, 1978

APR. 15
APR. 8

- 101 99 ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587
- 102 104 THE PATH RALPH MacDONALD/Marlin 2210 (TK)
- 103 110 RAINBOW SEEKER JOE SAMPLE/ABC AA 1050
- 104** 116 SOME THINGS DON'T COME EASY ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76006 (Atlantic)
- 105 107 SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022
- 106 113 BURCHFIELD NINES MICHAEL FRANKS/Warner Bros. BSK 3167
- 107 100 ONCE UPON A DREAM ENCHANTMENT/Roadshow RS LA 811G (UA)
- 108 108 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105
- 109 111 VOYAGER DEXTER WANSEL/Phila. Intl. JZ 34985 (CBS)
- 110** 120 HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772
- 111 109 WHITE HOT ANGEL/Casablanca NBLP 7085
- 112 98 SAFETY IN NUMBERS CRACK THE SKY/Lifesong JZ 35041 (CBS)
- 113 103 ATTENTION SHOPPERS STARZ/Capitol ST 11730
- 114 117 THE MAD HATTER CHICK COREA/Polydor PD 1 6130
- 115 106 GREATEST HITS LINDA RONSTADT/Asylum 6E 106
- 116 105 HERE YOU COME AGAIN DOLLY PARTON/RCA AFL1 2544
- 117 96 DOWN TWO, THEN LEFT BOZ SCAGGS/Columbia JC 34729
- 118** 129 MAGIC FLOATERS/ABC AA 1047
- 119** 130 LOVELAND LONNIE LISTON SMITH/Columbia JC 35332
- 120 101 WATCH MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3157
- 121** 131 LINES CHARLIE/Janus JXS 7036
- 122 123 MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096
- 123 127 RUBICON/20th Century T 552
- 124** 134 LEVEL HEADED SWEET/Capitol SKAO 11744
- 125** 137 WE CAME TO PLAY TOWER OF POWER/Columbia JC 34906
- 126** 139 AMERICAN HOT WAX (ORIGINAL SOUNDTRACK)/A&M SP 6500
- 127 90 STARLIGHT DANCER KAYAK/Janus JXS 7034
- 128** — KAYA BOB MARLEY & THE WAILERS/Island ILPS 9517
- 129 114 LEIF GARRETT/Atlantic SD 19152
- 130 135 THIS ONE'S FOR YOU BARRY MANILOW/Arista AB 4164
- 131 121 PART 3 KC & THE SUNSHINE BAND/TK 605
- 132 112 TOO HOT TO HANDLE HEATWAVE/Epic PE 34761
- 133** — SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)
- 134 118 PUTTING IT STRAIGHT PAT TRAVERS/Polydor PD 1 6121
- 135 124 SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088
- 136 136 THE DAISY DILLMAN BAND/United Artists UA LA 838
- 137** — ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)/Ode OSY 21653
- 138 140 RIDING HIGH FAZE-O/She SH 740 (Atlantic)
- 139 141 LIVE FRANK MARINO & MAHOGANY RUSH/Columbia JC 35257
- 140 143 EASTER ISLAND KRIS KRISTOFFERSON/Columbia JZ 35310
- 141 115 ALL THIS AND HEAVEN TOO ANDREW GOLD/Asylum 6E 116
- 142 144 THERE'S NO GOOD IN GOODBYE MANHATTANS/Columbia JC 35252
- 143 147 SINGER OF SONGS—TELLER OF TALES PAUL DAVIS/Bang BLP 410
- 144 125 GREATEST HITS, VOL. II ELTON JOHN/MCA 3027
- 145 148 JUST FAMILY DEE DEE BRIDGEWATER/Elektra 6E 117
- 146 — STREET HASSLE LOU REED/Arista AB 4169
- 147 133 KARLA BONOFF/Columbia PC 34672
- 148 119 GALAXY WAR/MCA 3030
- 149 — EVERYTIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 864 H
- 150 122 ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616

151-200 ALBUM CHART

- 151 NOT SHY WALTER EGAN/Columbia JC 35077
- 152 FUNK IN A MASON JAR HARVEY MASON/Arista AB 4157
- 153 A SONG FOR ALL SEASONS RENAISSANCE/Sire SAK 6049 (WB)
- 154 BURNING THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063
- 155 FRESH FISH SPECIAL ROBERT GORDON WITH LINK WRAY/Private Stock PS 7008
- 156 LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES/Elektra 6E 121
- 157 CATS UNDER THE STARS JERRY GARCIA BAND/Arista AB 4160
- 158 SOUTHERN WINDS MARIA MULDAUR/Warner Bros. BSK 3162
- 159 A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403
- 160 INNER VOICES McCOY TYNER/Milestone M 9079 (Fantasy)
- 161 MAMA LET HIM PLAY DOUCETTE/Mushroom MRS 5009
- 162 SPINOZZA DAVID SPINOZZA/A&M SP 4677
- 163 TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045
- 164 96° IN THE SHADE THIRD WORLD/Island ILPS 9443
- 165 THE GODZ/Millennium 8003 (Casablanca)
- 166 NIGEL OLSSON/Columbia JC 35048
- 167 STRIKER/Arista AB 4165
- 168 COME INTO MY HEART USA-EUROPEAN CONNECTION/Marlin 2212 (TK)
- 169 ONE-EYED JACK GARLAND JEFFREYS/A&M SP 4681
- 170 TUXEDO JUNCTION/Butterfly Fly 007
- 171 ARCHIVES RUSH/Mercury SRM 3 9200
- 172 THAT'S WHAT SHE SAID FLORA PURIM/Milestone M 9081 (Fantasy)
- 173 SWEET BOTTOM/Sweet Bottom SB 10177
- 174 LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind GZS 7502 (Salsoul)
- 175 MEL BROOKS' GREATEST HITS/Asylum SE 501
- 176 LOVE BREEZE SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
- 177 DOUBLE DOSE HOT TUNA/Grunt CYL2 2545 (RCA)
- 178 LOVE WILL FIND A WAY PHAROAH SANDERS/Arista 4161
- 179 DISCO INFERNO THE TRAMMPS/Atlantic SD 18211
- 180 VOYAGE/Marlin 2213 (TK)
- 181 CENTRAL HEATING HEATWAVE/Epic JE 35260
- 182 PLEASURE PRINCIPLE PARLET/Casablanca NBLP 7094
- 183 ERUPTION/Ariola SW 50033
- 184 MOTION ALLEN TOUSSAINT/Warner Bros. BSK 3162
- 185 SUNBURN SUN/Capitol ST 11723
- 186 LOVE ISLAND DEODATO/Warner Bros. BSK 3132
- 187 STAINED CLASS JUDAS PRIEST/Columbia JC 35296
- 188 JAM/1980's JAMES BROWN/Polydor PD 1 6140
- 189 CITY TO CITY GERRY RAFFERTY/United Artists UA LA 864 H
- 190 BERKSHIRE WHA-KOO/ABC AA 1043
- 191 DEER WAN KENNY WHEELER/ECM 1 1102 (Polydor)
- 192 ROOT BOY SLIM & THE SEX CHANGE BAND WITH THE ROOTETTES/Warner Bros. BSK 3167
- 193 DREAMBOAT ANNIE HEART/Mushroom MRS 5005
- 194 BACK TO BACK BAD BOY/United Artists UA LA 869 H
- 195 ROMEO & JULIET ALEC R. COSTANDINOS & THE SYNCOPHONIC ORCHESTRA/Casablanca NBLP 7086
- 196 ROUND THE BACK CAFE JACQUES/Columbia JC 35294
- 197 I HAD TO FALL IN LOVE JEAN TERRELL/A&M SP 4676
- 198 ACTING UP MARLENA SHAW/Columbia JC 35073
- 199 PURE POP FOR NOW PEOPLE NICK LOWE/Columbia JC 35329
- 200 SPECIAL DELIVERY 38 SPECIAL/A&M SP 4684

ALBUM CROSS REFERENCE

ABBA	51	LYNYRD SKYNYRD	24
AEROSMITH	95	RALPH MacDONALD	102
ANGEL	111	MAHOGANY RUSH	139
ASHFORD & SIMPSON	135	CHUCK MANGIONE	41
ATLANTA RHYTHM SECTION	42	MANHATTANS	142
AVERAGE WHITE BAND	42	BARRY MANILOW	2, 46, 130
ROY AYERS	74	MANFRED MANN	120
BEE BOP DELUXE	78	STEVE MARTIN	128
BEE GEES	54	BOB MARLEY & THE WAILERS	59
GEORGE BENSON	10	JOHNNY MATHIS	34
BLONDIE	90	MAZE	48
KARLA BONOFF	147	MEATLOAF	86
DEBBY BOONE	69	STEVE MILLER BAND	66
BOOTSIE'S RUBBER BAND	23	EDDIE MONEY	100
BOSTON	80	MICHAEL MURPHEY	68
DEE DEE BRIDGEWATER	145	RANDY NEWMAN	96
PETER BROWN	3	OLIVIA NEWTON-JOHN	15
JACKSON BROWNE	84	TED NUGENT	126
PEABO BRYSON	99	ORIGINAL SOUNDTRACK: AMERICAN HOT WAX	64
BT EXPRESS	36	CLOSE ENCOUNTERS OF THE THIRD KIND	137
JIMMY BUFFETT	88	ROCKY HORROR SHOW	1
CAMEO	17	SATURDAY NIGHT FEVER	50
SHAMU CASSIDY	18	STAR WARS	45
CHARLIE	55	OUTLAWS	52
CHIC	4	ROBERT PALMER	22
ERIC CLAPTON	28	PARLIAMENT	116
NATALIE COLE	65	DOLLY PARTON	71
COMMODORES	150	PLAYER	94
RITA COOLIDGE	114	NOEL POINTER	7
CHICK COREA	47, 89	ELVIS PRESLEY	101, 110
ELVIS COSTELLO	112	QUEEN	58
CRACK THE SKY	143	LOU RAWLS	43
PAUL DAVIS	136	RAYDIO	146
DAISY DILLMAN BAND	27	LOU REED	149
NEIL DIAMOND	79, 108	KENNY ROGERS	149
EAGLES	12	KENNY ROGERS AND DOTTIE WEST	16, 115
EARTH WIND & FIRE	26	LINDA RONSTADT	123
ELECTRIC LIGHT ORCHESTRA	85	RUBICON	21
YVONNE ELLIMAN	107	RUFUS/CHAKA KHAN	67
ENCHANTMENT	104	THE RUTLES	103
ENGLAND DAN & JOHN FORD COLEY	138	JOE SAMPLE	39
FAZE-O	19	SAMANTHA SANG	87, 98
ROBERTA FLACK	11	SANTA ESMERALDA	117
FLEETWOOD MAC	118	BOZ SCAGGS	60
FLOATERS	70	SEA LEVEL	97
FOREIGNER	83	PAUL SIMON	119
FOTOMAKER	106	LONNIE LISTON SMITH	93
MICHAEL FRANKS	30	PATTI SMITH	32
ART GARFUNKEL	129	STARGARD	113
LEIF GARRETT	75	STARZ	8
GENESIS	77	STEELEY DAN	14
ANDY GIBB	141	ROD STEWART	13
ANDREW GOLD	57	STYX	124
EMMYLOU HARRIS	56	SWEET	44
HEAD EAST	132	THE STORY OF STAR WARS	134
HEATWAVE	72	PAT TRAVERS	73
HERB ALPERT-HUGH MASEKELA	35	THE TUBES	125
DAN HILL	133	TOWER OF POWER	91
ISLEY BROS.	9	STANLEY TURRENTINE	40
JEFFERSON STARSHIP	6	VAN HALEN	122
BILLY JOEL	144	VILLAGE PEOPLE	92
ELTON JOHN	31	GROVER WASHINGTON JR.	148
JOURNEY	5	WAR	109
KANSAS	127	DEXTER WANSEL	25
KAYAK	131	WAYLON JENNINGS & WILLIE NELSON	63
KC & THE SUNSHINE BAND	76	BOB WEIR	37
CAROLE KING	38	BOB WELCH	20
KISS	140	FRANK ZAPPA	82
KRIS KRISTOFFERSON	105	WARREN ZEVON	35
HUBERT LAWS	53		
GORDON LIGHTFOOT	29		
LITTLE FEAT	29		

JETHRO TULL HEAVY HORSES



Just one album ago, the world discovered a new and different Ian Anderson. "Songs from the Wood" was an unquestionable success. Now, Ian Anderson has produced another musical tour of the English countryside. Bigger and better, "Heavy Horses" explores new musical directions in the same pastoral country. The album contains all the nuances that have endeared Jethro Tull to millions of buyers over the years. It's a musical journey that everyone should experience. One that only Jethro Tull could take you on.



Chrysalis.
Records and Tapes

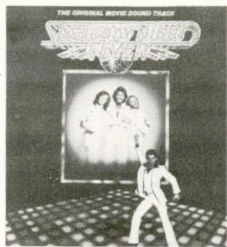
CHR 1175 Produced by Ian Anderson

RECORD WORLD ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)
APR. 15 APR. 8

1	1	SATURDAY NIGHT FEVER	BEE GEES AND VARIOUS ARTISTS	RSO RS 2 4001	17	J		
(13th Week)								
2	2	EVEN NOW	BARRY MANILOW/Arista AB 4164		8	G		
3	3	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113		16	G		
4	4	SLOWHAND	ERIC CLAPTON/RSO RS 1 3030		21	G		
5	5	POINT OF KNOW RETURN	KANSAS/Kirshner JZ 34929		26	G		
6	6	THE STRANGER	BILLY JOEL/Columbia JC 34987		28	G		
7	8	NEWS OF THE WORLD	QUEEN/Elektra 6E 112		21	G		
8	7	AJA STEELY	DAN/ABC AA 1006		28	G		
9	12	EARTH JEFFERSON	STARSHIP/Grunt BXL1 2515 (RCA)		5	G		
10	10	WEEKEND IN L.A.	GEORGE BENSON/Warner Bros. 2WB		11	J		
11	9	RUMOURS	FLEETWOOD MAC/Warner Bros. BSK 3010		60	G		
12	11	ALL 'N ALL	EARTH, WIND & FIRE/Columbia JC 34905		20	G		
13	13	THE GRAND ILLUSION	STYX/A&M SP 4637		38	G		
14	14	FOOT LOOSE & FANCY FREE	ROD STEWART/Warner Bros. BSK 3092		22	G		
15	15	DOUBLE LIVE GONZO!	TED NUGENT/Epic KE 35069		10	I		
16	16	SIMPLE DREAMS	LINDA RONSTADT/Asylum 6E 104		31	G		
17	18	SHAUN CASSIDY	/Warner/Curb BS 3067 (WB)		42	F		
18	17	BORN LATE	SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)		21	G		
19	20	BLUE LIGHTS IN THE BASEMENT	ROBERTA FLACK/Atlantic SD 19149		14	G		



43	41	RAYDIO	Arista AB 4163		9	G		
44	39	THE STORY OF STAR WARS	(FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550		17	G		
45	51	BRING IT BACK ALIVE	THE OUTLAWS/Arista AL 8300		4	H		
46	42	BARRY MANILOW LIVE	/Arista AL 8500		46	I		
47	37	MY AIM IS TRUE	ELVIS COSTELLO/Columbia JC 35037		14	G		
48	53	BAT OUT OF HELL	MEATLOAF/Epic/Cleveland Intl. PE 34974		18	G		
49	54	WARMER COMMUNICATIONS	AVERAGE WHITE BAND/Atlantic SD 19162		3	G		
50	47	STAR WARS	(ORIGINAL SOUNDTRACK)/20th Century 2T 541		44	H		
51	52	THE ALBUM	ABBA/Atlantic SD 19164		9	G		
52	56	DOUBLE FUN	ROBERT PALMER/Island ILPS 9476		5	G		
53	32	ENDLESS WIRE	GORDON LIGHTFOOT/Warner Bros. BSK 3149		12	G		
54	44	HERE AT LAST—BEE GEES LIVE	/RSO 2 3901		46	I		
55	48	CHIC	/Atlantic SD 19153		15	G		
56	59	HEAD EAST	/A&M SP 4680		7	G		
57	36	QUARTER MOON IN A TEN CENT TOWN	EMMYLOU HARRIS/Warner Bros. BSK 3141		12	G		
58	60	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL	LOU RAWLS/Phila. Intl. JZ 35036 (CBS)		14	G		
59	71	YOU LIGHT UP MY LIFE	JOHNNY MATHIS/Columbia JC 35259		3	G		
60	49	CATS ON THE COAST	SEA LEVEL/Capricorn CPN 0198		12	G		
61	62	LET'S GET SMALL	STEVE MARTIN/Warner Bros. BSK 3090		29	G		
62	66	10 YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H		10	G		
63	57	HEAVEN HELP THE FOOL	BOB WEIR/Arista AB 4155		10	G		
64	55	CLOSE ENCOUNTERS OF THE THIRD KIND	(ORIGINAL SOUNDTRACK)/Arista AL 9500		16	X		
65	63	COMMODORES LIVE	/Motown M9 984A2		24	I		
66	70	EDDIE MONEY	/Columbia PC 34909		7	F		
67	72	THE RUTLES	/Warner Bros. HS 3151		2	X		
68	65	LITTLE CRIMINALS	RANDY NEWMAN/Warner Bros. BSK 3079		26	G		
69	67	YOU LIGHT UP MY LIFE	DEBBY BOONE/Warner/Curb BS 3118 (WB)		25	F		
70	68	FOREIGNER	/Atlantic SD 19109		55	G		
71	64	PLAYER	/RSO RS 1 3026		13	G		
72	69	HERB ALPERT—HUGH MASEKELA	/Horizon SP 728 (A&M)		9	G		
73	73	WHAT DO YOU WANT FROM LIVE	THE TUBES/A&M SP 6003		7	H		
74	77	LET'S DO IT	ROY AYERS/Polydor PD 1 6126		5	F		
75	—	... AND THEN THERE WERE THREE	GENESIS/Atlantic SD 19173		1	G		
76	84	HER GREATEST HITS	CAROLE KING/Epic/Ode JE 34967		3	G		
77	82	FLOWING RIVERS	ANDY GIBB/RSO RS 1 3019		6	G		
78	78	DRASTIC PLASTIC	BE BOP DELUXE/Harvest SW 11750 (Capitol)		6	G		
79	79	HOTEL CALIFORNIA	EAGLES/Asylum 6E 103		69	G		
80	81	BOSTON	/Epic JE 34188		81	G		
81	76	FANTASY LOVE AFFAIR	PETER BROWN/Drive 104 (TK)		14	G		
82	94	ZAPPA IN NEW YORK	FRANK ZAPPA/DiscReet 2D 2290 (WB)		2	J		
83	91	FOTOMAKER	/Atlantic SD 19165		3	G		
84	86	PEABO PEABO	BRYSON/Capitol ST 11729		7	G		
85	88	NIGHT FLIGHT	YVONNE ELLIMAN/RSO RS 1 3031		4	G		
86	75	BOOK OF DREAMS	STEVE MILLER BAND/Capitol SO 11630		47	G		
87	89	THE HOUSE OF THE RISING SUN	SANTA ESMERALDA/Casablanca NBLP 7088		6	G		
88	83	WE ALL KNOW WHO WE ARE	CAMEO/Chocolate City CCLP 2004 (Casablanca)		7	G		
89	—	THIS YEARS MODEL	ELVIS COSTELLO/Columbia JC 35331		1	G		
90	95	PLASTIC LETTERS	BLONDIE/Chrysalis CHR 1168		4	G		
91	92	WEST SIDE HIGHWAY	STANLEY TURRENTINE/Fantasy 9548		4	G		
92	74	LIVE AT THE BIJOU	GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)		17	G		
93	128	EASTER PATTI SMITH	/Arista AB 4171		1	G		
84	87	HOLD ON	NOEL POINTER/United Artists UA LA 848 H		6	G		
95	61	DRAW THE LINE	AEROSMITH/Columbia JC 34856		17	G		
96	85	OLIVIA NEWTON-JOHN'S GREATEST HITS	/MCA 3028		24	G		
97	93	GREATEST HITS, ETC.	PAUL SIMON/Columbia JC 35032		21	G		
98	80	DON'T LET ME BE MISUNDERSTOOD	SANTA ESMERALDA/Casablanca NBLP 7080		16	G		
99	97	SHOUT!	BT EXPRESS/Columbia JC 37078		6	G		
100	102	LONEWOLF	MICHAEL MURPHEY/Epic JE 35013		1	G		

CHARTMAKER OF THE WEEK

20 — LONDON TOWN
WINGS
Capitol SW 11777



21	22	STREET PLAYER	RUFUS/CHAKA KHAN/ABC AA1049		10	G		
22	21	FUNKENTELECHY VS THE PLACEBO SYNDROME	PARLIAMENT/Casablanca NBLP 7034		18	G		
23	23	BOOTS? PLAYER OF THE YEAR	BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093		8	G		
24	19	STREET SURVIVORS	LYNYRD SKYNYRD/MCA 3029		24	G		
25	24	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686		11	G		
26	27	OUT OF THE BLUE	ELO/Jet JTLA 823 L2 (JA)		21	I		
27	26	I'M GLAD YOU'RE HERE WITH ME TONIGHT	NEIL DIAMOND/Columbia JC 34990		21	G		
28	30	THANKFUL	NATALIE COLE/Capitol SW 11708		19	G		
29	31	WAITING FOR COLUMBUS	LITTLE FEAT/Warner Bros. 2BS 3140		7	H		
30	25	WATERMARK	ART GARFUNKEL/Columbia JC 34975		12	G		
31	33	INFINITY JOURNEY	/Columbia JC 34912		11	G		
32	34	STARGARD	/MCA 2321		7	F		
33	38	EXCITABLE BOY	WARREN ZEVON/Asylum 6E 118		8	G		
34	29	GOLDEN TIME OF DAY	MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710		11	G		
35	28	LONGER FUSE	DAN HILL/20th Century T 547		16	G		
36	58	SON OF A SON OF A SAILOR	JIMMY BUFFETT/ABC AA 1046		2	G		
37	40	FRENCH KISS	BOB WELCH/Capitol ST 11663		28	G		
38	35	KISS ALIVE II	/Casablanca NBLP 7076		22	I		
39	43	EMOTION	SAMANTHA SANG/Private Stock PS 7009		6	G		
40	45	VAN HALEN	/Warner Bros. BSK 3075		6	G		
41	46	FEELS SO GOOD	CHUCK MANGIONE/A&M SP 4658		24	G		
42	50	CHAMPAGNE JAM	ATLANTA RHYTHM SECTION/Polydor PD 1 6134		3	G		

RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK

LONDON TOWN



LONDON TOWN
WINGS
Capitol

TOP SALES

- LONDON TOWN—Wings—Capitol
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- EARTH—Jefferson Starship—Grunt

CAMELOT/NATIONAL

- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- EVEN NOW—Barry Manilow—Arista
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- THE RUTLES—WB
- VAN HALEN—WB

DISC/NATIONAL

- BOOTS? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
- BRING IT BACK ALIVE—Outlaws—Arista
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EARTH—Jefferson Starship—Grunt
- HEAD EAST—A&M
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- STARGARD—MCA
- VAN HALEN—WB
- WAITING FOR COLUMBUS—Little Feat—WB
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

HANDLEMAN/NATIONAL

- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- BRING IT BACK ALIVE—Outlaws—Arista
- DOUBLE FUN—Robert Palmer—Island
- EASTER ISLAND—Kris Kristofferson—Monument
- EVERY TIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West—UA
- HER GREATEST HITS—Carole King—Ode
- MAGAZINE—Heart—Mushroom
- SOME THINGS DON'T COME EASY—England Dan & John Ford Coley—Big Tree
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- VAN HALEN—WB

KORVETTES/NATIONAL

- AMERICAN HOT WAX—A&M (Soundtrack)
- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- DOUBLE FUN—Robert Palmer—Island
- EMOTION—Samantha Sang—Private Stock
- EXCITABLE BOY—Warren Zevon—Asylum
- INFINITY—Journey—Col
- LONDON TOWN—Wings—Capitol
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- TRAMMPS III—Atlantic

- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

MUSICLAND/NATIONAL

- AMERICAN HOT WAX—A&M (Soundtrack)
- BRING IT BACK ALIVE—Outlaws—Arista
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EVERY TIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West—UA
- EXCITABLE BOY—Warren Zevon—Asylum
- HER GREATEST HITS—Carole King—Ode
- RAYDIO—Arista
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- WARMER COMMUNICATIONS—Average White Band—Atlantic
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

RECORD BAR/NATIONAL

- ARCHIVES—Rush—Mercury
- CATS UNDER THE STARS—Jerry Garcia Band—Arista
- FOTOMAKER—Atlantic
- KAYA—Bob Marley & the Wailers—Island
- LET'S DO IT—Roy Ayers—Polydor
- LONDON TOWN—Wings—Capitol
- LOVELAND—Lonnie Liston Smith—Col
- SOME THINGS DON'T COME EASY—England Dan & John Ford Coley—Big Tree
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- WE CAME TO PLAY—Tower of Power—Col

KING KAROL/NEW YORK

- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- EARTH—Jefferson Starship—Grunt
- EASTER—Patti Smith—Arista
- EVEN NOW—Barry Manilow—Arista
- GRAND ILLUSION—Styx—A&M
- PLASTIC LETTERS—Blondie—Chrysalis
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SLOWHAND—Eric Clapton—RSO
- THE STRANGER—Billy Joel—Col
- VOYAGE—Marlin

RECORD WORLD-TSS STORES/NEW YORK

- AMERICAN HOT WAX—A&M (Soundtrack)
- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- FOTOMAKER—Atlantic
- LONDON TOWN—Wings—Capitol
- ONE-EYED JACK—Garland Jeffreys—A&M
- NOT SHY—Walter Egan—Col
- THIS YEARS MODEL—Elvis Costello—Col
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col
- ZAPPA IN NEW YORK—Frank Zappa—DiscReet

SAM GOODY/EAST COAST

- AMERICAN HOT WAX—A&M (Soundtrack)
- AN THEN THERE WERE THREE—Genesis—Atlantic
- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- DOUBLE DOSE—Hot Tuna—Grunt
- EARTH—Jefferson Starship—Grunt
- EASTER—Patti Smith—Arista
- LONDON TOWN—Wings—Capitol
- RAYDIO—Arista
- SOME THINGS DON'T COME EASY—England Dan & John Ford Coley—Big Tree
- THIS YEARS MODEL—Elvis Costello—Col

STRAWBERRIES/BOSTON

- AMERICAN HOT WAX—A&M (Soundtrack)
- CENTRAL HEATING—Heatwave—Epic
- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- MAGIC—Floaters—ABC

- NIGHT FLIGHT—Yvonne Elliman—RSO
- SHOWDOWN—Isley Brothers—T-Neck
- THE PATH—Ralph McDonald—TK
- THIS YEARS MODEL—Elvis Costello—Col
- WHITE HOT—Angel—Casablanca

WAXIE MAXIE/ WASH., D.C.

- BLACK BEN THE BLACKSMITH—Richard Pryor—Laff
- CENTRAL HEATING—Heatwave—Epic
- EARTH—Jefferson Starship—Grunt
- 1ST CUBA GOODING ALBUM—Cuba Gooding—Motown
- LETTA—Letta Mbulu—A&M
- LONDON TOWN—Wings—Capitol
- RIDING HIGH—Faze-O—SHE
- SHOWDOWN—Isley Brothers—T-Neck
- STARGARD—MCA
- WARMER COMMUNICATIONS—Average White Band—Atlantic

FOR THE RECORD/ BALTIMORE

- BLACK BEN THE BLACKSMITH—Richard Pryor—Laff
- CENTRAL HEATING—Heatwave—Epic
- LONDON TOWN—Wings—Capitol
- LOVE WILL FIND A WAY—Pharoah Sanders—Arista
- PLEASURE PRINCIPLE—Parlet—Casablanca
- RIDING HIGH—Faze-O—SHE
- SHOWDOWN—Isley Brothers—T-Neck
- WARMER COMMUNICATIONS—AWB—Atlantic
- WE ALL KNOW WHO WE ARE—Cameo—Chocolate City
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

FATHERS & SUNS/ MIDWEST

- AND THEN THERE WERE THREE—Genesis—Atlantic
- BRING IT BACK ALIVE—Outlaws—Arista
- EDDIE MONEY—Col
- HEAD EAST—A&M
- KAYA—Bob Marley & the Wailers—Island
- LONDON TOWN—Wings—Capitol
- LOVELAND—Lonnie Liston Smith—Col
- MANNEQUIN—Mark Jordan—WB
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- THIS YEARS MODEL—Elvis Costello—Col

MUSIC STOP/DETROIT

- AND THEN THERE WERE THREE—Genesis—Atlantic
- EASTER—Patti Smith—Arista
- HER GREATEST HITS—Carole King—Ode
- LONDON TOWN—Wings—Capitol
- SHOWDOWN—Isley Brothers—T-Neck
- SOME THINGS DON'T COME EASY—England Dan & John Ford Coley—Big Tree
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- STREET HASSLE—Lou Reed—Arista
- THE GODZ—Millennium
- WHITE HOT—Angel—Casablanca

RECORD REVOLUTION/ CLEVELAND

- AND THEN THERE WERE THREE—Genesis—Atlantic
- DOUBLE DOSE—Robert Palmer—Island
- EASTER—Patti Smith—Arista
- KAYA—Bob Marley & the Wailers—Island
- LONDON TOWN—Wings—Capitol
- ONE-EYED JACK—Garland Jeffreys—A&M
- PEG LEG—Ron Carter—Milestone
- PURE POP FOR NOW PEOPLE—Nick Lowe—Col
- THIS YEARS MODEL—Elvis Costello—Col
- TWIN HOUSE—Larry Coryell—Philip Catherine—Elektra

SOUND UNLIMITED/ CHICAGO

- BOOTS? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB

- BRING IT BACK ALIVE—Outlaws—Arista
- CATS ON THE COAST—Sea Level—Capricorn
- EXCITABLE BOY—Warren Zevon—Asylum
- FEELS SO GOOD—Chuck Mangione—A&M
- INFINITY—Journey—Col
- HEAD EAST—A&M
- PLASTIC LETTERS—Blondie—Chrysalis
- VAN HALEN—WB
- WEEKEND IN L.A.—George Benson—WB

RADIO DOCTORS/ MILWAUKEE

- AND THEN THERE WERE THREE—Genesis—Atlantic
- IF THAT'S THE WAY YOU WANT IT—Hot—Big Tree
- LOVELAND—Lonnie Liston Smith—Col
- LONDON TOWN—Wings—Capitol
- PEG LEG—Ron Carter—Milestone
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SERPENTINE FIRE—Mark Colby—Col/Tappan Zee
- SPECIAL DELIVERY—38 Special—A&M
- THIS YEARS MODEL—Elvis Costello—Col
- WE CAME TO PLAY—Tower of Power—Col

LIEBERMAN/MINNEAPOLIS

- BRING IT BACK ALIVE—Outlaws—Arista
- BURNING THE BALLROOM DOWN—Amazing Rhythm Aces—ABC
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EARTH—Jefferson Starship—Grunt
- EASTER—Patti Smith—Arista
- EXCITABLE BOY—Warren Zevon—Asylum
- FEELS SO GOOD—Chuck Mangione—A&M
- LONDON TOWN—Wings—Capitol
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- ZAPPA IN NEW YORK—Frank Zappa—DiscReet

POPLAR TUNES/ MEMPHIS

- AMERICAN HOT WAX—A&M (Soundtrack)
- EARTH—Jefferson Starship—Grunt
- EXCITABLE BOY—Warren Zevon—Asylum
- LONDON TOWN—Wings—Capitol
- REACHING FOR THE SKY—Peabo Bryson—Capitol
- SHOWDOWN—Isley Brothers—T-Neck
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- VOYAGE—Marlin
- WE ALL KNOW WHO WE ARE—Cameo—Chocolate City
- ZAPPA IN NEW YORK—Frank Zappa—DiscReet

MUSHROOM/ NEW ORLEANS

- CITY TO CITY—Gerry Rafferty—UA
- LONDON TOWN—Wings—Capitol
- MOTION—Alan Toussaint—WB
- PLASTIC LETTERS—Blondie—Chrysalis
- PURE POP FOR NOW PEOPLE—Nick Lowe—Col
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- SPINOZZA—David Spinozza—A&M
- THE RUTLES—WB
- THIS YEARS MODEL—Elvis Costello—Col
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

DAVEY'S/SOUTH

- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- LONWOLF—Michael Murphey—Epic
- RAYDIO—Arista

- STAINED CLASS—Judas Priest—Col
- STARGARD—MCA
- STARLIGHT DANCER—Kayak—Janus
- WARMER COMMUNICATIONS—Average White Band—Atlantic

SOUND TOWN/DALLAS

- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- DOUBLE FUN—Robert Palmer—Island
- EARTH—Jefferson Starship—Grunt
- GOIN' BANANAS—Side Effect—Fantasy
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- JOURNEY TO THE LIGHT—Brainstorm—Col
- MANORISMS—Wet Willie—Epic
- STARGARD—MCA
- THUNDER ISLAND—Jay Ferguson—Asylum
- VAN HALEN—WB

INDEPENDENT RECORDS/ DENVER

- AND THEN THERE WERE THREE—Genesis—Atlantic
- BURNING THE BALLROOM DOWN—Amazing Rhythm Aces—ABC
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- LONDON TOWN—Wings—Capitol
- NOT SHY—Walter Egan—Col
- ROTATION—Tim Weissberg—UA
- SOME THINGS DON'T COME EASY—England Dan & John Ford Coley—Big Tree
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- SPECIAL DELIVERY—38 Special—A&M
- WEST SIDE HIGHWAY—Stanley Turrentine—Fantasy

CIRCLES/ ARIZONA

- AND THEN THERE WERE THREE—Genesis—Atlantic
- CATS UNDER THE STARS—Jerry Garcia Band—Arista
- EASTER—Patti Smith—Arista
- KAYA—Bob Marley & the Wailers—Island
- LINES—Charlie—Janus
- LONDON TOWN—Wings—Capitol
- MAGIC—Floaters—ABC
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- WE CAME TO PLAY—Tower of Power—Col
- ZAPPA IN NEW YORK—Frank Zappa—DiscReet

MUSIC PLUS/ LOS ANGELES

- AND THEN THERE WERE THREE—Genesis—Atlantic
- DOUBLE DOSE—Robert Palmer—Island
- KAYA—Bob Marley & the Wailers—Island
- LONDON TOWN—Wings—Capitol
- MEET ME AT THE CRUX—Dirk Hamilton—Elektra
- ROCKY HORROR SHOW—Ode (Soundtrack)
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- STREET HASSLE—Lou Reed—Arista
- VOYAGE—Marlin
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

EVERYBODY'S RECORDS/ NORTHWEST

- AND THEN THERE WERE THREE—Genesis—Atlantic
- BURNING THE BALLROOM DOWN—Amazing Rhythm Aces—ABC
- CATS UNDER THE STARS—Jerry Garcia Band—Arista
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- DOWN TO EARTH—Sutherland Bros.—Col
- LONDON TOWN—Wings—Capitol
- SOME THINGS DON'T COME EASY—England Dan & John Ford Coley—Big Tree
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- WE CAME TO PLAY—Tower of Power—Col
- ZAPPA IN NEW YORK—Frank Zappa—DiscReet

DISCO FILE TOP 20

APRIL 15, 1978

1. **COME INTO MY HEART/LOVE'S COMING**
USA—European Connection—Marlin (lp medleys)
2. **VOYAGE**
Marlin (entire lp)
3. **RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**
LINDA CLIFFORD—Curtom (lp cut/disco disc)
4. **ROMEO & JULIET**
ALEC COSTANDINOS & SYNCOPHONIC ORCHESTRA—Casablanca (entire lp)
5. **DANCE WITH ME**
PETER BROWN—TK (disco disc)
6. **RIO DE JANEIRO**
GARY CRISS—Salsoul (disco disc)
7. **KEY WEST/MACHO MAN/I AM WHAT I AM**
VILLAGE PEOPLE—Casablanca (lp cuts)
8. **YOU ARE MY LOVE/PLAY WITH ME**
SANDY MERCER—H&L (disco disc)
9. **RISKY CHANGES/DANCE LITTLE DREAMER**
WAR—MCA (disco disc)
10. **GALAXY**
WAR—MCA (disco disc)
11. **I CAN'T STAND THE RAIN**
ERUPTION—Ariola (disco disc)
12. **AFRICANISM/GIMME SOME LOVING/DR. DOO-DAH**
KONGAS—Polydor (lp cuts)
13. **LET'S ALL CHANT/LOVE EXPRESS**
MICHAEL ZAGER BAND—Private Stock (disco disc)
14. **COME ON DANCE, DANCE**
SATURDAY NIGHT BAND—Prelude (lp cut)
15. **WEST SIDE STORY (MEDLEY)**
SALSOL ORCHESTRA—Salsoul (disco disc)
16. **ROUGH DIAMOND/FEVER/TOUCH MY HEART/LET'S MAKE LOVE**
MADLEEN KANE—CBS (import lp cuts)
17. **LET'S GET TOGETHER**
DETROIT EMERALDS—Westbound (lp cut)
18. **I LOVE NEW YORK**
METROPOLIS—Salsoul (disco disc)
19. **CHATTANOOGA CHOO CHOO**
TUXEDO JUNCTION—Butterfly (lp cut)
20. **TRUST IN ME/DON'T TRY TO WIN ME BACK AGAIN**
VICKI SUE ROBINSON—RCA (disco disc)

Academy Awards

(Continued from page 4)
ing statement on the day of the awards presentation: "People around the world continue to recognize the importance of the film's soundtrack, as exhibited by record-breaking international sales and critical acclaim. We cannot condone the outrageous and extraordinary lack of insight into what the Oscar nominations must represent.

"I am with John Travolta in spirit and am proud of his nomination for the Academy Award for best actor for his role in 'Saturday Night Fever,'" Stigwood continued, "but under these unjust and deeply disturbing circumstances I and everyone at the RSO organization cannot attend the Academy Awards tonight."

ABC Signs Rufus To Solo Contract

■ LOS ANGELES — Rufus, currently under contract to ABC Records with lead singer Chaka Khan, has signed a new pact with the label to record solo. This new deal in no way affects the existing one, but is in addition to it.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ An especially fine selection of new releases this week, all of them foreign-made (in France, Canada, Puerto Rico, South Africa), all essential additions to any disco playlist or collection right this moment. Top of the list is the **Don Ray** album, "Garden of Love," on which the premier arranger of the Eurodisco sound (French Division) steps out front for the first time—co-writing and co-producing all the material with **Cerrone** as well as arranging and playing keyboards and synthesizer—with astoundingly good results. The supporting cast is familiar—guitarist **Slim Pezin** and percussionist **Marc Chantreau** from **Voyage**; **Madeline Bell**, **Sue Glover** and **Kay Garner** handling backing vocals—and the studio is, primarily, Trident in London (with mixing done at Munich's Musicland), but the sound is unexpected: tougher, wilder, tighter than many of the recent French imports to have hit these shores. Like **Voyage**, **Ray** takes the European sound off in a direction all his own, first by breaking down the extended-cut format (the longest track here is eight minutes, a perfect length, and there are three substantial songs to a side, a notable exception to the trend of shorter and shorter disco albums), then by introducing a rich undercurrent of funk and rock elements. Anyone looking for an indication of where the Eurodisco sound is heading can start right here.

The album's opening song, "Got to Have Loving" (8:15), is the
(Continued on page 64)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

I BEAM/SAN FRANCISCO

DJ: Tim Rivers

BLACK WATER GOLD—Sunshine Band—TK

COME ON DANCE, DANCE/DON'T TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (lp cuts)

GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Malligator (import lp cuts)

LET'S GET TOGETHER—Detroit Emeralds—Westbound (lp cut)

OH HAPPY DAY/TO MY FATHER'S HOUSE/GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (lp cuts)

NUMBER ONE—Eloise Laws—ABC (disco disc)

RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curtom (lp cut/disco disc)

SCOTCH MACHINE/BAYOU VILLAGE/FROM EAST TO WEST/POINT ZERO—Voyage—Marlin (lp cuts)

TENA'S SONG/GET OFF—Foxy—Dash (lp cuts)

YOU ARE MY LOVE/PLAY WITH ME—Sandy Mercer—H&L (disco disc)

LEVITICUS/NEW YORK

DJ: Porter Wynn

COME ON DANCE, DANCE—Saturday Night Band—Prelude (lp cut)

DANCE WITH ME—Peter Brown—TK (disco disc)

GOTTA GET OUT OF HERE—Lucy Hawkins—Sam (disco disc)

MACHO MAN/KEY WEST—Village People—Casablanca (lp cuts)

MUSIC FEVER—Michael Zager Band—Private Stock (lp cut)

RIO DE JANEIRO—Gary Criss—Salsoul (disco disc)

RUNAWAY LOVE/GYPSY LADY—Linda Clifford—Curtom (lp cut/disco disc)

SHAME—Evelyn "Champagne" King—RCA (disco disc)

THERE ARE SO MANY STOPS ALONG THE WAY—Joe Sample—ABC (lp cut)

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

INFINITY/NEW YORK

DJ: Jim Burgess

COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)

DANCE WITH ME—Peter Brown—TK (disco disc)

FROM EAST TO WEST/POINT ZERO/LATIN ODYSSEY/LADY AMERICA—Voyage—Marlin (lp cuts)

GALAXY—War—MCA (disco disc)

LET YOURSELF GO—T-Connection—TK (disco disc)

LET'S GET TOGETHER/I CAN'T SEEM TO FORGET—Detroit Emeralds—Westbound (lp cuts)

MACHO MAN/I AM WHAT I AM/KEY WEST—Village People—Casablanca (lp cuts)

RISKY CHANGES/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (disco disc)

ROMEO & JULIET—Alec Costandinos & Syncophonic Orchestra—Casablanca (entire lp)

SIMON PETER—Sphinx—Casablanca (lp cut)

LOCKER ROOM/ATLANTA

DJ: Kathy White

AFRICANISM/GIMME SOME LOVING—Kongas—Polydor (lp medley)

THE BEAT GOES ON AND ON—Ripple—Salsoul (disco disc)

COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)

GALAXY—War—MCA (disco disc)

LET YOURSELF GO—T-Connection—TK (disco disc)

LET'S ALL CHANT—Michael Zager Band—Private Stock (disco disc)

RISKY CHANGES—Bionic Boogie—Polydor (disco disc)

RUMOUR HAS IT/I LOVE YOU—Donna Summer—Casablanca (lp cuts)

SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (lp medleys)

VOYAGE—Marlin (entire lp)

Paul Johnson Dies

(Continued from page 4)
and respected by all at Capitol and throughout the industry for his warmth as a human being and his excellence as a professional."



Paul Johnson

Johnson, who worked at the Capitol Records Tower in Hollywood, joined the label as national promotion manager for black product late in June 1977. Prior to his post at Capitol, Johnson had been vice president of promotion for Motown Records, beginning in January 1975. Before that, he had been with Atlantic Records, first as special projects director, then east coast promotion representative, New York promotion representative, and ultimately as national promotion director of r&b product.

Born and raised in Baltimore, Maryland, Johnson earned a Masters degree in English at the University of Maryland before entering the music business as a radio announcer. Among a host of honors, he received the Bill Gavin Award for No. 1 broadcaster six times, and the promotion man of the year award from the National Association of Television and Radio Artists in 1974.

Johnson is survived by his mother and father and his wife Carole, who requests that those wishing to remember Paul Johnson do so by sending a donation in his name to the National Kidney Foundation at 2 Park Avenue, New York, New York 10016. Memorial services for Johnson were held Wednesday (5) at Forest Lawn Memorial Park in Hollywood.

Birnbaum to Stigwood

(Continued from page 4)
artists' management. He also will function as a special liaison on a corporate level as an extension of the chief executive officer of The Stigwood Group of Companies throughout the world.

The Birnbaum development follows the recent appointment of Mike Hutson to head up the international RSO Record operation headquartering in London where he liaises with Al Coury, President of RSO Records.

Stigwood is expected to announce additional new executive personnel to keep pace with the economic gain of the company.

ATV MUSIC GROUP *and* BARRY MANN

proudly congratulate

DAN HILL

winner of the Juno awards for-

COMPOSER OF THE YEAR

(“Sometimes When We Touch”, co-written with Barry Mann)

MALE VOCALIST OF THE YEAR

BEST SELLING ALBUM

(“Longer Fuse”)

also
MATT McCAULEY and FRED MOLLIN

winner of the Juno awards for-

PRODUCERS OF THE YEAR, SINGLE

(“Sometimes When We Touch”)

PRODUCER OF THE YEAR, ALBUM

(“Longer Fuse”)

*...and, our compliments to 20th Century Fox Records for
their remarkable efforts on behalf of one of today's most
talented and sensitive singer/songwriters, which
have resulted in a gold single and album here in the U.S.*



MUSIC GROUP

Los Angeles • New York • London • Paris • Nashville

Dialogue (Continued from page 24)

range from aspirin for headaches to sanitary napkins and whatever. Nothing on a major, major level.

Stogel: One of the upsetting things came after the Jam. On Sunday I was listening to the radio reports, and some of the stations picked up on some of the negative aspects, one of them being that there were a lot of kids hurt, broken legs and so on. The ironic part about it was that the great portion of the kids that were injured were the ones that didn't follow the rules, kids who tried to sneak in or climb the fence—and those fences were made not to climb.

RW: Supposing that you were to do another show under the same circumstances, would you do anything different, especially in regard to that problem?

Branker: No, I don't think so. As I said, we might have spent too much money complying with rather than fighting the standards, but we wanted to do it right at Ontario. So that might be the only thing we'd do different; we might challenge a couple of the issues, not in health or safety, but in fencing and lighting and other things that they imposed on us that cost hundreds of thousands of dollars and might have been negotiated down a little bit. Other than that, if a rock festival can go to blueprint, this one did. In fact, for the second show in a row, we're being criticized for doing it too right, too smooth, not enough spontaneity. But in our planning, we really didn't allow for spontaneity. It wasn't the place for it.

RW: Within a day or two after the gig there were stories about spinoffs from Cal Jam II, specifically a CBS album, a two-hour ABC-TV special and four syndicated TV shows.

Stogel: That's all true. Everything is in the works right now. We don't have any air date, or a release date on the album, but the story in the *Hollywood Reporter* was accurate.

RW: It's logical that CBS would put out the album, since all but three of the acts were theirs; but does that mean that people like Foreigner and Bob Welch would be represented, too?

Branker: We hope so, unless something would happen in negotiations that would bog it down. And one thing I found interesting was that having worked before with almost every band in the show, I've never seen them play any better. Whether it was the crowd, the day, or the sound, they all sounded great. So I look forward to the album, and I think the kids do, too.

RW: With the exception of Santana, none of the cast had ever played before a crowd that big. Did any of them, in your opinions, deal particularly effectively with the unusual aspects of playing at Cal Jam II, like the fact that people couldn't see them from a mile away?

Branker: A lot of them did. And they were also dealing with the fact that because of ordinances, we weren't allowed certain visual displays that we do with a band—and it was daytime, anyway. So with Nugent and Aerosmith, for example, they knew they had to overplay and overpower everything in order to reach their normal high intensity peak, and they both succeeded. But the surprise of the show, by far, was Foreigner. Their set was just superb. They had played in town twice in the past year and a half, I think, and hadn't received anywhere near the same response. Out of all the acts, I think they firmly established themselves as a premier up-and-coming band.

Feldman: What knocked me out was the reaction to Welch and Mason and Santana. They *all* did well, and it's really easy not to do well. The most awesome thing of the day is standing on the edge of the stage and looking out, and not seeing the end of the people. It was a scary thing—it was a scene that I'll remember for the rest of my life. All day long there were people who wanted to come onstage and look at the crowd. Every time I went up there it blew my mind. It was positive, it was happy, it was exciting to see everyone having a good time, standing and clapping when the bands played, and that's what it was all about.

RW: It's very soon after the Jam, but it's already been indicated that you intend to take "the concept" of Cal Jam to other parts of the country and the world. Do you foresee that happening?

Stogel: I would say that we've discussed it, but at this particular moment no one can think about anything other than going home and going to bed. It's been a week, and none of us has stopped working in our various areas. Don E. and Sandy and I were down at the site Sunday morning, just a couple of hours after it was over, and there in front of us was the biggest garbage dump that you've ever seen. For the last five days, there's been a crew down there trying to get it cleaned up in time for a race this Sunday. Besides that, we've been involved in the editing of the TV special. We've been making arrangements to make sure that all vendors and suppliers who worked on the show get paid as soon as possible. This week

has been as hard for us as the months prior to the show. But yes, I'd say that the idea is to do it again in other areas, or maybe here again. We all say never again—but we said never again last time.

RW: Did you find that the various promotional tie-ins—stereo and record stores, radio stations and so on—played a significant role in accounting for actual ticket sales?

Branker: They were very helpful. We look back on our advertising campaign, and for a rock and roll event, no one has ever come close to the amount of promotion we got. We were on radio and television and in the newspapers statewide for a three week concentrated period before the show; and we started two weeks before that in major metropolitan areas, putting together a network of forty radio stations that fed information to the kids out there. We were very proud of our ad campaign, and we were happy with the people that sponsored it—Cal Stereo, Miller's Outpost, the Warehouse and the rest—and there wasn't a soul who didn't know the show was going to happen. ☺

Philips, DG Set Mid-Price LPs



The Philips and Deutsche Grammophon labels will release their first imported mid-price record lines to appear in the U.S. starting April 24. The DG series, under the Privilege label, and the Philips line, under the Festivo label, will be distributed by Polygram Distributors and will each feature 20 imported albums and cassettes, both listing for \$6.98. The lines will be debuted for Polygram salesmen and classical retailers at a series of meetings around the country this month. Pictured here with two of the records scheduled for release are, from left: Sid Love, DG sales manager; Jim Frey, vice president of Polydor; Scott Mampe, vice president of Phonogram, and Harry Lask, Phonogram national sales manager.

CLUB REVIEW

Alessi Rocks Bottom Line

■ NEW YORK — It is never wise to presume that an act will flourish, in terms of composition or musicianship, after the completion of a debut lp or concert tour. Alessi (A&M), however, recently reappeared at the Bottom Line, this time with the weight of a second lp, "All For A Reason," but also with a significantly tightened act. A hit single in England ("Laurie") and experience resulted in a performance that was marked with a strong sense of timing, total support from back-up musicians and finally an air of confidence that was nowhere better reflected than in their stage presence.

Opening the show with "Can You Feel It," an upbeat cut from their first lp, Alessi immediately caught the attention of the audience with their conga player's fine percussive touch and overall tight playing among all musicians. The result was good rock n' roll. This particularly upbeat, cooking tempo also fired the presentation of a composition entitled "I Don't Want To Loose

You," a brand new cut never recorded and presented live for the first time that evening.

Billy and Bobby Alessi next performed "Avalon," a piece which characterizes the Alessi sound—a combination of strong vocal harmonies, a haunting melodic line and a transparency: Alessi harmonies are very clear.

"Avalon" was followed by "Farewell," a cut from their second lp, which once again brought attention to the manner in which Billy and Bobby will drop their instruments and belt out a song with emphasis on the harmony.

It was inevitable that Alessi perform "Laurie," the piece that brought them much acclaim; however, a brand new yet-to-be-recorded tune entitled "Stand Up" evoked comparable audience response that evening. "Stand Up" was highlighted by the same rocking qualities with which Alessi opened the show: dynamism, a catchy, moving rhythm accentuated by congas and strong vocals.

Sophia Midas

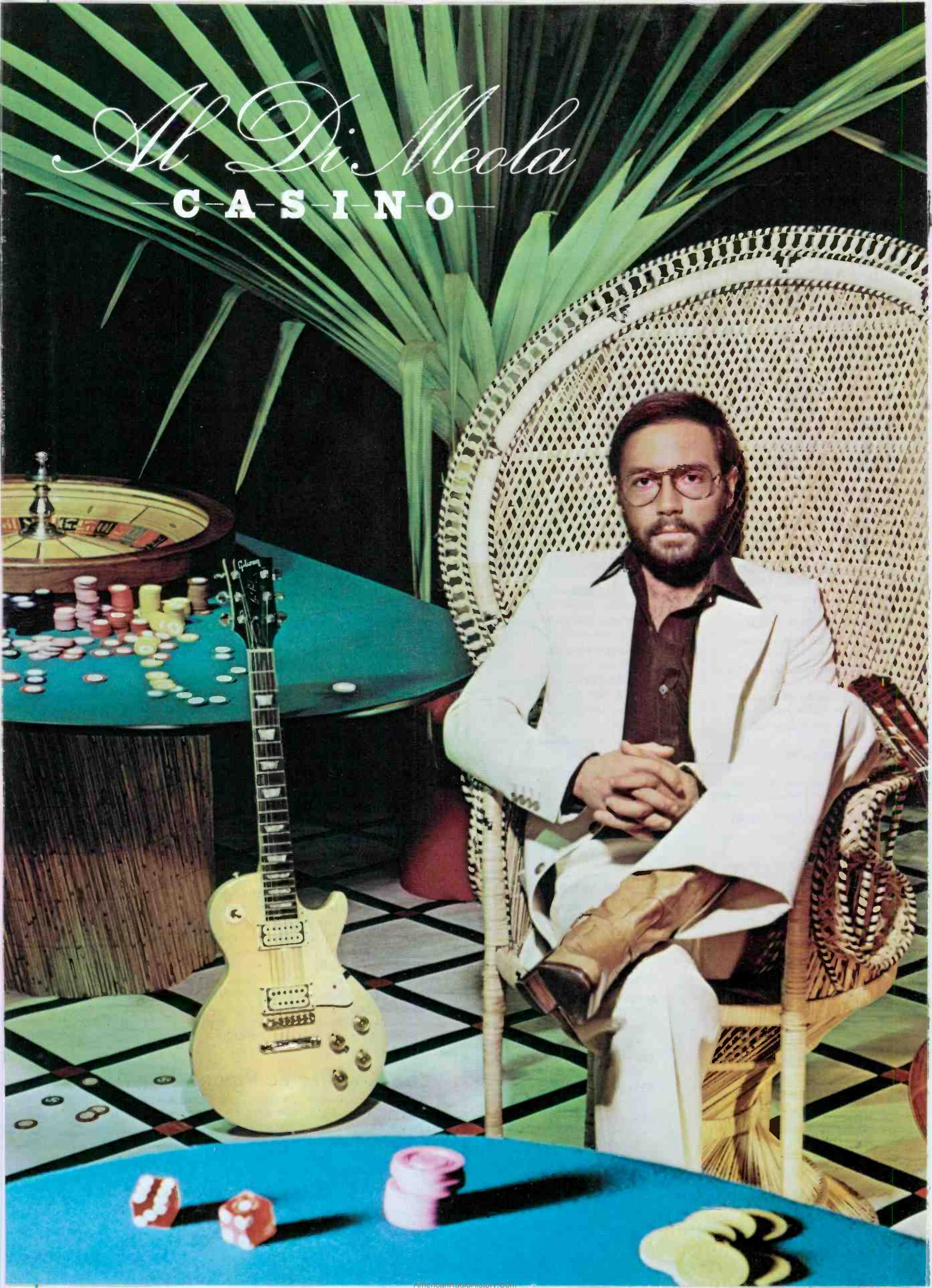
movie about the music

<i>Boston</i>	MORE THAN A FEELING
<i>Jimmy Buffett</i>	LIVINGSTON SATURDAY NIGHT
<i>Doobie Brothers</i>	IT KEEPS YOU RUNNIN'
<i>Eagles</i>	LIFE IN THE FAST LANE
<i>Dan Fogelberg</i>	THERE'S A PLACE IN THE WORLD FOR A GAMBLER
<i>Foreigner</i>	COLD AS ICE
<i>Billy Joel</i>	JUST THE WAY YOU ARE
<i>Randy Meisner</i>	BAD MAN
<i>Steve Miller</i>	FLY LIKE AN EAGLE
<i>Tom Petty</i> & THE HEARTBREAKERS	BREAKDOWN
<i>Queen</i>	WE WILL ROCK YOU
<i>Linda Ronstadt</i>	TUMBLING DICE POOR POOR PITIFUL ME
<i>Boz Scaggs</i>	LIDO SHUFFLE
<i>Bob Seger</i> & THE SILVER BULLET BAND	NIGHT MOVES
<i>Steely Dan</i>	FM DO IT AGAIN
<i>James Taylor</i>	YOUR SMILING FACE
<i>Joe Walsh</i>	LIFE'S BEEN GOOD

*The ultimate motion picture soundtrack album
a deluxe 2-record set*

MCA RECORDS
MCA2-12000

Al Di Meola
— C A S I N O —



The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

- WITH A LITTLE LUCK**—
Wings—Capitol (7)
Third Week
- WE'LL SING IN THE SUNSHINE**
—Helen Reddy—Capitol (6)
- YOU'RE THE LOVE**—Seals &
Crofts—WB (5)
- GEORGIA ON MY MIND**—
Willie Nelson—Col (4)

WBZ/BOSTON

- THE CLOSER I GET TO YOU**—
Flack & Hathaway—Atlantic
- THIS TIME I'M IN IT FOR LOVE**—
Player—RSO
- WITH A LITTLE LUCK**—Wings—
Capitol

WSAR/FALL RIVER

- MOVIN' OUT (ANTHONY'S SONG)**
—Billy Joel—Col
- ON BROADWAY**—George Benson
—WB

WNEW/NEW YORK

- I'M ON MY WAY**—Captain &
Tennille—A&M
- LEGENDARY LOVER**—Atlanta
Rhythm Section—Polydor
- TOPSY**—Meco—Millennium

WBAL/BALTIMORE

- BLUER THAN BLUE**—Michael
Johnson—EMI America
- SHADOW DANCING**—Andy Gibb
—RSO
- WE'LL SING IN THE SUNSHINE**—
Helen Reddy—Capitol
- WITH A LITTLE LUCK**—Wings—
Capitol
- YOU'RE THE LOVE**—Seals & Crofts
—WB
- YOU'RE THE ONE THAT I WANT**—
Travolta & Newton-John—RSO

WMAL/WASHINGTON

- GEORGIA ON MY MIND**—Willie
Nelson—Col
- WITH A LITTLE LUCK**—Wings—
Capitol
- YOU'RE THE ONE THAT I WANT**—
Travolta & Newton-John—RSO

WSB/ATLANTA

- I'M ON MY WAY**—Captain &
Tennille—A&M
- LAST OF THE ROMANTICS**—
Engelbert Humperdinck—Epic
- MOVIN' OUT (ANTHONY'S SONG)**
—Billy Joel—Col
- NO ONE GAVE ME LOVE**—Tom
Jones—Epic
- SHADOW DANCING**—Andy Gibb
—RSO

WIOD/MIAMI

- CHATTANOOGA CHOO CHOO**—
Tuxedo Junction—Butterfly
- EVERYTIME TWO FOOLS COLLIDE**
—Rogers & West—UA
- TAKE A CHANCE ON ME**—ABBA
—Atlantic
- THEME FROM 'STAR TREK'**—
Gene Page—Arista

WLW/CINCINNATI

- ON BROADWAY**—George Benson
—WB
- TOO MUCH, TOO LITTLE, TOO
LATE**—Mathis & Williams—Col

WCCO/MINNEAPOLIS

- BLUER THAN BLUE**—Michael
Johnson—EMI America
- EVERYTIME I SING A LOVE SONG**
—Jimmy Rogers—Scrimshaw
- GEORGIA ON MY MIND**—Willie
Nelson—Col
- TOPSY**—Meco—Millennium
- YOU'RE THE LOVE**—Seals & Crofts
—WB

KMBZ/KANSAS CITY

- ALL OVER AGAIN**—Edwards &
Ralph—Ariola
- BABY I'M YOURS**—Debby Boone
—Warner/Curb
- IF I HAD WORDS**—Scott Fitzgerald
& Yvonne Keeley—UA
- WE'LL SING IN THE SUNSHINE**—
Helen Reddy—Capitol

KMOX/ST. LOUIS

- BLUER THAN BLUE**—Michael
Johnson—EMI America
- DON'T WISH TOO HARD**—Steve &
Eydie—Warner/Curb
- I WONDER IF WE TRIED**—
Aztec Two Step—RCA
- PROMISES MADE**—Dan Fogelberg
—Full Moon/Epic
- SHADOW DANCING**—Andy Gibb
—RSO
- TAKE MY HAND**—Steve Lawrence
—Warner/Curb
- WEEKEND LOVER**—Odyssey—RCA

KOY/PHOENIX

- MORE THAN A WOMAN**—
Bee Gees—RSO (lp cut)
- WE'LL SING IN THE SUNSHINE**—
Helen Reddy—Capitol

KIIS/LOS ANGELES

- MORE THAN A WOMAN**—
Bee Gees—RSO (lp cut)
- THE CLOSER I GET TO YOU**—
Flack & Hathaway—Atlantic

KVI/SEATTLE

- GEORGIA ON MY MIND**—
Willie Nelson—Col
- MOVIN' OUT (ANTHONY'S SONG)**
—Billy Joel—Col
- TOO MUCH, TOO LITTLE, TOO
LATE**—Mathis & Williams—Col
- WE'LL SING IN THE SUNSHINE**—
Helen Reddy—Capitol
- YOU'RE THE ONE THAT I WANT**—
Travolta & Newton-John—RSO

Also reporting this week: WCCO-FM, WGAR, WHDH, WJBO, WIP, WSM, WKBC-FM, WTMJ, KULF. 24 stations reporting.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ **GUESS WHO:** Andy Gibb has a new single out, "Shadow Dancing" (RSO), and guess who wrote it, produced it and sings background vocals on it? The same folks who didn't write the John Travolta-Olivia Newton-John single, "You're The One That I Want," from Robert Stigwood's next feature "Grease." That one's by John Farrar, also on RSO.

NOW THAT RANDY NEWMAN FINALLY HAS A 'HIT' TO PLAY ON THE TONIGHT SHOW . . . Interworld is circulating an album sampler of Newman's earlier material (via the Schroeder catalogue). The record holds 28 songs, including "Simon Smith And The Amazing Dancing Bear," "Mama Told Me (Not To Come)" and "I Think It's Going to Rain Today" by such as Linda Ronstadt, 3 Dog Night, Neil Diamond, Barbra Streisand and Nilsson.

NOTO BENE: Has anyone noticed the number of duo records currently on the RW Singles Chart? There's Flack & Hathaway, Dan & Coley, LeBlanc & Carr, Travolta & Newton-John, Mathis & Williams, Seals & Crofts, Ashford & Simpson, Waylon & Willie, Sanford & Townsend, McCoo & Davis and Denne & Gold and that's not counting the Country Singles Chart . . . Of the 24 Singles Picks and Sleepers that appeared on RW's cover over the past three weeks, 13 were not written by the artists.

HAPPY: Joe Pellegrino at Screen Gems, N.Y. reports a slew of cover records, not the least of which is Dave Mason doing "Will You Still Love Me Tomorrow," Johnny Paycheck's "Thanks to the Cathouse, I'm in the Doghouse with You" (what?!), "It's Getting Better" by Jane Olivor, and Cheryl Ladd doing "Walkin' In the Rain." Meanwhile, one of the company's biggest sellers right now is the full orchestra and marching band arrangements of the suite from "Close Encounters" . . . Chappell writer Sandy Linzer will be watching the charts for the next few months. He's got Odyssey's "Weekend Lover," "You Keep Me Dancing" by Samantha Sang and "Steal Him Away" by Ellen McIlwaine.

NEW BUSINESS: Jon Reko in St. Louis has debuted his new label with the single "Choo Choo Train" by Sami Scot on Bullseye Records. The publishing company is Brave Bull Music.

COVERS: "Topsy," made famous in parts 1 and 2 by Cozy Cole back in the '50s, out now by Meco on Millennium . . . Pure Prairie League (RCA) just released Allen Toussaint's timely "Working in a Coal Mine." That was also a '50s hit by Lee Dorsey . . . Moving into the '70s, Linda Ronstadt's new single is Mick Jagger/Keith Richards' "Tumbling Dice" from the Stones' "Exile on Main Street" album . . . And back into the '40s, new wavers Just Water (Branded Records) recorded a mad version of "Singing in the Rain."

SIGNED: Genya Ravan to 20th Century Records. The album is due June 15th . . . Allee Willis to Irving Music. Her latest composition, "God Knows," written with Franne Golde and Peter Noone, is just out by Debby Boone . . . John Batdorf, formerly of Batdorf & Rodney and the group Silver, to The Entertainment Company via Jay Warner . . . Billy Meshel at Careers Music picked up 50 percent of Larry Farrell and Caroline Jones' "If It Don't Fit, Don't Force It" worldwide. It's out by Kelly Patterson on Shadybrook.

MOVIN': Ann Munday has moved from the Chrysalis Music London office to the company's Los Angeles operation. Administration will now be handled in L.A. and she's actively seeking new writers.

NAMED: The inevitable Walter Wager of ASCAP and the peripatetic Charles Scully of SESAC to the board of directors of the National Academy of Popular Music, parent organization of the Songwriters Hall of Fame . . . Allan McDougall, former managing editor of SongPluggger, to general manager of Island Music in Los Angeles . . . Christina Otis to manager of music publishing administration and Nancy Brennan to coordinator of publishing services, both CBS Records International.

Wha-Koo Promo Planned by ABC

■ **LOS ANGELES**—In conjunction with the ABC recording group Wha-koo's current national tour, and in support of the band's second album, "Berkshire," ABC Records is sponsoring a "Wha-koo Waikiki" promotion contest with six AOR stations.

national director of album promotion at ABC, the label is awarding the winner of the contests held by each station two round-trip tickets to Honolulu, five days and four nights at a hotel on Waikiki Beach, \$250 in spending money, sightseeing tours, and other extras.

According to Jon Scott, natio-

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
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- LONDON TOWN—Wings—Capitol
- SLOWHAND—Eric Clapton—RSO
- THE STRANGER—Billy Joel—Col
- WAITING FOR COLUMBUS—Little Feat—WB
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

WMMS-FM/CLEVELAND

- ADDS:**
- BOYS IN THE TREES—Carly Simon—Elektra
 - HEAVY HORSES—Jethro Tull—Chrysalis
 - LONG LIVE ROCK & ROLL—Rainbow—Polydor
 - MAGAZINE—Heart—Mushroom
 - SHOWDOWN—Isley Brothers—T-Neck
 - YOUR LOVE IS SUCH A WONDERFUL THING (single)—Duke & the Drivers—Jelly
- HEAVY ACTION (airplay, sales, phones in descending order):**
- LONDON TOWN—Wings—Capitol
 - EARTH—Jefferson Starship—Grunt
 - AND THEN THERE WERE THREE—Genesis—Atlantic
 - SLOWHAND—Eric Clapton—RSO
 - EXCITABLE BOY—Warren Zevon—Asylum
 - THE GODZ—Millennium
 - VAN HALEN—WB
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - DOUBLE FUN—Robert Palmer—Island
 - FRENCH KISS—Bob Welch—Capitol

WABX-FM/DETROIT

- ADDS:**
- MAGAZINE—Heart—Mushroom
 - WARMER COMMUNICATIONS—AWB—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SLOWHAND—Eric Clapton—RSO
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - INFINITY—Journey—Col
 - DOUBLE LIVE GONZO—Ted Nugent—Epic

WXRT-FM/CHICAGO

- ADDS:**
- BEFORE & AFTER SCIENCE—Brian Eno—Island
 - BRITISH LIONS—RSO
 - EGO (single)—Elton John—MCA
 - LONDON TOWN—Wings—Capitol

- NRBQ AT YANKEE STADIUM—Mercury
- ONE-EYED JACK—Garland Jeffreys—A&M
- PURE POP FOR NOW PEOPLE—Nick Lowe—Col
- ROOT BOY SLIM & THE SEX CHANGE BAND—WB
- TWIN-HOUSE—Larry Coryell/Philip Catherine—Elektra
- YOU CAN TUNE A PIANO—REO Speedwagon—Epic

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

- EXCITABLE BOY—Warren Zevon—Asylum
- LINES—Charlie—Janus
- INFINITY—Journey—Col
- THE RUTLES (soundtrack)—WB
- DOUBLE FUN—Robert Palmer—Island
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- EARTH—Jefferson Starship—Grunt
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- WAITING FOR COLUMBUS—Little Feat—WB
- THE STRANGER—Billy Joel—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- CITY TO CITY—Gerry Rafferty—UA
 - DOUBLE TROUBLE—Frankie Miller—Chrysalis
 - IMPECKABLE—Budgie—A&M

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

- YOU CAN TUNE A PIANO—REO Speedwagon—Epic
- INFINITY—Journey—Col
- EARTH—Jefferson Starship—Grunt
- HEAD EAST—A&M
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- BILLY FALCON'S BURNING ROSE—UA
- VAN HALEN—WB
- MAGAZINE—Heart—Mushroom
- WATCH—Manfred Mann—WB
- STREET ACTION—BTO—Mercury

WKDF-FM/NASHVILLE

- ADDS:**
- A SONG FOR ALL SEASONS—Renaissance—Sire
 - AND THEN THERE WERE THREE—Genesis—Atlantic
 - LINES—Charlie—Janus
 - LONDON TOWN—Wings—Capitol
 - SOUTHERN WINDS—Maria Muldaur—WB
 - WARMER COMMUNICATIONS—AWB—Atlantic
 - WHAT IF—Dixie Dregs—Capricorn

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

- RUNNING ON EMPTY—Jackson Browne—Asylum
- EARTH—Jefferson Starship—Grunt
- LONDON TOWN—Wings—Capitol
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- THE STRANGER—Billy Joel—Col
- FRENCH KISS—Bob Welch—Capitol
- EXCITABLE BOY—Warren Zevon—Asylum
- OUT OF THE BLUE—ELO—Jet
- MANORISMS—Wet Willie—Epic

WQFM-FM/MILWAUKEE

- ADDS:**
- AND THEN THERE WERE THREE—Genesis—Atlantic
 - BRIAN SONGS—Brian Balastrì—Desmond
 - CITY TO CITY—Gerry Rafferty—UA
 - LONDON TOWN—Wings—Capitol
 - LOVE IS THE STUFF—Henry Gross—Lifesong
 - MAGAZINE—Heart—Mushroom

- MODERN MAN—Stanley Clarke—Nemperor
- TRIGGER—Casablanca
- ZAPPA IN NEW YORK—Frank Zappa—WB

HEAVY ACTION (airplay in descending order):

- BACK TO BACK—Bad Boy—UA
- SWEET BOTTOM—Sweet Bottom Lines—Charlie—Janus
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SLOWHAND—Eric Clapton—RSO
- EARTH—Jefferson Starship—Grunt
- AJA—Steely Dan—ABC
- THE STRANGER—Billy Joel—Col
- INFINITY—Journey—Col

CHUM-FM/TORONTO

- ADDS:**
- AND THEN THERE WERE THREE—Genesis—Atlantic
 - SOUTHERN WINDS—Maria Muldaur—WB
 - SURVIVOR—Randy Bachman—Polydor
 - THE LAST WALTZ (soundtrack)—The Band—WB
 - WHAT DO YOU WANT FROM LIVE—Tubes—A&M

HEAVY ACTION (airplay in descending order):

- RUNNING ON EMPTY—Jackson Browne—Asylum
- THE STRANGER—Billy Joel—Col
- EARTH—Jefferson Starship—Grunt
- SLOWHAND—Eric Clapton—RSO
- AJA—Steely Dan—ABC
- SATURDAY NIGHT FEVER (soundtrack)—RSO
- WAITING FOR COLUMBUS—Little Feat—WB
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
- LONDON TOWN—Wings—Capitol

KZEW-FM/DALLAS

- ADDS:**
- A SONG FOR ALL SEASONS—Renaissance—Sire
 - BURCHFIELD NINES—Michael Franks—WB
 - HEAVY HORSE—Jethro Tull—Chrysalis
 - JOHN HALL—Asylum
 - LINES—Charlie—Janus
 - MAGAZINE—Heart—Mushroom
 - SHOWDOWN—Isley Brothers—T-Neck
 - SOUTHERN WINDS—Maria Muldaur—WB
 - THIS YEARS MODEL—Elvis Costello—Col
 - TRIGGER—Casablanca

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

- LONDON TOWN—Wings—Capitol
- EARTH—Jefferson Starship—Grunt
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SLOWHAND—Eric Clapton—RSO
- WAITING FOR COLUMBUS—Little Feat—WB
- EXCITABLE BOY—Warren Zevon—Asylum
- INFINITY—Journey—Col
- LONEWOLF—Michael Murphy—Epic
- WATCH—Manfred Mann—WB
- FRENCH KISS—Bob Welch—Capitol

KGB-FM/SAN DIEGO

- ADDS:**
- AND THEN THERE WERE THREE—Genesis—Atlantic
 - BRING IT BACK ALIVE—Outlaws—Arista

- DOUBLE FUN—Robert Palmer—Island
- EGO (single)—Elton John—MCA
- LONDON TOWN—Wings—Capitol
- MAGAZINE—Heart—Mushroom
- PURE POP FOR NOW PEOPLE—Nick Lowe—Col
- THIS YEARS MODEL—Elvis Costello—Col

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

- VAN HALEN—WB
- POINT OF KNOW RETURN—Kansas—Kirshner
- SLOWHAND—Eric Clapton—RSO
- FRENCH KISS—Bob Welch—Capitol
- EARTH—Jefferson Starship—Grunt
- WAITING FOR COLUMBUS—Little Feat—WB
- THE STRANGER—Billy Joel—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum

KWST-FM/LOS ANGELES

- ADDS:**
- CITY TO CITY—Gerry Rafferty—UA
 - DOUBLE TROUBLE—Frankie Miller—Chrysalis
 - PLEASE DON'T TOUCH—Steve Hackett—Chrysalis

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

- EARTH—Jefferson Starship—Grunt
- WATCH—Manfred Mann—WB
- LONDON TOWN—Wings—Capitol
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- VAN HALEN—WB
- INFINITY—Journey—Col
- EXCITABLE BOY—Warren Zevon—Asylum
- MAGAZINE—Heart—Mushroom
- YOU CAN TUNE A PIANO—REO Speedwagon—Epic
- RUNNING ON EMPTY—Jackson Browne—Asylum

KMET-FM/LOS ANGELES

- ADDS:**
- HEAVY HORSES—Jethro Tull—Chrysalis
 - LONG LIVE ROCK & ROLL—Rainbow—Polydor

HEAVY ACTION (airplay in descending order):

- FOREIGNER—Atlantic
- NEWS OF THE WORLD—Queen—Elektra
- RUNNING ON EMPTY—Jackson Browne—Asylum
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- OUT OF THE BLUE—ELO—Jet

KZAP-FM/SACRAMENTO

- ADDS:**
- AND THEN THERE WERE THREE—Genesis—Atlantic
 - ATLANTA'S BURNING DOWN—Dickey Betts—Arista
 - BEFORE & AFTER SCIENCE—Brian Eno—Island
 - DOWN TO EARTH—Sutherland Brothers—Col
 - LONDON TOWN—Wings—Capitol
 - MAGAZINE—Heart—Mushroom
 - MODERN MAN—Stanley Clarke—Nemperor
 - THIS YEARS MODEL—Elvis Costello—Col
 - YOU CAN TUNE A PIANO—REO Speedwagon—Epic
 - ZARAGON—John Miles—Arista

HEAVY ACTION (airplay in descending order):

- EARTH—Jefferson Starship—Grunt
- EXCITABLE BOY—Warren Zevon—Asylum

- WAITING FOR COLUMBUS—Little Feat—WB
- ONE-EYED JACK—Garland Jeffreys—A&M
- WATCH—Manfred Mann—WB
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- SLOWHAND—Eric Clapton—RSO
- THE NIELSEN PEARSON BAND—Epic
- DOUBLE FUN—Robert Palmer—Island
- EASTER—Patti Smith Group—Arista

KSAN-FM/SAN FRANCISCO

- ADDS:**
- AND THEN THERE WERE THREE—Genesis—Atlantic
 - DOUBLE TROUBLE—Frankie Miller—Chrysalis
 - GIVE US A BREAK—Proctor & Bergman—Mercury
 - SOUTHERN WINDS—Maria Muldaur—WB
 - THE JOHNNY BURNETTE TRIO—Solid Smoke
 - YOU CAN TUNE A PIANO—REO Speedwagon—Epic
 - ZAPPA IN NEW YORK—Frank Zappa—WB

HEAVY ACTION (airplay in descending order):

- THIS YEARS MODEL—Elvis Costello—Col
- PURE POP FOR NOW PEOPLE—Nick Lowe—Col
- EARTH—Jefferson Starship—Grunt
- LONDON TOWN—Wings—Capitol
- KAYA—Bob Marley & Wailers—Island
- EASTER—Patti Smith Group—Arista
- KILL CITY—Iggy Pop & James Williamson—Bomp
- DOUBLE FUN—Robert Palmer—Island
- NO DICE—Capitol
- EXCITABLE BOY—Warren Zevon—Asylum

KZAM-FM/SEATTLE

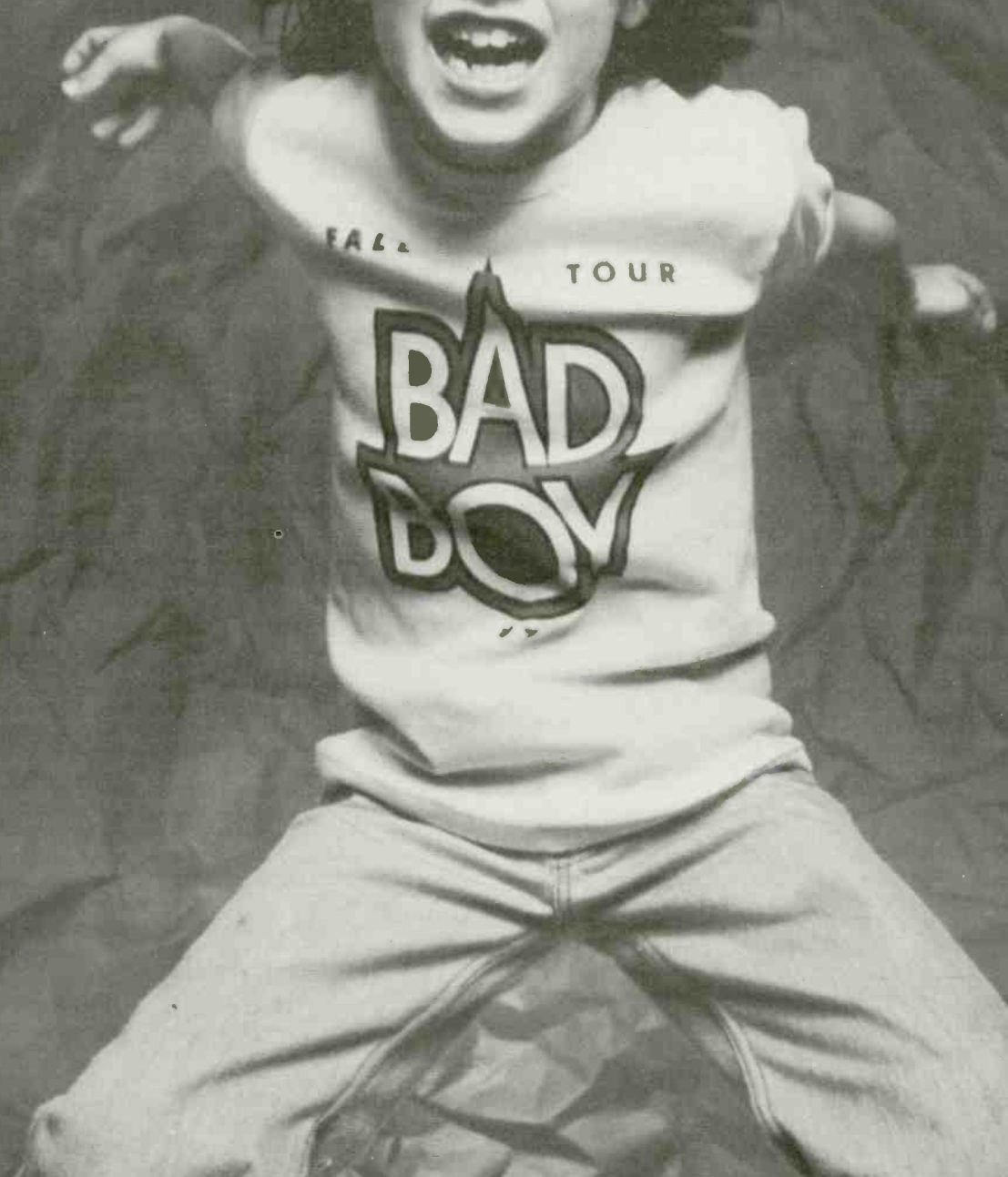
- ADDS:**
- ATLANTA'S BURNING DOWN—Dickey Betts—Arista
 - DOUBLE DOSE—Hot Tuna—Grunt
 - FINAL EXAM—Loudon Wainwright—Arista
 - GIVE US A BREAK—Proctor & Bergman—Mercury
 - MAGAZINE—Heart—Mushroom
 - MEMORIES—Bonnie Bramlett—Capricorn
 - ONE-EYED JACK—Garland Jeffreys—A&M
 - ROTATIONS—Tim Weisberg—UA
 - THIS YEARS MODEL—Elvis Costello—Col
 - WATERFALL RAINBOW—David Friesen—Inner City

HEAVY ACTION (airplay in descending order):

- CITY TO CITY—Gerry Rafferty—UA
- ENCORE—Brian Auger & Julie Tippetts—WB
- LONDON TOWN—Wings—Capitol
- BURNING THE BALLROOM DOWN—Amazing Rhythm Aces—ABC
- KARLA BONOFF—Col
- EARTH—Jefferson Starship—Grunt
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- KAYA—Bob Marley & Wailers—Island
- RUNNING ON EMPTY—Jackson Browne—Asylum
- NRBQ AT YANKEE STADIUM—Mercury

I'm no punk.

I'm a Bad Boy.

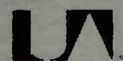


And I'm doin' okay:

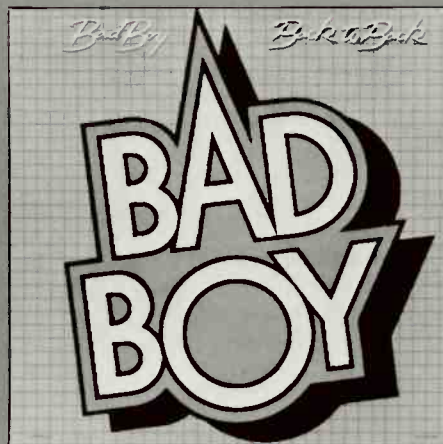
In Milwaukee number one at Radio Doctors and number four at 1812. Peaches reports excellent sales before dates. And we're going out on the road.

Bad Boy's BACK TO BACK.

PRODUCED BY BOB BROWN



Coming at you on United Artists Records and Tapes.



UA-LA869-H

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



MAGAZINE
HEART
Mushroom

MOST ADDED:

- MAGAZINE**—Heart—Mushroom
- LONDON TOWN**—Wings—Capitol
- AND THEN THERE WERE THREE**—Genesis—Atlantic
- YOU CAN TUNE A PIANO**—REO Speedwagon—Epic
- THIS YEARS MODEL**—Elvis Costello—Col
- MODERN MAN**—Stanley Clarke—Nemperor
- SOUTHERN WINDS**—Maria Muldaur—WB
- ONE-EYED JACK**—Garland Jeffreys—A&M
- BOYS IN THE TREES**—Carly Simon—Elektra

WNEW-FM/NEW YORK

- ADDS:**
- BOYS IN THE TREES**—Carly Simon—Elektra
 - ELLEN McILWAINE**—UA
 - HEAVY HORSES**—Jethro Tull—Chrysalis
 - IN TIME**—Renee Armand—Windsong
 - KAYA**—Bob Marley & Wailers—Island
 - LET IT BE NOW**—Helen Schneider—Windsong
 - MODERN MAN**—Stanley Clarke—Nemperor
 - PLEASE DON'T TOUCH**—Steve Hackett—Chrysalis
 - STILL HERE**—Ian Thomas—Atlantic
 - THAT'S WHAT SHE SAID**—Flora Purim—Milestone

HEAVY ACTION (airplay in descending order):

- LONDON TOWN**—Wings—Capitol
- THIS YEARS MODEL**—Elvis Costello—Col
- AND THEN THERE WERE THREE**—Genesis—Atlantic
- EXCITABLE BOY**—Warren Zevon—Asylum
- PURE POP FOR NOW PEOPLE**—Nick Lowe—Col
- BECAUSE THE NIGHT** (single)—Patti Smith Group—Arista
- ONE-EYED JACK**—Garland Jeffreys—A&M
- EARTH**—Jefferson Starship—Grunt
- DRASTIC PLASTIC**—Be Bop Deluxe—Harvest
- SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC

WBCN-FM/BOSTON

- ADDS:**
- AND THEN THERE WERE THREE**—Genesis—Atlantic

- BOYS IN THE TREES**—Carly Simon—Elektra
- LOVE IS THE STUFF**—Henry Gross—Lifesong
- MODERN MAN**—Stanley Clarke—Nemperor
- SHOWDOWN**—Isley Brothers—T-Neck
- YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

HEAVY ACTION (airplay in descending order):

- EARTH**—Jefferson Starship—Grunt
- EXCITABLE BOY**—Warren Zevon—Asylum
- KAYA**—Bob Marley & Wailers—Island
- LONDON TOWN**—Wings—Capitol
- MAGAZINE**—Heart—Mushroom
- DOUBLE FUN**—Robert Palmer—Island
- THIS YEARS MODEL**—Elvis Costello—Col
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
- THE STRANGER**—Billy Joel—Col
- SOUTHERN WINDS**—Maria Muldaur—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- ATLANTA'S BURNING DOWN**—Dickey Betts—Arista
 - BOYS IN THE TREES**—Carly Simon—Elektra
 - DANCE A LITTLE LIGHT**—Richie Furay—Asylum
 - DRAGON**—Portrait
 - FINAL EXAM**—Loudon Wainwright—Arista
 - LOVE IS THE STUFF**—Henry Gross—Lifesong
 - SPECIAL DELIVERY**—38 Special—A&M

HEAVY ACTION (airplay in descending order):

- EDDIE MONEY**—Col
- LONDON TOWN**—Wings—Capitol
- EARTH**—Jefferson Starship—Grunt
- THE STRANGER**—Billy Joel—Col
- NRBQ AT YANKEE STADIUM**—Mercury
- EXCITABLE BOY**—Warren Zevon—Asylum
- WAITING FOR COLUMBUS**—Little Feat—WB
- AND THEN THERE WERE THREE**—Genesis—Atlantic
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- LINES**—Charlie—Janus

WCOZ-FM/BOSTON

- ADDS:**
- BOYS IN THE TREES**—Carly Simon—Elektra
 - BRING IT BACK ALIVE**—Outlaws—Arista
 - I WANT YOU TO BE MINE** (single)—Kayak—Janus
 - MAGAZINE**—Heart—Mushroom
 - MAMA LET HIM PLAY** (single)—Doucette—Mushroom
 - SOUTHERN WINDS**—Maria Muldaur—WB
 - YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

HEAVY ACTION (airplay in descending order):

- CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
- FRENCH KISS**—Bob Welch—Capitol
- WAITING FOR COLUMBUS**—Little Feat—WB
- AJA**—Steely Dan—ABC
- EARTH**—Jefferson Starship—Grunt
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- THE STRANGER**—Billy Joel—Col

- SATURDAY NIGHT FEVER** (soundtrack)—RSO
- PURE POP FOR NOW PEOPLE**—Nick Lowe—Col

WPLR-FM/NEW HAVEN

- ADDS:**
- ATLANTA'S BURNING DOWN**—Dickey Betts—Arista
 - LONDON TOWN**—Wings—Capitol
 - MAGAZINE**—Heart—Mushroom
 - MODERN MAN**—Stanley Clarke—Nemperor
 - ONE-EYED JACK**—Garland Jeffreys—A&M
 - PURSUIT OF HAPPINESS**—Rupert Holmes—Private Stock
 - ROOT BOY SLIM & THE SEX CHANGE BAND**—WB
 - WHAT IF**—Dixie Dregs—Capricorn
 - WORKIN' IN A COAL MINE** (single)—Pure Prairie League—RCA
 - ZAPPA IN NEW YORK**—Frank Zappa—WB

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

- THE STRANGER**—Billy Joel—Col
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- CATS UNDER THE STARS**—Jerry Garcia Band—Arista
- EARTH**—Jefferson Starship—Grunt
- AJA**—Steely Dan—ABC
- VAN HALEN**—WB
- IT HAPPENED ONE BITE**—Dan Hicks—WB

WOUR-FM/UTICA

- ADDS:**
- A SONG FOR ALL SEASONS**—Renaissance—Sire
 - CITY TO CITY**—Gerry Rafferty—UA
 - DEADLINES**—Strawbs—Arista
 - DOWN TO EARTH**—Sutherland Brothers—Col
 - DRAGON**—Portrait
 - KAYA**—Bob Marley & Wailers—Island
 - MEET ME AT THE CRUX**—Dirk Hamilton—Elektra
 - ONE-EYED JACK**—Garland Jeffreys—A&M
 - SOUTHERN WINDS**—Maria Muldaur—WB
 - YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

HEAVY ACTION (airplay in descending order):

- THIS YEARS MODEL**—Elvis Costello—Col
- MY AIM IS TRUE**—Elvis Costello—Col
- PURE POP FOR NOW PEOPLE**—Nick Lowe—Col
- EXCITABLE BOY**—Warren Zevon—Asylum
- AND THEN THERE WERE THREE**—Genesis—Atlantic
- LINES**—Charlie—Janus
- LONDON TOWN**—Wings—Capitol
- CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
- EARTH**—Jefferson Starship—Grunt
- SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC

WIOQ-FM/PHILADELPHIA

- ADDS:**
- EGO** (single)—Elton John—MCA
 - ENCORE**—Brian Auger & Julie Tippetts—WB
 - KAYA**—Bob Marley & Wailers—Island
 - MODERN MAN**—Stanley Clarke—Nemperor

- STILL HERE**—Ian Thomas—Atlantic
- WHAT IF**—Dixie Dregs—Capricorn
- YOU CAN TUNE A PIANO**—REO Speedwagon—Epic
- ZARAGON**—John Miles—Arista

HEAVY ACTION (airplay, phones in descending order):

- AND THEN THERE WERE THREE**—Genesis—Atlantic
- CITY TO CITY**—Gerry Rafferty—UA
- ROUND THE BACK**—Cafe Jacques—Cal
- LINES**—Charlie—Janus
- EXCITABLE BOY**—Warren Zevon—Asylum
- VAN HALEN**—WB
- WAITING FOR COLUMBUS**—Little Feat—WB
- CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
- THIS YEARS MODEL**—Elvis Costello—Col
- HEAD EAST**—A&M

WHFS-FM/WASHINGTON

- ADDS:**
- AND THEN THERE WERE THREE**—Genesis—Atlantic
 - I'M OK, YOU'RE OK**—Billy Swan—A&M
 - LA ROUX**—Capitol
 - LONDON TOWN**—Wings—Capitol
 - LOVE IS THE STUFF**—Henry Gross—Lifesong
 - MODERN MAN**—Stanley Clarke—Nemperor
 - NEW DAY**—Airwaves—A&M
 - SPYRO GYRA**—Amherst
 - THE JOHNNY BURNETT TRIO**—Solid Smoke
 - THIS YEARS MODEL**—Elvis Costello—Col

HEAVY ACTION (airplay in descending order):

- MOTION**—Allen Toussaint—WB
- MEET ME AT THE CRUX**—Dirk Hamilton—Elektra
- SECOND WIND**—Delbert McClinton—Capricorn
- CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
- ROOT BOY SLIM & THE SEX CHANGE BAND**—WB
- FINAL EXAM**—Loudon Wainwright—Arista
- ONE WORLD**—John Martyn—Island
- WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA
- ONE-EYED JACK**—Garland Jeffreys—A&M
- WAITING FOR COLUMBUS**—Little Feat—WB

WQDR-FM/RALEIGH

- ADDS:**
- LONDON TOWN**—Wings—Capitol
 - MAGAZINE**—Heart—Mushroom
 - ONE-EYED JACK**—Garland Jeffreys—A&M
 - SPYRO GYRA**—Amherst
 - THIS YEARS MODEL**—Elvis Costello—Col
 - YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

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

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
- EARTH**—Jefferson Starship—Grunt
- SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
- SLOWHAND**—Eric Clapton—RSO
- THE STRANGER**—Billy Joel—Col
- WAITING FOR COLUMBUS**—Little Feat—WB

- EXCITABLE BOY**—Warren Zevon—Asylum
- AJA**—Steely Dan—ABC

WKLS-FM/ATLANTA

- ADDS:**
- SPECIAL DELIVERY**—38 Special—A&M
 - WHAT IF**—Dixie Dregs—Capricorn
 - YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

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

- LONDON TOWN**—Wings—Capitol
- EARTH**—Jefferson Starship—Grunt
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
- SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
- AJA**—Steely Dan—ABC
- POINT OF KNOW RETURN**—Kansas—Kirshner

WORJ-FM/ORLANDO

- ADDS:**
- AND THEN THERE WERE THREE**—Genesis—Atlantic
 - LINES**—Charlie—Janus
 - LONDON TOWN**—Wings—Capitol
 - MAGAZINE**—Heart—Mushroom
 - THIS YEARS MODEL**—Elvis Costello—Col

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

- EXCITABLE BOY**—Warren Zevon—Asylum
- EARTH**—Jefferson Starship—Grunt
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
- WAITING FOR COLUMBUS**—Little Feat—WB

WQSR-FM/TAMPA

- ADDS:**
- AND THEN THERE WERE THREE**—Genesis—Atlantic
 - CATS UNDER THE STARS**—Jerry Garcia Band—Arista
 - DOUBLE TAKE**—Richard Tarrant—Capitol
 - KAYA**—Bob Marley & Wailers—Island
 - LINES**—Charlie—Janus
 - LONDON TOWN**—Wings—Capitol
 - MANNEQUIN**—Marc Jordan—WB
 - NO PROBLEM HERE**—Mac McAnally—Arista
 - PURE POP FOR NOW PEOPLE**—Nick Lowe—Col
 - THIS YEARS MODEL**—Elvis Costello—Col

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

- SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
- EARTH**—Jefferson Starship—Grunt
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- CATS ON THE COAST**—Sea Level—Capricorn
- CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
- THE STRANGER**—Billy Joel—Col
- MY AIM IS TRUE**—Elvis Costello—Col
- KARLA BONOFF**—Col
- BRING IT BACK ALIVE**—Outlaws—Arista
- THE RUTLES** (soundtrack)—WB

RECORD WORLD SINGLES CHART

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

APR. 15	APR. 8		WKS. ON CHART
1	1	NIGHT FEVER BEE GEES RSO 889 (4th Week)	11
2	2	CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305	11
3	3	STAYIN' ALIVE BEE GEES/RSO 885	19
4	5	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	9
5	6	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	12
6	4	EMOTION SAMANTHA SANG/Private Stock 178	23
7	12	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	9
8	8	LAY DOWN SALLY ERIC CLAPTON/RSO 886	16
9	7	JACK & JILL RAYDIO/Arista 0283	18
10	11	EBONY EYES BOB WELCH/Capitol 4543	12
11	9	OUR LOVE NATALIE COLE/Capitol 4509	17
12	15	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic)	8
13	14	GOODBYE GIRL DAVID GATES/Elektra 45450	18
14	16	RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460	10
15	17	FLASH LIGHT PARLIAMENT/Casablanca 909	11
16	10	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	25
17	20	COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA)	6
18	21	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	12
19	23	WITH A LITTLE LUCK WINGS/Capitol 4559	3
20	24	IMAGINARY LOVER ATLANTA RHYTHM SECTION/ Polydor 14459	8
21	22	THANK YOU FOR BEING A FRIEND ANDREW GOLD/ Asylum 45456	10
22	29	ON BROADWAY GEORGE BENSON/Warner Bros. 8542	6
23	25	SWEET TALKIN' WOMAN ELO/Jet 1145 (UA)	9
24	27	DISCO INFERNO TRAMMPS/Atlantic 3389	9
25	28	FOOLING YOURSELF STYX/A&M 2007	9
26	26	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	10
27	30	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/ 20th Century 2362	8
28	13	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	21
29	42	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693	5
30	36	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	3
31	35	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	9
32	39	WEREWOLVES OF LONDON WARREN ZEVON/Asylum 45472	4
33	38	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708	5
34	34	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	8
35	19	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)	17
36	18	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441	26
37	40	THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890	6
38	31	FALLING LeBLANC & CARR/Big Tree 16101 (Atlantic)	20
39	41	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518	10
40	50	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	7
41	49	TWO DOORS DOWN DOLLY PARTON/RCA 11240	5
42	33	THUNDER ISLAND JAY FERGUSON/Asylum 45444	18
43	48	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184	7
44	47	MORE THAN A WOMAN TAVARES/Capitol 4500	10
45	46	ROCKET RIDE KISS/Casablanca 915	7

CHARTMAKER OF THE WEEK

46	—	EGO ELTON JOHN MCA 40892	1
----	---	---------------------------------------	---

47	64	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	4
48	51	SWEET, SWEET SMILE CARPENTERS/A&M 2008	10

49	44	BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025	11
50	32	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	16
51	—	SHADOW DANCING ANDY GIBB/RSO 893	1
52	58	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	8
53	56	DON'T COST YOU NOTHING ASHFORD & SIMPSON/ Warner Bros. 8514	8
54	63	MAKE YOU FEEL LOVE AGAIN WET WILLIE/Epic 8 50528	3
55	62	(I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/ Atlantic 3459	4
56	60	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	5
57	61	YANK ME, CRANK ME TED NUGENT/Epic 50533	3
58	66	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/ Cleveland Intl. 8 50513	5
59	75	DEACON BLUES STEELY DAN/ABC 1235	2
60	69	EVERY KINDA PEOPLE ROBERT PALMER/Island 100	3
61	67	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/ SHS 1003 (TK)	5
62	37	HOT LEGS ROD STEWART/Warner Bros. 8535	9
63	43	I GO CRAZY PAUL DAVIS/Bang 733	34
64	53	BABY COME BACK PLAYER/RSO 879	29
65	68	THAT IS YOUR SECRET SEA LEVEL/Capricorn 9287	6
66	74	WHEEL IN THE SKY JOURNEY/Columbia 3 10700	3
67	59	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA 11198	9
68	71	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652	3
69	78	AIN'T GONNA EAT OUT MY HEART ANYMORE ANGEL/ Casablanca 914	3
70	80	BECAUSE THE NIGHT PATTI SMITH/Arista 0318	2
71	72	MUSIC, HARMONY AND RHYTHM BROOKLYN DREAMS/ Millennium 610 (Casablanca)	4
72	85	HEARTLESS HEART /Mushroom 7031	2
73	73	NEVER GET ENOUGH OF YOUR LOVE LTD/A&M 2005	6
74	45	WHICH WAY IS UP STARGARD/MCA 40825	13
75	55	THE NAME OF THE GAME ABBA/Atlantic 3449	14
76	52	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	23
77	86	DO YOU BELIEVE IN MAGIC SHAUN CASSIDY/Warner/ Curb 8488 (WB)	2
78	79	SITTING IN LIMBO DON BROWN/First American Records 102	3
79	70	LITTLE ONE CHICAGO/Columbia 3 10683	6
80	81	WATCHING THE DETECTIVES ELVIS COSTELLO/Columbia 3 10705	6
81	87	MAMA LET HIM PLAY DOUCETTE/Mushroom 7030	2
82	83	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/ Casablanca 913	6
83	84	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512	13
84	54	(WHAT A) WONDERFUL WORLD ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676	12
85	76	YOUR LOVE IS SO GOOD FOR ME DIANA ROSS/Motown Motown 1436	4
86	—	STAY RUFUS/CHAKA KHAN /ABC 12349	1
87	91	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/ United Artists 1136	4
88	89	HONEY, DON'T LEAVE L.A. JAMES TAYLOR/Columbia 3 10689	7
89	57	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow (UA)	13
90	88	THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE/ A&M 2004	13
91	92	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind 4008 (Salsoul)	5
92	82	DANCE, DANCE, DANCE (YOWSAH, YOWSAH) CHIC/Atlantic 3425	22
93	65	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 4524 (Capitol)	16
94	—	A LOVER'S QUESTION JACKY WARD/Mercury 55018	1
95	97	I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum)	2
96	94	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882	29
97	—	OH HOW HAPPY SKYLINERS/Tortoise Intl. 11243 (RCA)	1
98	99	DO YOU LOVE SOMEBODY LUTHER INGRAM/Koko 728	2
99	—	BAKER STREET GERRY RAFFERTY/United Artists 1192	1
100	93	PUT YOUR HEAD ON MY SHOULDER LEIF GARRETT/ Atlantic 3466	8

LYNYRD SKYNYRD

YOU GOT THAT RIGHT

A new single from the platinum album "Street Survivors"

MCA-40888



MCA RECORDS

AmericanRadioHistory.Com



Fill up on O'Jays love.

Leave plenty of room to stock up on an album that stacks up among The O'Jays' best.

It's "So Full of Love," and it overflows with songs that can only become hits. "Use Ta Be My Girl" is the new single. Our list of stations already on it is filling so fast, it looks like we've got a hit that's going to make this album one of their biggest.

"Use Ta Be My Girl" is the new single from an album full of songs to back it up.

ZS8 3542

"So Full of Love:"

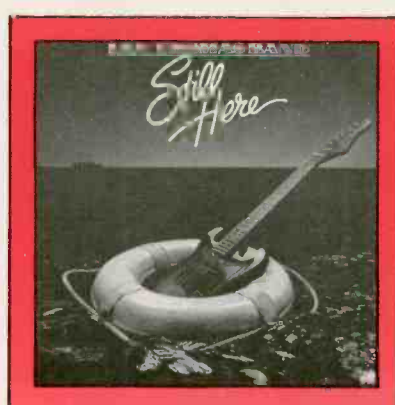
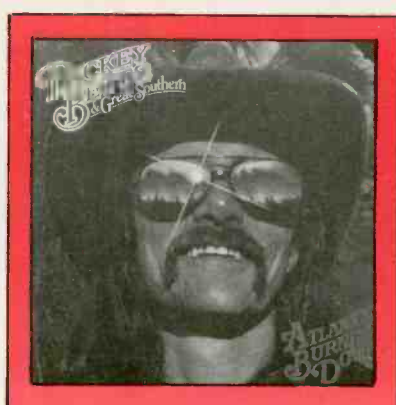
On Philadelphia International Records and Tapes.

**THE O'JAYS
SO FULL OF LOVE**

including:
Help (Somebody Please)/Brandy/Use Ta Be My Girl
Sing My Heart Out, Cry Together



RECORD WORLD ALBUM PICKS



ZARAGON

JOHN MILES—Arista AB 4176 (7.98)

Miles is a consummate pop craftsman, handling all guitars, keyboards and vocals and gifted with a superior feel for orchestration. What's more, his songs are ambitious without being obscure. England is already well aware of his talents; it remains for America to follow suit.

CENTRAL HEATING

HEATWAVE—Epic JE 35260 (7.98)

The follow-up to the group's double platinum debut of last year is another collection of syncopated dance numbers sparked by catchy arrangements and a Barry Blue production. "Put the Word Out" and "The Groove Line" should follow the success of "Boogie Nights."

ATLANTA'S BURNING DOWN

DICKEY BETTS & GREAT SOUTHERN—Arista AB 4168 (7.98)

Amidst rumors that the Allmans will reform, Betts is solidifying a solo career with his second album. His soaring guitar harmonies and searing solos are again apparent in this tasteful set; and Betts' singing improves with each outing.

STILL HERE

IAN THOMAS BAND—Atlantic SD 19167 (7.98)

Thomas' output in this country has been uneven since his "Painted Ladies" hit of several years ago but now he's back on track with his first lp for the label. Strong melodies and exceptional vocal work should make his comeback bid a welcomed one.

LONG LIVE ROCK 'N' ROLL

RAINBOW



Polydor PD-1-6143 (7.98)

Ritchie Blackmore continues to play a no holds barred style of rock that has made Rain-

bow a top attraction since the demise of Deep Purple. Singer Ronnie James Dio and Cozy Powell help to spearhead the attack along with Blackmore's swashbuckling guitar style.

GHOST TOWN PARADE

LES DUDEK



Columbia JC 35088 (7.98)

Dudek's third album is a further confirmation of his talents as a composer/guitarist. Producer

Andy Johns elicits strong performances and Dudek takes charge with his fluent and tasteful guitar playing. "Central Park" is certain to become a favorite.

PLEASE DON'T TOUCH

STEVE HACKETT



Chrysalis CHR 1176 (7.98)

The former Genesis guitarist raised some eyebrows when he left that band, but this should

silence the doubters. A richly textured and varied work with help from the likes of Steve Walsh of Kansas and Richie Havens.

THE WRITERS



Columbia JC 35297 (7.98)

A much anticipated debut album from this group composed of some familiar names: Ralph

MacDonald, Hugh McCracken, Anthony Jackson and Jeffrey Mironov among others. Vocalist Frank Floyd gives the group added dimension and is central to the Writers' sound.

WHAT IF

DIXIE DREGS



Capricorn CPN 0203 (7.98)

The southern quintet's second album is again virtually an all-instrumental offering with a

progressive feel. Fans of Kansas, Jeff Beck and others will feel at home here.

EVER READY

JOHNNIE TAYLOR



Columbia JC 35340 (7.98)

The "Disco Lady" man has come up with some of his best vocal performances since that

smash of two years ago. Either "Hey Mister Melody Maker" or "Ever Ready" should become another in his long line of hits with their hot arrangements and gritty vocals.

DANCE A LITTLE LIGHT

RICHIE FURAY



Asylum 6E 115 (6.98)

Furay returns to the crisp, rocking harmony sound typified by his previous affiliation with

Poco. The group members are all unknowns but add a precise and sure handed accompaniment to Furay's familiar sound.

THE VIBRATION CONTINUES

RAHSAAN ROLAND KIRK



Atlantic SD 2 1003

This retrospective covering the years 1968-1976 is a compilation of some of Kirk's finest music,

taken from ten of his albums. The tracks are all documented with liner notes filling in the details about this extraordinary jazzman.

GIVE US A BREAK

PROCTOR & BERGMAN



Mercury SRM-1-3719 (6.98)

Philip Proctor and Peter Bergman first earned their notoriety with the Firesign Theater and

show here that they have lost none of that sense of humor. Swipes are taken at numerous contemporary subjects from C.B.s to T.V. to consumer interests.

SPYRO GYRA



Amherst AMH 1014 (6.98)

Fronting this instrumental jazz/fusion outfit is saxophonist Jay Beckenstein and keyboardist

Jeremy Wall. Together with six other musicians they weave a percussive, listenable sound that should appeal to jazz, AOR, r&b or MOR formats.

YOU'RE OK, I'M OK

BILLY SWAN



A&M SP 4686 (7.98)

Swan's first album for the label is a return to the almost rockabilly style that was typified

by "I Can Help." His breezy rockin' vocals are complemented by the Jordanaires and venerable personalities like Otis Blackwell and Scotty Moore.

THE POP



Automatic SA 1.01 (6.98)

One of the best homemade rock albums we've heard this year comes from this west coast outfit.

They show a good feel for '60s sounds and takes off from there with songs like "You Oughta Know" and "Down On the Boulevard" showing good potential.

(Continued on page 68)

UNCOMPROMISING ROCK 'N' ROLL FROM THE NEW BRITISH BAND

NO DICE

ON TOUR!

APRIL 3 • SALT LAKE CITY, UTAH • SALT PALACE
APRIL 5 • SAN DIEGO, CALIFORNIA • SPORTS ARENA
APRIL 6 • BAKERSFIELD, CALIFORNIA • CIVIC AUDITORIUM
APRIL 7-8 • LOS ANGELES, CALIFORNIA • WHISKY
APRIL 9 • LOS ANGELES, CALIFORNIA • THE FORUM
APRIL 11 • FRESNO, CALIFORNIA • SELLAND ARENA
APRIL 13 • SAN FRANCISCO, CALIFORNIA • OLD WALDORF
APRIL 14 • SAN FRANCISCO, CALIFORNIA • COW PALACE
APRIL 15 • RODEO, CALIFORNIA • REO THEATRE
APRIL 16 • MEDFORD, OREGON • JACKSON COUNTY EXPO
APRIL 17-18 • PORTLAND, OREGON • JANTZEN BEACH ARENA
APRIL 19 • SEATTLE, WASHINGTON • SEATTLE COLISEUM
APRIL 20 • SPOKANE, WASHINGTON • SPOKANE COLISEUM
APRIL 22 • DENVER, COLORADO
APRIL 26 • LITTLE ROCK, ARKANSAS
APRIL 27 • BILOXI, MISSISSIPPI
APRIL 28 • BATON ROUGE, LOUISIANA
APRIL 29 • ATLANTA, GEORGIA



MANAGEMENT: ROBERT WACE/STEVE O'ROURKE
FOR EMKA PRODUCTIONS LIMITED
ST-11733

ON CAPITOL RECORDS
AND TAPES



© 1973 CAPITOL RECORDS, INC.

RECORD WORLD SINGLE PICKS

CELEBRATION FEATURING MIKE LOVE—MCA 40891



ALMOST SUMMER
(prod. by Ron Altbach)
(writers: Wilson-Love-Jardine) (Duchess/Executive/Challove, BMI) (2:38)

The Beach Boys' stamp is all over this toe-tapping pre-summer tune in a classic mold. Love's lead vocal and some down-to-earth lyrics sell it. The theme from a forthcoming movie, it seems perfectly timed for a seasonal, national top 40 hit.

VAN HALEN—Warner Bros. 8556



RUNNIN' WITH THE DEVIL (prod. by Ted Templeman) (writers: Van Halen-Anthony-Roth) (Van Halen, ASCAP) (3:32)

The Van Halen brothers did quite well with their debut cover of "You Really Got Me," and they demonstrate here that their songwriting can hold its own, too. The production is extremely hot, with a "live" quality to it, and sets off the screaming guitars quite well.

GOOD RATS—Passport 7912 (Arista)



JUST FOUND ME A LADY (prod. by Flo & Eddie) (writer: Marchello) (Baldy-Baldwin/Blackwood, BMI) (2:27)

This well-traveled rock band from Long Island has built an impressive following with its live performances, and with this single could expand that into a sizable radio audience. Peppy Marchello's vocal is distinctive, the song is bright and tuneful.

BILL CONTI—20th Century-Fox 2368



THEME FROM 'AN UNMARRIED WOMAN' (prod. by Bill Conti) (writer: Conti) (Fox Fanfare, BMI) (2:28)

Maybe it's fate that the theme from "An Unmarried Woman" be a single—in any case, this is a pleasing, rather melancholy melody, well-arranged. It starts and ends quietly, with piano, then builds nicely with a full orchestration.

DENISE LA SALLE—ABC 12353

ONE LIFE TO LIVE (prod. by Denise La Salle) (writer: La Salle) (Warner-Tamerlane/Ordena, BMI) (3:41)

This is no soap opera, but a sincere, emotional ballad that should provide La Salle with a follow-up hit to the frank and erotic "Love Me Right."

DOROTHY MOORE—Malaco 1048 (T.K.)

LET THE MUSIC PLAY (prod. by Stroud-Stephenson-Couch) (writer: Knight) (Two-Knight, BMI) (3:47)

Moore departs from the ballads that have been her choice in recent singles, in favor of a happy, uptempo Frederick Knight song that should please r&b listeners.

THE WHISPERS—Solar 11246 (RCA)

(LET'S GO) ALL THE WAY (prod. by Dick Griffey & group) (writers: Ragin-Burke-Posey-Brown) (Free Delivery, ASCAP/Wah Watson/Josef & Art, BMI) (3:25)

The Whispers single is the first for "Sound of Los Angeles" Records—it's a light, flowing r&b ballad with an erotic message. Crossover chances look good.

THE MIRACLES—Columbia 3-10706

MEAN MACHINE (prod. by Pete Moore) (writers: Griffin-Moore-Griffin) (Grimora/April, ASCAP) (3:10)

The Miracles, now fronted by a fine singer, Billy Griffin, have changed their sound markedly and could have an immediate hit with this hot, brassy single.

JACK NITZSCHE—MCA 40897

HARD WORKIN' MAN (prod. by Sonny Burke) (writers: Nitzsche-Cooder-Schrader) (Leeds/Duchess, ASCAP/BMI) (3:14)

The theme song from the movie "Blue Collar" is a hard-driving blues with an appropriately gruff lead vocal by Captain Beefheart. It moves forcefully.

GENE PAGE—Arista 0322

THEME FROM 'STAR TREK' (prod. by Billy & Gene Page) (writer: Courage) (Bruin, BMI) (3:22)

Page should follow his successful "Close Encounters" disco treatment with this thumping version of a well-known tune. It moves at warp factor one.

TOWER OF POWER—Columbia 3-10718

LOVIN' YOU IS GONNA SEE ME THRU (prod. by Steve Cropper) (writer: Coulter) (Coultron, ASCAP) (3:24)

The Tower has another lead singer, Michael Jeffries, but the group's brassy, funky sound is essentially the same. This hot mix could bring them a hit.

MASS PRODUCTION—Cotillion 44233 (Atlantic)

JUST WANNA MAKE A DREAM COME TRUE (prod. by Ed A. Ellerbe & group) (writer: Williams) (Two Pepper, ASCAP) (3:45)

This high-energy record should appeal to the r&b and disco audiences—choral vocals and a pounding beat provide most of the musical interest here.

KING FLOYD—Chimneyville 10224 (T.K.)

I WANNA SLOW DANCE WIT'CHA (prod. by Couch-Stroud-Stephenson) (writer: Knight) (Two-Knight, BMI) (3:29)

The prolific pen of Frederick Knight has turned out another trendy, melodic song, and Floyd's light, amorous vocal could make the tune an r&b and pop hit.

U.K. SQUEEZE—A&M 2033

TAKE ME, I'M YOURS (prod. by group) (writers: Tilbrook-Difford) (Almo/Javeberry, ASCAP) (2:45)

A new British band with an unusual, complex sound—the synthesizer underpinnings make this offbeat love song stand out; it's a bit like 10cc.

THE RUTLES—Warner Bros. 8560

I MUST BE IN LOVE (prod. by Neil Innes) (writer: Innes) (Unichappell, BMI) (2:04)

The pre-fab four have a bulleting album now, and this single will probably get pop radio attention—it recaptures all the excitement of their glory years.

CAESAR FRAZIER—Westbound 55413 (Atlantic)

CHILD OF THE WIND (prod. by Mike Theodore) (writers: Miller-Theodore) (Bridgeport, BMI) (3:23)

An unusual start sets this orchestrated, breezy dance tune apart—Frazier has a big, happy-sounding voice, and should find a sizable audience for his record.

RAY SIMPSON—Warner Bros. 8557

MY LOVE IS UNDERSTANDIN' (prod. by Nick Ashford & Valerie Simpson) (writers: R. Simpson-Hall) (Nick-O-Val, ASCAP) (3:28)

Simpson is Valerie's brother, and his style has much of the smooth energy of Ashford & Simpson's records. This debut has good r&b prospects.

ERNIE COLLINS—First Artists 41002 (Mercury)

KING TUT'S BACK (prod. by B., M. & B. Hudson) (writer: Collins) (Primus Artists/Lornhorne, BMI) (3:15)

Only in America dept.: a disco/novelty record that ties in with an art exhibit. As Tut's relics tour the country, this Hudson Bros.-backed disc could hit.

NOVA—Arista 0324

YOU ARE LIGHT (prod. by Narada Michael Walden) (writers: Rustic-D'Anna) (Light On The Way/Fuse) (3:29)

This Italian rock outfit has moved closer to an accessible sound—this single flows nicely, dominated by keyboard work, and could find pop airplay.

THE McCRARYS—Portrait 6-70014

YOU (prod. by Trevor Howard) (writers: group) (Island, BMI) (3:37)

This family group could hit with this happy-sounding, mid-tempo single with a catchy rhythm. A Stevie Wonder-like harp adds to the upbeat mood.

CRACK THE SKY—Lifesong 8 1764 (CBS)

LONG NIGHTS (prod. by Rob Stevens) (writer: Palumbo) (Blendingwell, ASCAP) (3:59)

A serious song with a good pop hook—the soaring chorus should please pop programmers, while the loneliness the song deals with is sensitively handled.

TERENCE BOYLAN—Asylum 45473

DON'T HANG UP THOSE DANCING SHOES (prod. by Terence Boylan) (writer: Boylan) (Steamed Clam, BMI) (3:28)

This mid-tempo ballad isn't really danceable, but has a flowing rhythm that should please listeners—he has an FM following, and a chance at a hit.

THE BOB SELVIN BAND—Ranwood 1084

THE BALLAD OF BUBBLES (prod. by Bob Selvin) (writer: Selvin) (Bob Ton, ASCAP) (2:54)

Novelty lovers note: this true saga of an escaped hippopotamus could become the anthem to unite a generation, or, failing that, a sizable pop hit.

MATLOCK—LeCam 213

OH! BUDDY (THE MUSIC WILL NEVER DIE) (prod. by Maj. Bill Smith) (writer: Matlock) (Softcharay, BMI) (2:30)

This upbeat tribute to Buddy Holly makes a number of topical references and should add to the late singer's acclaim—it stands on its own as a pop song, too.

Before and after Science

Brian Eno



ILPS-9478

"I can't remember when a record took such hold of me—and gave me such an extreme case of vertigo too."

Mitchell Schnieder
CRAWDADDY

"...BEFORE AND AFTER SCIENCE is an inspired and inspiring album."

Lester Bangs
VILLAGE VOICE

"...One of the most interesting and rewarding works of music I've heard in a long time."

Glenn O'Brien
INTERVIEW

"Mr. Eno's disk blends strange, quirky songs with lush instrumental passages in a way that is both thought-provoking and absorbing."

John Rockwell
NEW YORK TIMES



History from Turnabout (Continued from page 62)

envelops all. Furtwaengler's tempos are not as leisurely as one would expect. It is rich treasure. On the flip side is a fine account of the "Dichterliebe" with one of the greatest of all art song singers, Gerard Souzay, with Alfred Cortot at the piano. Souzay, if not retired, sings very little now, and this reminds one of his rich and expressive baritone, Gallic yet absolutely true to the spirit of what he sings. This recording was made over 20 years ago when his partner at the piano was in his 80s.

Orfeo

Orfeo et Euridice, unfortunately, has not found much audience in recent years. Gluck's nobility and beautiful melodies, even when sung marvelously, tend to seem dull—or so the audience's reaction implies. To me, this is a mistake; few operas have as much sustained greatness. From Orfeo's first lament to the breathtaking "Che faro, senza Euridice," there is a long, expressive crescendo, including the terrifying—in classical terms—assault on the Furies by Orfeo. Turnabout/Vox has issued a recording of a memorable performance of this opera, given at La Scala, Milan, with Wilhelm Furtwaengler conducting the La Scala orchestra, in

1951. Fedora Barbieri, then at the dawn of her career is the Orfeo; Hilde Gueden is the Euridice. The whole works persuasively, because both women have the style, both sing Italian well and their voices could scarcely be more different. Miss Barbieri at that period sounded a lot like Marilyn Horne today, and she had almost equal command of coloratura. Miss Gueden had a bright and light soprano, and she sings Euridice with verve. The orchestra plays well, the chorus sings as only the La Scala chorus can and the sound is perfectly okay.

William Tell

There is also a complete *William Tell*, interesting because there are so few performances of this opera available. Rosanna Carteri has her moments, with Giuseppe Taddei a very fine Tell. Mario Filipesschi is about as hard to listen to as he is in Maria Callas' first *Norma*, but Giorgio Tozzi is excellent. This recording dates from 1951 also and is led by Mario Rossi. Only a buy for Rossini enthusiasts or for those who recognize the enormous significance of *Tell* as an opera and would like to hear a new version.

On the orchestral side of those

historical pressings, one of the most interesting is a double Mozart record—the 40th Symphony conducting by Erich Kleibier and the 36th led by Otto Klemperer. The first is a good, solid, attractive performance; the Klemperer "Linz" Symphony is a real shocker. Not at all heavy or slow as one might expect, it is fast, bright and very exciting. Unconventional throughout, he is always on the crisp effervescent side. Recorded in 1961, it shows no traces of age about it.

Solomon

Remarkable, too, is a new recording of the Brahms Piano Concerto No. 1 with Solomon playing, led by Rafael Kubelik. A much more leisurely, sweet and lightly romantic Brahms than is often the case, it is eloquent with a singing piano tone. Solomon never is concerned about virtuosity; that is easy for him. What he works most on is line, shaping and phrasing, and though the slow movement gets a shade too leisurely, the whole is fresh and appealing. The recording was made in London in 1952.

Also on the list is Bruno Walter leading the *Symphonie Fantastique* of Hector Berlioz and Pierre Monteux conducting Symphonies Nos. 35 and 39 of Mozart. There

is not a recording in the group that is not interesting, and all are fairly priced. The public should be made aware of the new historical treasure within their grasp.

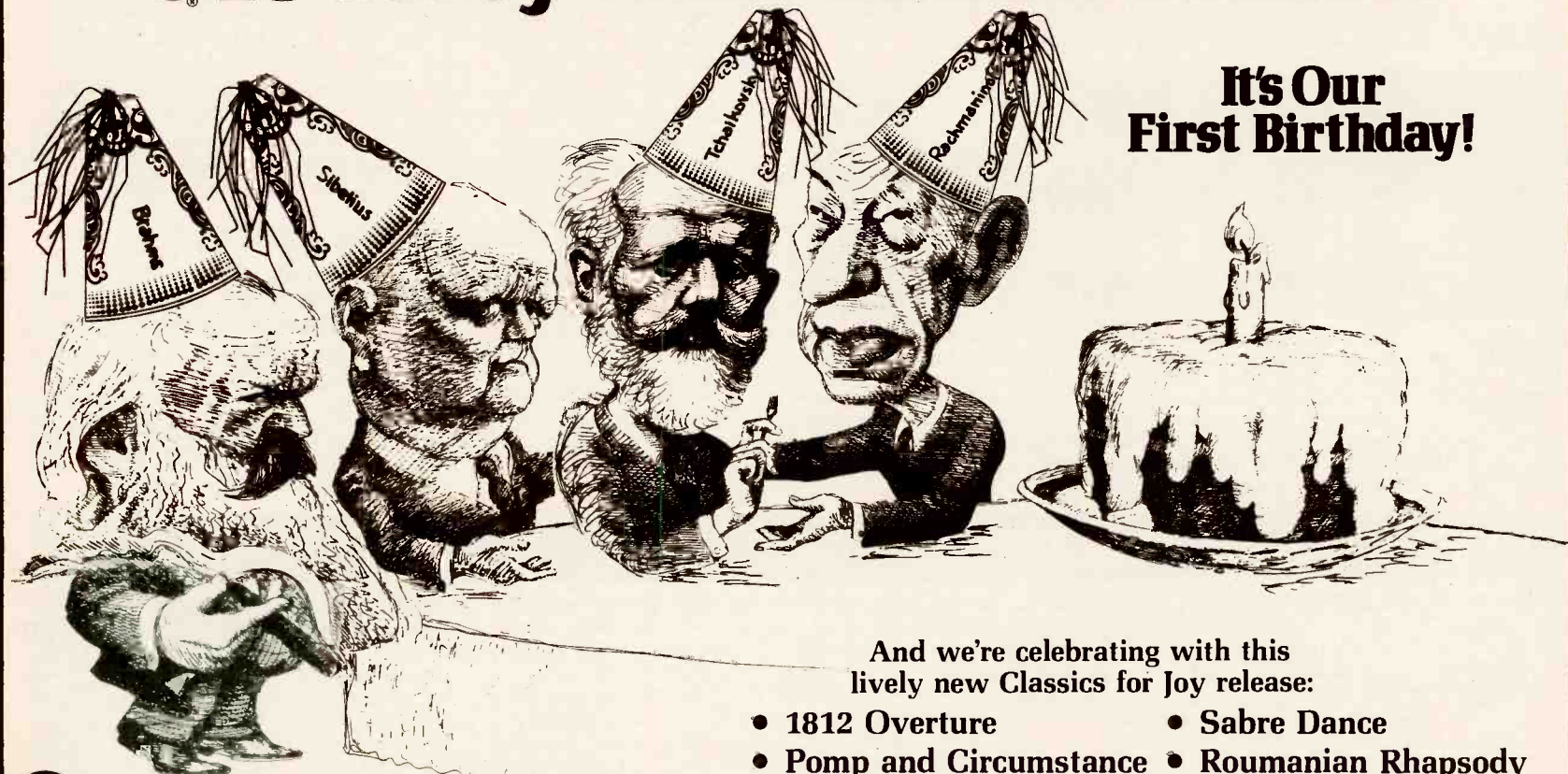
Niles Sells Pubberies

■ NEW YORK — Duke Niles has announced that he has sold his publishing firms, Rayven Music Co., Inc. (BMI) and Paris Music Co., Inc. (ASCAP), to Aberbach Enterprises and Chappell Music.

The firms, founded more than 20 years ago by Niles in partnership with French band leader, film producer, publisher Ray Ventura, whose interest Niles bought out in 1966, includes in its various catalogues such standards as "The Good Life," "Melodie d' Amour," "Washington Square" and Manu Dibango's "Soul Makossa," among others.

Niles will continue to represent French singer/composer Sacha Distel as a writer in all phases of his United States activities. Additionally, Niles is presently forming new publishing firms which will be active in all phases of the business both here and abroad. He will continue to operate from his offices at 157 West 57 Street in New York.

Quintessence Invites You To Party With Classic Friends



And we're celebrating with this lively new Classics for Joy release:

- 1812 Overture
- Pomp and Circumstance
- Polovetsian Dances
- Colonel Bogey
- Sabre Dance
- Roumanian Rhapsody
- Capriccio
- The Moldau

Quintessence is a product of Pickwick Records
Pickwick International, Inc.
7500 Excelsior Blvd., Mpls., MN 55426
Toll Free Order No. 1-800-328-6758

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Let The Music Play" — Dorothy Moore (Malaco). Ms. Moore's vocal ability equals any coming out of the house of Miami. This is an up-tempo tune that is totally unique.

DEDE'S DITTIES TO WATCH: "Give Me Everything" — The Hues Corporation (Warner Brothers); "Soul Is Free" —

David Williams (AVI); "It's Not Too Late" — Al Johnson (Marina).

Monday, April 3, was a day in which everybody who knew him, loved him and worked with him was saddened by the death in Los Angeles of Paul "Fat Daddy" Johnson.

His memory will live on, for it was he who gave the industry a class that no one ever knew. His eloquent speaking tone left all those in the audience in wonder and awe. Entering the field as one of the most influential disc jockeys 15 years ago and then going on to promotion with Atlantic Records, Johnson never looked back.

Leaving Atlantic Records he went to Motown Records where he held down a vice president's post for approximately two years. After a brief pause he then held down a vice president position with Capitol Records for a year, up until the time of his death.

He received a doctorate from Morgan State College in Baltimore, Maryland.

Paul L. Johnson was laid to rest in Timonium, Maryland, Saturday, April 8, 1978. The family has requested no flowers be sent but rather a donation sent to the National Kidney Association in honor of Paul L. Johnson — 2 Park Ave., New York, N.Y. 10016. He will be missed by all.

April/Blackwood Signings



April/Blackwood Music the publishing arm of CBS Records, recently announced the signing of co-publishing arrangements with Don Covay, president of Ragmop Music, and Z. Z. Hill's Bridgette Music. Covay, writer of "Mercy, Mercy" and "Pony Time," will be announcing a new label deal soon, and Covay's first single will be out on Columbia Records. Pictured at the signings are, at left: Rick Smith, vice president and general manager of April-Blackwood; Covay, and Larry Fogel, director of east coast operations. At right, Bob Esposito, vice president of creative affairs with Hill and Wayne Rooks, director of business affairs, April-Blackwood.

R&B PICKS OF THE WEEK

SINGLE



THE MIRACLES, "MEAN MACHINE" (Grimora/April Music, ASCAP). With a slower, more funky tempo, produced by Pete Moore, this single should do much to put the Miracles back on stride in '78. The well-produced horn segments accentuate the funk, which is slickly laid down by the rhythm section. Should garner much success. Columbia 3-10706.

SLEEPER



PULSE, "SHAKE WHAT YOU GOT" (Lori-Joy Music/Lucky Star, BMI). A suggestive lyric which should catch on the dance floor and on the radio scene. This new group has what it takes to receive much recognition. A slick tune should grace the charts as a definite crossover. Olde World OWR 1106 MA.

ALBUM

THE MOMENTS, "SHARP." These three young men show exceptional delivery with all cuts. Soft and sultry voices hit home with "I Could Have Loved You," which is their new single. "Disco Man" will make them bigger than they are today. A solid lp. Stang 1034.



Disco File (Continued from page 54)

kind of cut that, after only two listenings, had me calling up friends to rave extravagantly. Is it too much to call this an instant classic, perhaps one of the great disco songs, certainly one of the very best single cuts this year? Decide for yourself. I'll just say "Got to Have Loving" brings back the kind of first-impression excitement I felt with "Do You Wanna Get Funky With Me," "Devil's Gun," "Give Me Love," "Come Into My Heart" and a few other special records. The song begins with the kind of high-impact, hard-hitting intro that made "Devil's Gun" such a knockout from the very beginning—a steady synthesizer/bass/percussion build and blaring horn break: heavy metal disco—and gradually layers in vocals. First Bell, Glover and Garner singing "It's a shame to complain, but we gotta have a lot more loving," the song's key line, then a hard-rock-styled male lead who carries most of the lyrics. All of them are strong, cutting singers but, as usual, it's the production that stands out here: the synthesizer that rumbles in like vibrant thunderclaps, the supple guitar work, the swirl of electronics and percussion in the break, shattering horn sections. Whew. I could go on: three other tracks here are nearly as impressive, including "Standing in the Rain" (6:34) with its "rain" effects, a combination of jetting synthesizer and percussion; "Body and Soul" (4:23), which comes closest to the lively jungle jump of "Dr. Doo-Dah;" and "Midnight Madness" (5:41), which falls into a rapid-pulsing rock beat with a frantic fun-house aura and intensity to the break. Even "My Desire," which starts out like a typical crooner record from the bossa nova period, turns hot with the female chorus and even hotter in the breaks. All in all, a sensational album and a welcome change of pace—currently an import on Cerrone's Malignator label, it's due out in the States on Polydor the first or second week in May.

The second album by Love and Kisses, the group that introduced French producer/composer Alec R. Costandinos to the disco world, is titled "How Much, How Much I Love You" (Casablanca) and has more in common with recent Costandinos works like "Romeo & Juliet" and "Golden Tears" than the group's earlier "I've Found Love." As the Costandinos vision and style become increasingly romantic (who else would follow Romeo and Juliet with a retelling of the fairy tale of Beauty and the Beast which takes up the bulk of side two here?), the fierce passion, tension and casual sexiness of the Love and Kisses debut have either faded away or been given a soft-focus treatment. The music remains thrilling, lovely, almost effortlessly brilliant with an instrumental grace and vigor that is never merely lush or pretty. But though the string passages in the 16-minute title cut are so full-bodied and stirringly sensuous they border on the palpably erotic, the song doesn't approach the electrifying cumulative impact of "I've Found Love." Still, "How Much, How Much I Love You"—especially the chorus repetition of that title phrase—is, like all of Costandinos' long pieces, irresistibly beautiful. Heavenly music—but we miss the earthy touches. Much the same could be said about "Beauty and The Beast" (14:30), though the style here is more elaborate and involving, piecing together the story, like Romeo and Juliet's, through chorus narrative and both spoken and sung dialogue. This

(Continued on page 66)

Vanguard Taps Pete Spargo

■ **NEW YORK**—Vanguard Records has announced the addition of Pete Spargo to its New York a&r staff. Responsible for the acquisition of talent and its subsequent production, Spargo will concentrate on the contemporary, pop and jazz fields.

Spargo's production credits include such diverse acts as Morgana King, Patrick Williams, Herbie Hancock and Willie Bobo, the soundtrack albums from "Born Free" and "Blow Up," and the original cast albums from "Inner City" and "Bubbling Brown Sugar."

GET ON
Brunswick's newest
Chi-lite recording

“THE
FIRST
TIME”

BR 55546

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

APRIL 15, 1978

APR. 15	APR. 8		
1	2	TOO MUCH, TOO LITTLE, TOO LATE	JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693
2	1	THE CLOSER I GET TO YOU	ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463
3	3	BOOTZILLA	BOOTSY'S RUBBER BAND/Warner Bros. 8512
4	4	FLASH LIGHT	PARLIAMENT/Casablanca 909
5	6	DANCE WITH ME	PETER BROWN/Drive 6269 (TK)
6	10	ON BROADWAY	GEORGE BENSON/Warner Bros. 8542
7	5	STAYIN' ALIVE	BEE GEES/RSO 885
8	7	OUR LOVE	NATALIE COLE/Capitol 4509
9	8	IT'S YOU THAT I NEED	ENCHANTMENT/Roadshow 1124 (UA)
10	9	WHICH WAY IS UP	STARGARD/MCA 40825
11	13	NIGHT FEVER	BEE GEES/RSO 889
12	11	REACHING FOR THE SKY	PEABO BRYSON/Capitol 4522
13	12	JACK & JILL	RAYDIO/Arista 0283
14	14	DON'T COST YOU NOTHING	ASHFORD & SIMPSON/Warner Bros. 8514
15	15	ALWAYS AND FOREVER	HEATWAVE/Epic 8 50490
16	17	LET ME PARTY WITH YOU	BUNNY SIGLER/Gold Mind 4008 (Salsoul)
17	16	AM I LOSING YOU	MANHATTANS/Columbia 3 10674
18	19	DO YOU LOVE SOMEBODY	LUTHER INGRAM/KoKo 728
19	20	I COULD HAVE LOVED YOU	MOMENTS/Siang 5075 (All Platinum)
20	18	NEVER GET ENOUGH OF YOUR LOVE	LTD/A&M 2005
21	29	GET ON UP	TYRONE DAVIS/Columbia 3 10684
22	21	LOVE ME RIGHT	DENISE LaSALLE/ABC 12312
23	22	FANTASY	EARTH, WIND & FIRE/Columbia 3 10688
24	27	ALL THE WAY LOVER	MILLIE JACKSON/Spring 179 (Polydor)
25	31	OH WHAT A NIGHT FOR DANCING	BARRY WHITE/20th Century 2365
26	30	RIDING HIGH	FAZE-O/She 8700 (Atlantic)
27	28	RUMOUR HAS IT	DONNA SUMMER/Casablanca 916
28	32	IT'S SERIOUS	CAMEO/Chocolate City 013 (Casablanca)
29	34	DANCE ACROSS THE FLOOR	JIMMY 'BO' HORNE/SHS 1003 (TK)
30	25	YOUR LOVE IS SO GOOD FOR ME	DIANA ROSS/Motown 1436
31	46	STAY	RUFUS/CHAKA KHAN/ABC 12349
32	35	I CAN'T STAND THE RAIN	ERUPTION/Ariola 7686
33	26	WORKIN' TOGETHER	MAZE FEATURING FRANKIE BEVERLY/Capitol 4531
34	36	LET'S ALL CHANT	MICHAEL ZAGER BAND/Private Stock 45184
35	48	TAKE ME TO THE NEXT PHASE (PT. I)	ISLEY BROS./T-Neck 2272 (CBS)
36	39	OCEANS OF THOUGHTS AND DREAMS	DRAMATICS/ABC 12331
37	43	SLICK SUPERCHICK	KOOL & THE GANG/De-Lite 901
38	44	IT'S ALL IN YOUR MIND	SIDE EFFECT/Fantasy 818
39	41	WHERE DID LOVE GO	LeROY HUTSON/Curtom 0134 (WB)
40	33	TRUST ME	MILT MATHEWS/H&L 4692
41	38	HEAVEN IS ONLY ONE STEP AWAY	CONTROLLERS/Juana 3416 (TK)
42	57	USE TA BE MY GIRL	THE O'JAYS/Phila. Intl. 8 3642 (CBS)
43	49	MISS BROADWAY	BELLE EPOQUE/Big Tree 16109 (Atlantic)
44	51	MS	DAVID OLIVER/Mercury 73973
45	45	THIS TIME THEY TOLD THE TRUTH	Z.Z. HILL/Columbia 3 10680
46	60	THE GROOVE LINE	HEATWAVE/Epic 8 50524
47	40	LOVE IS ALL YOU NEED	HI INERGY/Gordy 7157 (Motown)
48	50	IF I HAD MY WAY	WALTER JACKSON/Chi Sound 1140 (UA)
49	56	THE ONE AND ONLY	GLADYS KNIGHT & THE PIPS/Buddah 592 (Arista)
50	54	OLD MAN WITH YOUNG IDEAS	ANN PEEBLES/Hi 78509 (Cream)
51	47	THE GHOST OF LOVE (PART I)	TAVARES/Capitol 4544
52	64	EVERYBODY DANCE	CHIC/Atlantic 3469
53	55	CAUSE YOUR MINE	R.B. HUDMON/Cotillion 44232 (Atlantic)
54	61	DAYLIGHT AND DARKNESS	SMOKEY ROBINSON/Tamla 54293 (Motown)
55	62	SUPERNATURAL FEELING	BLACKBYRDS/Fantasy 819
56	58	CONFUNKSHUNIZEYA	CON FUNK SHUN/Mercury 2 53974
57	63	WAITING ON LOVE	JOHNNY BRISTOL/Atlantic 3421
58	52	TRUST YOUR HEART	BOBBY WOMACK/Columbia 3 10672
59	65	GIRL CALLIN'	CHOCOLATE MILK/RCA 11222
60	67	KEEP ON DANCING	JOHNNIE TAYLOR/Columbia 3 10709
61	—	YOU ARE, YOU ARE EVELYN "CHAMPAGNE"	KING/RCA 11122
62	68	ATTITUDES	BAR KAYS/Mercury 2 54283
63	69	IF I CAN'T HAVE YOU	YVONNE ELLIMAN/RSO 884
64	66	TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY	JAISUN/Jett Sett 1001
65	—	DUKEY STICK (PART ONE)	GEORGE DUKE/Epic 8 50531
66	53	MAKIN' LOVE IS GOOD FOR YOU	BROOK BENTON/Olde World 1100
67	70	YOU'VE BEEN A PART OF ME	WEE GEE/June 533 (Ju-Par)
68	71	TOMORROW I MAY NOT FEEL THE SAME	GENE CHANDLER/Chi Sound 1168 (UA)
69	—	I FEEL GOOD	AL GREEN/Hi 78511 (Cream)
70	—	EYESIGHT	JAMES BROWN/Polydor 4465
71	73	WE'RE ON OUR WAY	BRAINSTORM/Tabu 8 5502 (CBS)
72	59	TWO HOT FOR LOVE	THP ORCHESTRA/Butterfly 1026
73	42	WE FELL IN LOVE WHILE DANCING	BILL BRANDON/Prelude 71102
74	—	SHAME	KING/RCA 11122
75	—	BLACK WATER GOLD	SUNSHINE BAND/TK 1026

Disco File (Continued from page 64)

opens up the song to a variety of moods and an opulent mix of instrumental textures; it becomes a glowing tapestry, bright with detail, but, again, the effect is more cerebral than emotional. Costandinos is never less than masterful here, but when you know someone can sweep you off your feet, it's hard to be satisfied with a tender two-step, no matter how delightful.

Quickly now, the other highlights of the week: The **Bombers** album, previously a Telson import, now available on West End, is one of the strongest disco albums to come out of Canada in some time. The sound is heavy-duty disco, mostly instrumental, with a synthesizer undertow and an energetic, Afro-Latin feel. A nearly 12-minute version of "The Mexican," **Babe Ruth's** unusual early disco classic, sets the tone here: quietly intense, atmospheric, spacey around the edges, gripping. But while that cut only really hits its stride after the vocals, the three cuts on the album's first side—especially "Dance, Dance, Dance" and "Don't Stop the Music" (both originals in spite of familiar titles)—are entirely on target. Exceptional . . . **Celi Bee's** new "Alternating Currents" album (APA, through TK) is her best so far, produced by **Pepe Luis Soto** in Puerto Rico and New York and combining his usual sharply-etched, ecstatic Latin-hustle sound with something more hard-edged this time. "Macho (A Real, Real One)," already released on a disco disc, is lyrically offensive and impossibly fast, but it does have a sexy vitality that's hard to resist. Even more exciting, though, are "Hold Your Horses, Babe" and "Comin' Up Strong" which prove Celi Bee can outdo **Andrea True** on her turf: zippy, driving sexsongs. The album's title track, "Alternating Currents," is more comfortable and laid-back; its breathy, jazzy feel makes it perhaps the most attractive number here. A glossy, entertaining album, and a significant step forward for both the producer and performer . . . "African Warrior" by **Soweto** (Atlantic/Cotillion disco disc) was discovered by Cotillion Records president **Henry Allen** on a trip to Johannesburg last year before it was banned by South African radio. A terrific, surprising record now available here in two parts (8:40 and 7:16), "African Warrior" sounds like **Cerrone** or **Giorgio** meets **Osibisa**. The pounding of the drums is both Eurodisco pump and African frantic and the blend of both styles is utterly hypnotic. Part I's pace is almost hysterically fast—it whips you along—then it breaks from a tough vocal into an incredibly incantatory chant section that is at first measured and restrained but powerful, then gradually builds, breaks and doubles back several times. The song runs through several levels of intensity but keeps the heat on throughout. But it's the second part that is the knockout here: beginning with a synthesizer beat out of "I Feel Love," then dipping into the chant and percussion in ever-increasing waves of passion, this is the most compelling piece of African dance music we've heard in years. Very, very hot.

R&B REGIONAL BREAKOUTS

Singles

East:

Johnnie Taylor (Columbia)
George Duke (Epic)

South:

Chic (Atlantic)
Curtis Mayfield (Curtom)
George Duke (Epic)
Al Green (Hi)

Midwest:

Isley Bros. (T-Neck)
Gladys Knight & The Pips (Buddah)
George Duke (Epic)

West:

O'Jays (Phila. Intl.)
Johnny Bristol (Atlantic)
Johnnie Taylor (Columbia)
Curtis Mayfield (Curtom)
George Duke (Epic)

Albums

East:

Isley Bros. (T-Neck)
Heatwave (Epic)
Tower of Power (Warner Bros.)

South:

Isley Bros. (T-Neck)
Heatwave (Epic)

Midwest:

Isley Bros. (T-Neck)
Heatwave (Epic)

West:

Bunny Sigler (Gold Mind)
Heatwave (Epic)



THE R&B LP CHART

APRIL 15, 1978

- SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7034
- BOOTS? PLAYER OF THE YEAR**
BOOTS'S RUBBER BAND/Warner Bros. BSK 3093
- STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
- THANKFUL**
NATALIE COLE/Capitol SW 11708
- ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
- RAYDIO**
Arista AB 4163
- WARMER COMMUNICATIONS**
AVERAGE WHITE BAND/Atlantic SD 19162
- GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/
Capitol ST 11710
- STARGARD**
MCA 2321
- WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004
(Casablanca)
- YOU LIGHT UP MY LIFE**
JOHNNY MATHIS/Columbia JC 35259
- PEABO**
PEABO BRYSON/Capitol ST 11729
- LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
- RIDING HIGH**
FAZE-O/She SH 740 (Atlantic)
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
- ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA 811
G (UA)
- FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
- THERE IS NO GOOD IN GOODBYE**
MANHATTANS/Columbia JC 35252
- LET ME PARTY WITH YOU**
BUNNY SIGLER/Gold Mind GZS 7502
(Salsoul)
- SEND IT**
ASHFORD & SIMPSON/Warner Bros.
BSK 3088
- MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
- CHIC**
Atlantic SD 19153
- SHOWDOWN**
ISLEY BROS./T-Neck JZ 34930 (CBS)
- CENTRAL HEATING**
HEATWAVE/Epic JE 35260
- LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu
KUX 3637 (Motown)
- SHOUT!**
BT EXPRESS/Columbia JC 37078
- LOVE BREEZE**
SMOKEY ROBINSON/Tamla T7 359R1
(Motown)
- SUNBURN**
SUN/Capitol ST 11723
- JOURNEY TO THE LIGHT**
BRAINSTORM/Tabu JZ 35327 (CBS)
- VOYAGER**
DEXTER WANSEL/Phila. Intl. 34985
(CBS)
- WE CAME TO PLAY**
TOWER OF POWER/Columbia JC 34906
- LOVELAND**
LONNIE LISTON SMITH/Columbia JC
35332
- VINTAGE '78**
EDDIE KENDRICKS/Arista 4170
- MAGIC**
FLOATERS/ABC AA 1047
- I CAN'T GO ON THIS WAY**
TYRONE DAVIS/Columbia 35304
- PLEASURE PRINCIPLE**
PARLET/Casablanca NBLP 7094
- FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004

RECORD WORLD APRIL 15, 1978



JAZZ

By ROBERT PALMER

■ **Air**, one of our favorite performing bands, finally has an album out on an American label, after two very fine efforts on Japanese Whynot. "Air Time," on Nessa, gives a broader, more well-rounded picture of what saxophonist and composer **Henry Threadgill**, bassist **Fred Hopkins**, and drummer **Steve McCall** are up to than any of **Air's** previous albums. Also new from Nessa is a **Ben Webster** album, his last studio recording, made with the pianist **Tete Montoliu**. The album is called "Did You Call?" Nessa records are available through New Music Distribution Service, 6 West 95th Street, New York, N.Y. 10025, or Flying Fish Records, 1304 W. Schubert, Chicago, Ill. 60614.

Also new from New Music Distribution are "First Feeding," an initial recording by the strong New York new music group **Ensemble Muntu**, featuring **Jemeel Moondoc** on very high-energy alto saxophone; "Funky Donkey," a decidedly finger-popping set by the St. Louis Human Arts Ensemble under the direction of saxophonist **Luther Thomas**, with brother **Lester** and **Joe Bowie** on trumpet and trombone; "Thoughts," an original and involving album of piano solos by **Les Walker**; "World Thing," with bassist **Eric Hochberg** and drummer **Andy Potter** leading a shifting cast of players that includes former Tony Williams Lifetime pianist **Alan Pasqua**; and "Jack Scalse," an introductory piano trio record by the pianist of the same name, featuring some provocative use of serialism, standards, and extensive reharmonization, and an excellent set of liner notes by bassist **Eddie Gomez**, who should do more writing.

"Long Awaited" is an adjectival phrase that's tossed about rather cavalierly these days, but Pearl Records' first three blues releases from the masters of United and States Records really have been awaited for a long time by blues enthusiasts. The first album release from U/S masters was **Junior Wells'** "Blues Hit Big Town" on Delmark, an album that received a Grammy nomination in the Folk/Ethnic category and was generally regarded as the most important modern blues reissue of 1977. The new ones, and all subsequent releases, will be on Delmark's Pearl subsidiary. Finally, then, we have "Bricks in My Pillow," a compilation of classic sides from the fifties by the very influential Delta bluesman and impeccable slide guitarist **Robert Nighthawk**; "Windy City Boogie" by the wonderful blues saxophonist **J.T. Brown**; and "Memphis Slim—U.S.A." by **Memphis Slim's House Rockers** of the 1950s, featuring **Matt Murphy** on guitar. It should be noted that neither **Nighthawk** nor **Brown**, who are important blues figures, have had entire albums of their work available in the U.S. until now . . . Another fine new blues release is "Blackjack" by guitarist and fiddler **Gatemouth Brown**. Actually, one should not limit it to the blues category, for **Brown**, a fine and influential musician since his Texas recordings of the early '50s, tackles Cajun, western swing and other styles, with equally salutary results. The album is on a new label, Music Is Medicine, distributed by First American Records of Seattle, Washington.

From long awaited to long overdue: "Remember Me" is the first album in a long, long time by **Frank Strozier**, the fine alto saxophonist from Memphis who used to play with **Booker Little** and in the **MJT Plus Three**. It's on Inner City and features a fine unit, with **Danny Moore** on flugelhorn, **Howard Johnson** on tuba, **Harold Mabern** on piano, **Lisle Atkinson** on bass, and **Michael Carvin** on drums. Fine blowing, and luminous voicings too. Also new from Inner City are "Waterfall Rainbow" by bassist **David Friesen**, with **Ralph Towner** and **Paul McCandless** of Oregon among the supporting players; "Duke's Delight" by a **Duke Jordan** quintet featuring trumpeter **Richard Williams** and tenor saxophonist **Charlie Rouse**; vocalist **Eddie Jefferson's** "The Main Man," with arrangements of Slide Hampton and plenty of scatting; and "Outlaws," a duet album by flutist **Jeremy Steig** and bassist **Eddie Gomez**. Inner City has also announced the upcoming release of a hitherto unavailable **Eric Dolphy** set, "The Berlin Concerts." Recorded in 1961, the two-record set features **Dolphy** fronting a quintet, with **Benny Bailey** on trumpet.

Columbia's Special Products division has reissued two jazz classics: "The Golden Days of Jazz," a two-record set featuring trumpeter **Buck Clayton** jamming with an impressive cast of Basie and Goodman alumni; and "Paris Impressions" by pianist **Erroll Garner**, another two-record set . . . Organist **Jimmy Smith** has a new album on Mercury, "Unfinished Business." In addition to his customary organ he played piano and synthesizers and composed and arranged the date . . . RCA has released "Louis Armstrong: A Legendary Performer," a collection that reaches into the sixties but draws most of its material from the thirties.



THE JAZZ LP CHART

APRIL 15, 1978

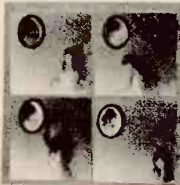
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
- HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
- SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
- THE MAD HATTER**
CHICK COREA/Polydor PD 1 6130
- THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
- WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
- JUST FAMILY**
DEE DEE BRIDGEWATER/Elektra 6E 119
- HERB ALPERT-HUGH MASEKELA**
Horizon SP 728 (A&M)
- FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
- LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista AB 4161
- LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES**
Elektra 6E 121
- LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
- SPINOZZA**
DAVID SPINOZZA/A&M SP 4677
- HEADS**
BOB JAMES/Tappan Zee/Columbia JC 34896
- THAT'S WHAT SHE SAID**
FLORA PURIM/Milestone M 9081
(Fantasy)
- LOVELAND**
LONNIE LISTON SMITH/Columbia JC 35332
- BURCHFIELD NINES**
MICHAEL FRANKS/Warner Bros. BSK 3167
- VOYAGER**
DEXTER WANSEL/Phila. Intl. 34985
(CBS)
- TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
- INNER VOICES**
MCCOY TYNER/Milestone M 9079
(Fantasy)
- WHERE GO THE BOATS**
JOHN HANDY/Warner Bros. BSK 3170
- EASY LIVING**
SONNY ROLLINS/Milestone M 9080
(Fantasy)
- PEG LEG**
RON CARTER/Milestone M 9082
(Fantasy)
- WINDOW OF A CHILD**
SEAWIND/CTI 7 5007
- BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
- HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
- RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
- ROSEWOOD**
WOODY SHAW/Columbia JC 35309
- SERPENTINE FIRE**
MARK COLBY/Tappan Zee/Columbia JC 35298
- MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
- MULTIPLICATION**
ERIC GALE/Columbia JC 34938
- UNFINISHED BUSINESS**
JIMMY SMITH/Mercury SRM 1 3716
- TOUCH MY LOVE**
WEBSTER LEWIS/Epic JE 35017
- ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
- STAN GETZ GOLD**
Inner City IC 1040
- BENNY GOODMAN LIVE AT CARNEGIE HALL**
BENNY GOODMAN & VARIOUS ARTISTS/London 2PS 918/19

Album Picks

(Continued from page 40)

MEMORIES

BONNIE BRAMLETT



Capricorn CPN 0199
(7.98)

An excellent album from the songstress who combines tunes by Dolly Parton, Steve Winwood

and Lennon & McCartney with some originals and comes up with a distinctive sounding lp. Of note is "I've Just Seen A Face."

NIGHT AND DAY

ECLIPSE



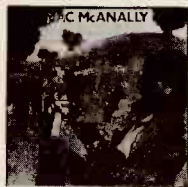
Casablanca NBLP
7097 (7.98)

The four man Canadian group takes an unusual slant on songs such as "You Really Got Me,"

"Born To Be Wild" and "Sunshine Superman." The arrangements are heavily synthesized with rhythmic interludes.

NO PROBLEM HERE

MAC McANALLY



Ariola SW 50029
(6.98)

The second album by the singer/songwriter is another mostly acoustic effort with emphasis placed on his mellow

vocals and slightly offbeat lyrics. The topics are wide-ranging and should appeal to a vast audience.

DOCTORS OF MADNESS



UA LA871-12
(9.98)

The first two albums by this English foursome have been packaged together for U.S. release

under one cover. The group has an offbeat approach which can be misconstrued as new wave when actually they are putting Kid Strange's bizarre poetry to a blistering rock beat.

IMPORTS

BEAUTY'S ONLY SKIN DEEP

CHERIE CURRIE



Mercury 6338 867
(France)

Curry seeks to legitimize herself as a vocalist with her first solo album. The Kim Fowley produced lp shows another side of the former Runaways singer with pop and ballad material penned by Fowley and Steven T.

HALLOWEEN

PULSAR



CBS 82477
(France)

Quickly becoming one of France's premier progressive groups, Pulsar tells a story in

French lyrics and moody instrumental texture with their third lp. Electronic and acoustic instruments gives the group its unique flavor.

ETERNALLY YOURS

THE SAINTS



Harvest SHSP 4078
(U.K.)

After a disappointing debut the group has rebounded admirably with a fuller sound and a

musical approach typified by the single "Know Your Product" and the lp cut, "No, Your Product." Brass embellishments by Graham Preskett gives several songs added depth.

INTERFACE

HELDON.6.



Cobra 37013
(France)

Heldon is one of the more sophisticated groups from around the world to employ synthesizers and

electronics as its main thrust. Occasionally they miss the mark with the more improvised sections, but more often than not their music is given a brisk, chilly edge by Richard Pinhas.

SO FAR-SO GOOD

JOE WALSH



ABC ABCL 5240
(U.K.)

Walsh's first greatest hits collection of solo material released anywhere in the world has been

culled from his four albums and ranges from his live version of "Meadows" to the electronic "Pavane" to "Rocky Mountain Way." Walsh's many talents are in evidence throughout.

THE NEW ORDER



RCA ISL 6443
(France)

These sides were recorded in 1975 and 1976 by a group that includes Ron Asheton, a former member of the Stooges, and Dennis Thompson from the MC5.

The sound quality rivals "Metallic K.O." and dampens much of the group's punch.

VAMPIRE ROCK

SHAKIN' STREET



CBS 82610
(France)

These French rockers are led by a powerful vocalist in Fabienne Shine and twin lead guitar-

ists who maintain a high energy level. The English lyrics make this an extremely accessible lp.

WHO CARES

GODDO



Polydor 2424 902
(Canada)

A solid, rhythmic collection of hard rock songs by this Canadian trio led by Greg Godovitz. Com-

parisons could be made to Boston for its production sheen and adventurous guitar work which enhances some memorable material. It could potentially appeal to a wide audience.

ALIVE AND WELL RECORDED

IN PARIS

SOFT MACHINE



Harvest SHSP 4083
(U.K.)

An impeccable live recording from the group with solid performances by Karl Jenkins

(keyboards) and John Etheridge (guitars). The group shows maturity, moving from its jazz influences to electronics ("Soft Space") and guitar dominated instrumentals.

Album Analysis

(Continued from page 6)

Years Model" (Columbia) with good retail acceptance building off established airplay and sales of "My Aim Is True." Along with fellow power popster Shaun Cassidy, Elvis is the only artist with two albums currently in the top 100. Also new this week is Patti Smith's "Easter" (Arista) at #93 bullet and Michael Murphey's "Lonewolf" (Epic) at #100.

Other bulleted albums are Carole King (Ode) at #76, Frank Zappa (DiscReet) at #82 and Fotomaker (Atlantic) at #83.

Fontaine to Unique

NEW YORK — J. J. Fontaine featuring Neon Russell has signed an exclusive, long-term worldwide recording agreement with Unique Kinda Records.

His first unique one-sided single is titled "American Foxes."

Versatile Taps Two

NEW YORK — Vic Chirumbolo, VP/general manager, Versatile Records, has announced the appointments of Kris Slocum to national director/promotion and merchandising and Cal Stiles to east coast director/promotion and merchandising.

Before joining Versatile Records, Kris Slocum was engaged in national promotion for Sire Records. Prior to that, she was director of CTI's national FM promotion.

Cal Stiles comes to Versatile with an extensive background in promotion and merchandising. He was formerly with Atlantic Records as director of jazz promotion. He also served as east coast director/promotion at Capitol and Roulette Records.

John Lee Hooker Signs with Tomato

NEW YORK — Kevin Eggers, president of The Tomato Music Company, Ltd. of New York, has announced the signing of John Lee Hooker to a long term exclusive recording agreement.

John Lee Hooker's first release for Tomato is entitled "The Cream."

ASKAPRO Line-Up Announced by AGAC

NEW YORK — Lew Bachman, executive director of the American Guild of Authors and Composers (AGAC), has announced the April line-up of guest speakers for AGAC's Thursday noon-time rap sessions for songwriters.

Music industry professionals who will be fielding questions from lyricists and composers will be Tony Romeo, writer and performer, on April 6; Carl E. Person, music business attorney, on April 13; Phil Namanworth, writer/performer/producer, on April 20, and Jim Fishel, Columbia Records producer, on April 27.

The ASKAPRO seminars held at AGAC—40 West 57th St.—are open to all songwriters. Only a phone call (757-8833) is required to reserve a space.

Private Stock Promotes Gutkin

NEW YORK — Larry Uttal, president of Private Stock Records, Ltd., has announced the appointment of Barbara Gutkin as coordinator of business affairs. Ms. Gutkin has been in the music industry for over 15 years and has worked for the label for over two years. She was previously assistant to the vice president of business affairs.

Retailers Report Strong First Quarter

(Continued from page 3)

"prime" titles currently offered as low-end merchandise.

Topping off the first quarter sales pickup was the continued show of strength by black product by both new and established artists. "Macho Man" by the Village People, "Just Family" by Dee Dee Bridgewater, "Love-land" by Lonnie Liston Smith, "Love Will Find A Way" by Pharoah Sanders and "Voyage" by the group of the same name are all showing considerable appeal to black consumers, and are creeping stealthily towards crossover status.

Ben Karol of King Karol in New York City told *Record World* that his stores concentrated on promoting catalogue items during the first quarter and wound up with "about 40 percent" more business than in the first quarter of '77. "We talked about it and decided that with the competition here selling and dealing mainly in the top chart items there were fewer and fewer places where a tremendous variety of product was available," Karol explained. "So we've been focusing on a lot of good catalogue product, while at the same time having those chart hits in the stores and available to the customers who want them."

Without actually setting out to do so, Cutler's Records in New Haven, Connecticut also found that strong catalogue sales accounted for a good deal of its 18 percent first quarter increase. Long a haven for lovers of classical music, Cutler's did indeed trade on those titles during the first quarter and to good effect. "But that just contributed more to the overall across the board sales increase," said Jason Cutler. "Everything in every category was selling. When all was said and done the snow didn't hurt us that much. Tapes sales are picking up, blank tapes continue to sell real well, cutouts are picking up again. It's just incredible when you think about it."

Similarly, the Camelot/Stark Record chain parlayed a combination of catalogue and new release sales, into what Joe Bressi termed "Our biggest first quarter ever in terms of volume."

"All of the catalogue, blank tapes, prerecorded cassettes and sheet music are selling," added Bressi. "And a lot of new artists were starting to break, so that helped too. If we were hurt at all by the weather and the coal strike we couldn't tell it at the end of the quarter."

Although final figures had not yet been tallied at Record Bar, head buyer Fred Traub predicted the chain would close the quar-

ter "considerably ahead" of the first quarter last year. "You can pretty well say that the majority of Record Bar locations are in fair weather country," Traub said, "so they weren't hurt by the weather. And the immediate response to the coal settlement has been a resurgence of retail activity. What was unique about the first quarter was the lack of major new releases. We didn't get a lot of heavies; there were no new "Saturday Night Fever". All the heavies are coming in the second quarter, which makes the outlook there extremely bright."

The coal strike had its most desultory effect on sales at National Record Mart, perhaps the hardest hit of the major retail record chains. While many retailers expressed satisfaction with a 10 to 15 percent increase in business, Jimmy Grimes told RW that he had anticipated an even larger increase before the miners walked out. "We were really hurt in West Virginia with the coal strike, and bad weather didn't help us any either," Grimes stated. "But because of new store openings over the last year—we have about four or five more stores than we had last year at this time—we wound up ahead of last year's percentages. But it wasn't as considerable an increase as I had anticipated."

"I would say we were ahead of last year's first quarter," said Ken Dobin of Waxie Maxie in Washington, D.C., "but it was nothing earth-shaking. 'Saturday Night' was the major item of the quarter and contributed to while business being very strong. But the black business continued to be a little soft. All in all though the quarter ended about as we'd expected."

Stores west of the Mississippi fared about the same as eastern

counterparts. Heavy rains in California and snowstorms in the Pacific Northwest put a damper on retail activity for no more than a few days. In Denver, Bruce Bayer of Independent Records estimated that the addition of two stores over the last year had "probably doubled my business all told," but his one Lakewood store was down about 10 percent from the first quarter '77. "In Denver, though, we're doing very strong with black product," he added. "Just an enormous amount of black business. 'Saturday Night Fever', Parliament and Earth, Wind and Fire really carried us through the first quarter."

Atlantic Releases Ten

■ NEW YORK—A ten-album release for the month of April has been set by Atlantic Records, it was announced by senior vice president/general manager Dave Glew. Included in the release are: Herbie Mann's "Brazil Once Again;" Roy Buchanan's "You're Not Alone;" Billy Cobham's "Inner Conflicts;" Passport's "Sky Blue;" "Best of the Spinners;" the Ian Thomas Band's "Still Here;" Allan Clarke's "I Wasn't Born Yesterday;" Richard Wagner's "Richard Wagner;" Caesar Frazier's "Another Life," on the Detroit-based Westbound label; and, on Finnadar Records, Bulent Arel and Daria Semegen's "Electronic Music For Dance."

Raydio and Record World



The April 8 issue of *Record World* hit the New York City newsstands in time to be presented to the band that graced the magazine's cover just after their Big Apple debut. Raydio, the subject of last week's "Who In The World" feature, played NYC's Felt Forum at Madison Square Garden. Led by guitarist-writer-singer Ray Parker, Jr., Raydio has scored a first-time top ten single with "Jack & Jill," and their debut Arista lp is climbing the charts. Band and Arista execs backstage (from left) are: (standing) Larry Talbert, Raydio; Carol Cruickshank, r&b promotion, Arista; Hank Talbert, vice president, r&b promotion, Arista; Ray Parker, Jr., Raydio; Richard Palmese, vice president, national promotion, Arista; Charles Fairing, Raydio; Bob Felden, vice president, east coast a&r, Arista; Sam Karamanos, national promotion director, Arista; Jane Palmese, national singles sales manager, Arista; Artie Patsiner, director, product management, Arista; Rick Dobbin, vice president, artist development, Arista; (seated) Bobby Robinson, r&b merchandising manager, Arista; Amell Carmichael, Raydio; Vincent Bonham, Raydio; Jerry Knight, Raydio.

Butterfly Signs St. Nicholas



Butterfly Records has entered into a long-term production agreement with Dick St. Nicholas, composer and recording artist. Present at the signing, from left: A. J. Cervantes, Butterfly's president; Carey Harwin, St. Nicholas' manager; Nancy Sain, Butterfly's VP and general manager; Fred Ruppert, Butterfly's VP of promotion and (seated) St. Nicholas.

Friedman Is Named Boutwell Exec. V.P.

■ NEW YORK — Ron Boutwell, president of Boutwell, Inc. Concert Merchandisers, has named Lee Friedman executive vice president of the company.

Friedman, who has been with the Boutwell organization since October, 1977, is responsible for supervision and direction of the company's creative and administrative departments.

Friedman's merchandising background spans over 20 years of design, manufacturing, sales, promotion and marketing experience. His merchandising expertise includes work with clothing designers such as Betsey Johnson and presentations for major chain stores.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—La discutida **Lolita de la Colina**, muchas veces vetada discográficamente en el mercado mexicano por la crudeza de sus producciones, trata de conquistar una vez más la simpatía del consumidor y oyente sin cambiar su estilo, que claramente lo ubicamos dentro del calificativo de erótico. RCA sello para el cual a comenzado a grabar en exclusiva, presentó el primer LP de Lolita basado según la autora en experiencias de su vida real. Ella manifiesta que en cada una de estas obras, expone las verdades en los temas de amor y se muestra como una mujer erótica con marcada inclinación hacia el amor prohibido. La producción indiscutiblemente es buena, en donde lucen mucho los arreglos musicales de **Mario Patrón** y la dirección de **Pocho Pérez**, pero existe el peligro, que la censura en México no deje que estas excelentes pero a la vez crudas y agresivas producciones sean difundidas por las emisoras. **Lolita de la Colina** por su parte, se ha trazado el firme propósito de agotar todos sus esfuerzos profesionales apoyada por RCA, en este nuevo intento de darse a conocer en su propia. El primer tema del lado A se titula "Señor amante," completándose el LP con "Cada vez que me desvisto," "La noche mas linda del mundo," "Tómame otra vez," "Quiero volver a ser tu amante," "Calientame" y "Tu nombre me lo callo." ¡Que haya suerte Lolita!

El ganador del Concurso de Aficionados organizado por KW-Radio 13 de Los Angeles, Cal. que dirige el amigo **Pepe Rolón**, tiene ya asegurado un contrato en el sello Microfón de los hermanos **Mario** y **Norberto Kaminsky** de Argentina, quienes además se comprometen en el caso de que resultara ganador un solista o un dúo, de que la primera grabación se realizará en sus estudios de Buenos Aires, Arg. haciéndose cargo de todos los gastos. Hay que elogiar a la emisora KWKW por la iniciativa en darle oportunidad a los nuevos valores y a Microfón por el apoyo.

¡**Mario Freidberg** huyó del País defraudando a compositores y artistas con millones de pesos! Empleando estos términos, los diarios de mayor circulación de México dieron la noticia y agregan que la fuga premeditada por parte del editor **Mario Freidberg** impidió que fuera arraigado por las autoridades, y que ahora está

por inaugurar una nueva empresa disquera en Los Angeles, Cal. con otro nombre para eludir los adeudos que tiene en México.

Después de una agotadora e intensa campaña promocional por parte de **Mélody**, **Pablo Abraira** va logrando la consolidación, colocando su "Pólvora mojada" como un hitazo de enormes proporciones.

Continúan aumentando los hits de Musart. Entre estos se cuentan "Credo" con **Los Joao**, "Sembrador de amor" con **Joan Sebastián**, "Jur'o que nunca volveré" con **Lucha Villa**, "Llorarás" con **La Dimensión Latina**, "Dama del amanecer" con **Juan Bau**, y ahora se agregan sus más recientes lanzamientos "Vida mía" con **Irene Rivas** y "Amor a primera vista" con **Los Felinos** . . . Dando un paso muy importante en su expansión internacional, el sello Orfeón abre oficinas en Puerto Rico. Para la inauguración, estarán presentes reconocidas personalidades del medio discográfico latino . . . Y ahora ¡Hasta le próxima desde México!

RW en Colombia

By FERNANDO VERA ANGEL

■ Al comenzar en esta edición a servir la información de farándula colombiana, no sera otra mi preocupación que la de narrar todas aquellas cosas que por su importancia en el propio país de origen van a ser de su utilidad. Bien se sabe que en este país de fútbol y cumbia hay artistas que poco a poco van consagrándose internacionalmente, mientras, en general el público acepta de buena gana los sucesos discográficos y artísticos de las otras repúblicas. El comienzo, por ejemplo, tiene que referirse a la reciente entrega de los premios 'A'ntena' a gentes del espectáculo. Es ésta una de las pocas revistas que salen en Colombia enterada de artistas y discos, desarrollando anualmente un concurso que en 1978 terminó con opiniones encontradas, pero acertado en términos generales. De los galardonados mencionamos a **Fruko**, quien celebró su premio en Nueva York, en donde actuaba con su grupo; **Montecristo**, quien tuvo ocasión de celebrar sus treinta años como humorista profesional y **Fausto**, quien se tornó en el vocalista colombiano más premiado de los últimos años,

(Continued on page 72)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ A pesar del éxito demostrado por las gestiones de **Louis Couttelenc** al frente de RCA Records, con base en Nueva York, y sus altos logros administrativos al volante de los destinos del monstruo discográfico, desde hace varias semanas tenía conocimiento de sus profundos deseos de volver a México, a hacerse cargo totalmente de sus funciones como presidente de RCA México. Hermosos lazos familiares radicados en México, un sistema de vida hogareño y una adaptación total

a la tierra y costumbre mexicanas siempre fué motivo más que suficiente para que Louis no se sintiera comodo en su poderosa posición en Nueva York. Después de todas las gestiones necesarias para que RCA se recuperara en muchos aspectos y sobre todo en el económico y con todo el tiempo necesario para hacer cambios ejecutivos que le aseguraran dejar en buenas manos los destinos de la empresa, **Louis Couttelenc** pidió la autorización debida a la alta esfera ejecutiva de RCA y preparó de inmediato sus maletas de regreso a México. Ocupará la posición de presidente de RCA Records otro hombre que se ha distinguido en los últimos años por su caballerosidad, gentileza, conocimientos profundos en distribución,

venta y promoción. **Bob Summer**, que muchos triunfos lograra en sus desempeños internacionales primero y domésticos después, se estrenará proximately en su nuevo cargo, en el cual no dudo logrará triunfos absolutos. Congratulaciones a ambos, a Bob por sus nueva posición y a Louis por su devoción a la tierra que un día escogió como su nido de amor y su corazón familiar. Tuve la oportunidad de hacer llegar a su cuerpo de ejecutivos en Mexico la noticia del regreso de Couttelenc a su tierra. El estupor, la sorpresa y la alegría hicieron impacto en todos. El gran amigo **Memo Infante** estuvo siempre al día en todas las gestiones. La alegría demostrada ante el regreso de su presidente, habla muy alto de los ejecutivos mexicanos. ¡Saludos a todos!

Tuve la oportunidad de charlar largo rato en México con **Pedro Vargas** y su querida **Tere**. El lanzamiento de su grabación "50 Aniversario" por RCA ha sido acogida con gran beneplácito, tanto en México como en el exterior. Pedro tiene ante sí una larga "tournee" artística que le llevará a España y Argentina proximately. El 15 de Abril actuará en la Universidad de Texas, acompañado por una banda dirigida por **Pocho Pérez**, en asociación con el Director **Eddie Cano** de Los Angeles . . . **Oswaldo I. Venzor** ha establecido su empresa Valco International, una organización promotora de conciertos de artistas latinos en Estados Unidos y México, así como de promover el aumento de la importación de producto grabado mexicano hacia el mercado doméstico de Estados Unidos. Oswaldo puede ser contactado en el 1510 Greencastle Ave., Rowland Heights, California 91748, con el teléfono (213) 912-3485



Antonio Tarrago



Titto Santas



Fernando Ubierto

. . . **Fred Weinberg**, productor, ingeniero y especialista en sonido latino se encuentra muy activo en estos días. Acaba de completar la producción del grupo venezolano **Siete**, en los estudios de Ochoa en San Juan, Puerto Rico, que será lanzado al mercado por **Coco Records**. Acabó de escribir la música para el programa televisivo "Medio Probes," en relación con el mundo de las grabaciones y las comunicaciones y será la estrella en uno de los programas de la serie, en la cual demostrará como se realiza una grabación en 24 canales, desde el momento de escribirse la música hasta la mezcla final.

(Continued on page 71)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Redlands, Cal.

By KCAL (ALFONSO CAMACHO)

1. SON TUS PERJUMENES, MUJER
LOS ALVARADO/Ariola
2. TE VAS, TE VAS
LOS SONADORES/Yuriko
3. DEJA DE PENSAR
RIVIERA 76/Fama
4. SOLO
LOS BUKIS/Melody
5. QUE VUELVAS, QUE VUELVAS
LOS DIABLOS/Latin
6. ERRANTE PAJARILLO
JUAN ZAIZAR/Peerless
7. LLORAR
ALPHA/Epsilon
8. POR TU ADIOS
YOSHIO/Caytronics
9. TARDE
ROCIO DURCAL/Pronto
10. LO SIENTO POR TI
RUBEN DE JAMAY/FA

Los Angeles

By KWKW (PEPE ROLON)

1. MENDIGO REY
ALDO MONGES/Microfon
2. HOY ME TENGO QUE IR
SANJUANA/A-riba
3. CUIDADO, AMOR
ROSARIO DE ALBA/Raff
4. QUE HAY EN TU MIRADA
JUAN ERASMO MOCHI/Polydor
5. TE VAS, AMOR
IRENE RIVAS/Cara
6. SERENATA SIN LUNA
LOS ANGELES NEGROS/International
7. VOLCAN
JOSE JOSE/Ariola
8. SOLA Y ENAMORADA
ANACANI/Anahuac
9. MA BAKER
GRUPO EL TREN/Orfeon
10. ES MI REINA
JULIO CESAR/Gas

San Francisco

By KBRG (OSCAR MUNOZ)

1. EL CIEGO
JOSE AMBRIZ
2. QUE VUELVAS, QUE VUELVAS
LOS DIABLOS
3. VESTIDA DE NOVIA
POMADA
4. SERENATA SIN LUNA
LOS ANGELES NEGROS
5. HIPOCRESIA
ALDO Y LOS PASTELES VERDES
6. TE VAS, TE VAS
LOS SONADORES
7. TAMALITOS DE OLGA
FAJARDO
8. SI TU FUERAS MI MUJER
MARCELO QUATRO
9. VOLCAN
JOSE JOSE
10. SIENTATE AHI
OSCAR D'LEON

Phoenix

By KIFN (JOSE FCO. MUNOZ)

1. EL CONSUERO QUE ME QUEDA
COSTA CHICA/Fama
2. EL COSMONAUTA
GRUPO AMIGO/DLV
3. TARDE
ROCIO DURCAL/Pronto
4. LLORAR
JUANELLO/Caytronics
5. EL LAGO AZUL
LINDA RONSTADT/Asylum
6. EL MUERTO
LOS VIRTUSOS/Discolor
7. SI YA TE VAS
CHELO/Musart
8. BESOS Y CARICIAS
RAMON AYALA/Freddie
9. MACHACHITA
LOS BRAVOS/Fama
10. NO QUIERO SER
LEO DAN/Caytronics

Ventas (Sales)

Los Angeles

1. SERENATA SIN LUNA
LOS ANGELES NEGROS/International
2. TARDE
ROCIO DURCAL/Pronto
3. ROSITA DE OLIVO
LOS HUMILDES/Fama
4. AUNQUE TE ENAMORES
JUAN GABRIEL/Pronto
5. VOLCAN
JOSE JOSE/Pronto
6. EL LAGO AZUL
LINDA RONSTADT/Asylum
7. SI TU TE VAS
CAMILO SESTO/Pronto
8. SON TUS PERJUMENES, MUJER
LOS ALVARADO/Pronto
9. TE VAS, AMOR
IRENE RIVAS/Cara
10. QUE VUELVAS, QUE VUELVAS
LOS DIABLOS/Latin

Colombia

By FERNANDO VERA ANGEL

1. EL COCINERO MAYOR
FRUKO Y SUS TFSOS/Fuentes
2. CARA DE GITANA
DANIEL MAGAL/CBS
3. SIEMPRE EN MI MENTE
JUAN GABRIEL/RCA
4. LA RONCONA
TRIO HUARICANCHA/Fuentes-Virrey
5. NACE UNA ESTRELLA
BARBRA STREISAND/CBS
6. AMANECIENDO
ADOLFO ECHEVERRIA/Fuentes
7. LLEGASTE A MI
HERMANOS MERINO/Costeno
8. MIS 33 AÑOS
JULIO IGLESIAS/Philips
9. AMIGA
MICHEL ROSE/CBS
10. I FEEL LOVE
DONNA SUMMER/Casablanca

Spain

By JOSE CLIMENT

1. VETE
LOS AMAYA/RCA
2. POLVORA MOJADA
PABLO ABRAIRA/Movieplay
3. LEVANTARE
MARIA OSTIZ/Hispavox
4. SOY UN TRUHAN SOY UN SENOR
JULIO IGLESIAS/Columbia
5. ENTRE AMIGOS
CAMILO SESTO/Ariola
6. LLAMARADA
LORENZO SANTAMARIA/EMI
7. SANTO DOMINGO
JOSE VELEZ/Columbia
8. ABRAZAME Y QUIEREME
PAOLO SALVATORE/RCA
9. Y ME DISTE TANTO AMOR
ANA Y JOHNNY/CBS
10. ALMA
JOSE MA. PUROM/Movieplay

Brazil

By ASSOCIACAO BRASILEIRA

1. ZODIACS
ROBERTA KELLY/RGE/Fermata
2. WE ARE THE CHAMPIONS
QUEEN/Odeon
3. QUARTO DE MANSAO
PAULO DE PAULA/RGE/Fermata
4. MAIS UMA VEZ
MARIZINHA/Odeon
5. LOVE SO RIGHT
BEE GEES/Phonogram
6. DON'T LET ME BE MISUNDERSTOOD
SANTA ESMERALDA/Phonogram
7. MEU PRIMEIRO AMOR
JOSE AUGUSTO/Odeon
8. A NOITE VAI CHEGAR
LADY ZU/Phonogram
9. O CIO DA TERRA
MILTON F. CHICO/Phonogram
10. AMANTE LATINO
SIDNEY MAGAL/Phonogram

Nuestro Rincon (Continued from page 70)

bién comenzará próximamente la producción de un nuevo álbum de la **Dimensión Latina** con **Andy Montañez**.

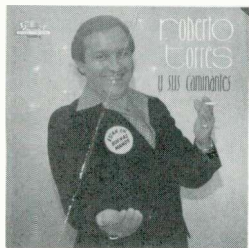
La grata amiga **Maraía de Carmen De Hajdenwurcel**, Gerente de M.A.I. en Argentina, me envió noticias de prensa fechadas en Septiembre 29, 1977, en Buenos Aires, que acaban de llegar a mis manos, con el matasellos de Hialeah, Fla., en fecha Marzo 30, del 1978. No obstante, consigno la noticia del suceso de la reunión en el teatro Eckos de Buenos Aires, en la cual se presentó la grabación "Entre Amigos" de **Antonio Tarragó Ros**, que incluye 12 temas del autor. En el album presentan los temas **Los Andariegos**, **Perlita Aguirre**, **Argentina Rojas**, **Roberto Quirno** y el propio autor. Por supuesto, el álbum todavía no ha llegado a mis manos, lo cual indica que el sistema de correos, en alguno de los dos países, anda un poco demorado . . . Musidisc lanzó en Brasil la grabación larga duración del colega **Titto Santos**. Godell Music de Estados Unidos, se prepara para lanzar esta grabación en Estados Unidos y Puerto Rico . . . Se está presentando en el "Chateau Madrid" de Nueva York, la recientemente firmada artista exclusiva Caytronics, **Susy Leman**, que logró impacto en el mercado miamense recientemente con los temas "Pruebo" y "Distancia," en su sello anterior Vico . . . Hermosa la grabación chilena de **Fernando Ubierno**, que RCA está poniendo a promoción en los mercados internacionales. **Ubierno** fué ganador recientemente en el Festival Viña del Mar. Chile, y su grabación fué presentada a bombo y platillo, en la reciente convención RCA de Rio de Janeiro . . . **Felipe Luciano**, del staff de periodistas de la NBC TV, el musicólogo **Joe Conzo**, el músico **Charlie Palmieri** y **Andy Gonzalez del Conjunto Libre**, acaban de anunciar el nacimiento de la "Primera Exhibición Musical de Raíces Latinas" en la biblioteca del "Lincoln Center" de Nueva York, patrocinada por la Cervecería Schlitz y respaldada por **George Wein** del "Newport Jazz Festival." La exhibición se presentará desde Junio 23 hasta el "Labor Day" . . . Y ahora . . . ¡Hasta la próxima!

In spite of the great accomplishments of **Louis Couttelenc** heading RCA Records and his success as an administrator as president

of the enterprise, I knew for some time that Louis was anxious to return to Mexico in order to take care of his duties as president of RCA, Mexico. Louis is anchored to Mexico by very strong roots, such as his family, his way of living and a complete adaptation to Mexico, which in a way created a state of homesickness for the talented and aggressive executive. After fulfilling his goals in RCA thru his administration experience, several changes in most of the departments of the company and an aggressive injection of new ideas and knowhow, Louis is returning to his post in Mexico after obtaining an okay from the top executives of RCA. **Bob Summer**, personal friend of Louis and a man that will follow his ideas and will accomplish his own ones, will be heading the company from now on. Bob already proved his great knowledge and stamina in the international development of RCA and recently has been conducting his duties in the domestic areas very aggressively. He will succeed because of his manner, his knowledge and devotion to RCA. I had the opportunity, while visiting Mexico, to inform their top executives of the changes. Happiness, shock and surprise was the combined reaction to the news. Everybody loves his president and they are glad he is going to be back. Even though it was always good to see the success of a good friend, I feel very enthusiastic about the new developments, since it will be for the very best for all involved and Louis will be happy in his beloved Mexico. Congratulations to all!

I had the opportunity to chat with **Don Pedro Vargas** and his wife **Tere**, while in Mexico. RCA released his "50th Anniversary" album with a very strong reaction in Mexico and foreign countries, where Pedro is an idol. After performing at the University of Texas, backed by **Pocho Perez** and **Eddie Cano** as conductors, on April 15th, Don Pedro will be on an exhaustive tour of Spain and Argentina . . . **Oswaldo I. Venzor** is now president of Valco International, an organization promoting concerts of Latin artists throughout the U.S. and Mexico and also encouraging the import of Mexican products into the domestic market in the States. He could be reached at 1510 Green-

(Continued on page 72)



ESTAN EN BUENAS MANOS
ROBERTO TORRES Y SUS CAMINANTES—
Salsoul SAL 4112

Con arreglos de Marty Sheller, Manolo Albo and Cixto and Maye, Roberto Torres interpreta con su acostumbrada salsa temas llenos de ritmo y sabor. Entre ellos se destacan "Rapsodia en el Solar" (A. Ruíz), "Los Caminantes" (J. Mendinel), "Chachareo" (D. Diaz) y "Dejame en la esquina" (Berta Alonso).

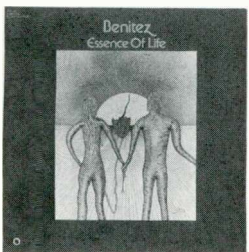
■ With arrangements by Marty Sheller, Manolo Albo and Dixto and Maye, Roberto Torres offers a very danceable and spicy salsa package. "No me averguenzo" (L. Marquetti), "Que me den de tu salsa" (Carbó Menendez) and "Y yo lo sé" (S. Cebrian).



NADA MENOS
EL COMBO DE LAS ESTRELLAS—Zeida ZLP 302

El Combo de las Estrellas de Colombia le imparte su toque salsoso a esta grabación muy comercial y bailable. Música tropical que mueve los pies. "Santico Milagroso" (C. Guerra), "Lamento del Indio" (A. Velasquez), "Pequeñita" (Garcés-V. Santos) y "Los Camarones" (L.C. Montoya).

■ Combo de las Estrellas from Colombia are at their best in this tropical and danceable music package. Good in "La Juventud" (J. Bedoya-G. Montoya), "Carmela" (J. Bedoya) and "Pequeñita" (Garcés-V. Santos).



ESSENCE OF LIFE
BENITEZ—Vaya JMV5 68

Con arreglos de Eddie Benitez y producción de Louie Ramirez, Benitez sigue dándole su toque diferente a sus principios basicos de salsa tratada a la manera nueva. Excelentes cortes que pueden dar fuerte en todos los mercados. "Essence of Life," "You Make Me Feel," "Soul's Ecstasy," "Wonderful" y "Hermano." Excelente labor de Irv Greenbaum como ingeniero de sonido.

■ With arrangements by Eddie Benitez and produced by Louie Ramirez, Benitez keeps moving forward with this new sound in salsa, which could make it big in all markets. "Essence of Life," "Eternal Paradise," "Seven Ways" and "Soul's Ecstasy."



FERNANDO UBIERTO
RCA XXLP1-034

Ganador en Viña del Mar con "El Tiempo en las Bastillas" de su autoría, Fernando Ubierto de Chile irrumpe con fuerza en el mercado internacional con esta grabación en la cual se incluyen a más del ganador otros temas de gran impacto, tales como "Y ahora la quiero a ella" (Scottie Scott), "Un Café para Platon" (Ubierto), "El señor de la corbata" (Ubierto) y "Golondrinas de Metal" (Ubierto). Muy buenos arreglos de G. Rifo, A. Bianchi y H. Saavedra.

■ Fernando Ubierto won, with "El Tiempo en las Bastillas," the Festival of Viña del Mar, included here. Also greats "Y ahora la quiero a ella," "El tiempo del Botón," "Ana Ariki" and "Golondrinas de Metal." Good product that could make it big.

En Colombia *(Continued from page 70)*

por razones obvias: relaciones humanas, voz, profesionalismo.

Donna Summer es ya un caso curioso dentro de la discografía colombiana: en menos de un año logró llegar a tan alta posición que se hizo obligatoria la edición de cuatro discos larga duración,

esperándose un álbum doble para abril o mayo pedido por el público . . . **Claudia de Colombia** sigue como la artista nacional más reputada fuera de su propio país. Tiene siete larga duración y todos con excelentes resultados comerciales. Es la voz femenina institu-

Brown Brings Gold to N. Y.



On a recent visit to New York City, TK/Drive recording artist Peter Brown stopped by Studio 54 to present owner Steve Rubell and disc jockey Richie Kaczor with a gold copy of his hit twelve-inch, "Do You Wanna Get Funky With Me." Pictured from left are: Brown; TK producer Cory Wade; Kaczor; Rubell; Janet Oseroff, director of publicity for TK Records, and Ray Caviano, vice president of special projects for TK.

Passport Taps Green

■ NEW YORK—Carol Green has been named manager of marketing services for Passport and Visa Records. She will coordinate marketing plans between Passport and its distributors, Arista Records and GRT Tapes. She will also coordinate with local distributors on the sales and promo of Passport and Visa products.

Green was previously advertising manager at Norman Cooper in Philadelphia, and market coordinator at ABC Records in their Philadelphia branch.

Polygram Taps Gordon

■ NEW YORK — Brent Gordon has been appointed branch manager for Polygram Distribution, Inc. in the Baltimore/Washington, D.C./Virginia territory. He will direct Polygram's area operations out of the company's Silver Spring, Maryland office.

Gordon comes to Polygram after five years with WEA Distribution. Prior to joining WEA he held various positions with Schwartz Brothers, Inc., including that of marketing coordinator for the Harmony Hut retail chain.

Nuestro Rincon *(Continued from page 71)*

castle Ave., Roland Heights, California 91748; phone: (213) 912-3485 . . . **Fred Weinberg**, very well known Latin producer and specialist in our sound, is quite busy these days. He recently completed the production of a new Venezuelan group called **Siete**, which was recorded at Ochoa Studios in San Juan, Puerto Rico, and will be released by Coco Records. He has also just finished writing the music for a new network television series called "Media Probes," about the world of recording and communications, and will be starring in one of the shows, which will show how a modern 24 track recording is made, from the writing of the music to the final mix. He will also produce **Dimension Latina** from Venezuela with **Andy Montañez** taking care of the vocals.

Musicdisc released in Brazil an album by **Titto Santos**. Godell Music will release this recording in the States and Puerto Rico . . . **Susy Le-man**, recently signed as exclusive artist by Caytronics, is performing at the Chateau Madrid in New York. Susy smashed several months ago in Florida with "Pruebo" and "Distancia," released by her previous label Vico . . . RCA released a beautiful album by **Fernando Ubierto**, winner of the Festival of Viña del Mar, Chile, and presented to all licensees at their convention in Rio de Janeiro. Superb performer and production that could easily make it big if properly promoted . . . NBC-TV news journalist **Felipe Luciano**, musicologist **Joe Conzo**, Latin musician **Charlie Palmieri** and **Andy Gonzalez** of **Conjunto Libre** announced an important milestone for Latin music and culture: the birth of the first Latin Roots Musical Exhibit, made possible by the National Endowment for the Arts and Schlitz Brewery, which will be taking place at Lincoln Center's Library from June 23rd through Labor Day.

cional que gusta por igual a hombres, a mujeres, a jóvenes y a mayores. Sus esporádicas rivales no han llegado muy lejos, han claudicado ante su permanente apogeo . . . Buen flujo de artistas en estas últimas semanas: unos quieren promocionar sus graba-

ciones; otros vienen por turismo y los españoles vienen de nuevo a "hacer la América," resultando bien librados, consiguiendo buen dinero, porque la verdad es que en Colombia son los baladistas hispanos quienes están fuera de serie.

Retailers on Bar Coding (Continued from page 3)

years.

"We'll probably use them someday," said Paul Pennigton, president of the 15-store Eucalyptus Records chain, "but to install the equipment is a heavy investment. Speed is a big plus, as is the inventory control you can have with these systems. But inventory savings alone are not enough to offset the equipment at this point, and I'll need to see other distinct and immediate advantages before we'll install the equipment." Pennigton also commented that he has not been approached by sales reps from any companies producing bar scanning equipment.

"The price of the equipment itself is not prohibitive," stated Rick Albert, business manager for Northern California-based Odyssey Records chain, "but it should be more competitive. Also, there should be more manufacturers using it in order for it to be really an attractive proposition."

"There's no question that this will be the wave of the future," stated Lou Fogelman, president of Music Plus, "but our inventory system as it stands now is excellent, and until all manufacturers switch over it probably won't be effective. It's way too early for us to make a decision on this; we're talking about five years."

"If somebody makes it attractive to us we'll go for it," said Jim Grimes, vice president of the National Record Mart, "but the expense of putting on the bar coding stickers ourselves is prohibitive."

"The bar coding would have to be on all records before we would consider using it," said Michael Reff, vice president of Everybody's Records. "Until that happens it will simply cost a lot of money and unless you have another computer system to hook into, it doesn't mean much. I can't see using it for at least another two years. Even cost changes in equipment won't alter that, I don't think, for a while."

"As you get deeper into this sort of endeavor, bar coding is something you've got to do," said Charles Cavage of the Cavage's stores in Buffalo. "We should be ready to do that in about two years. For the present, we're glad to see things moving in the right direction. Up until now, it's just been talk."

"It's probably a thing that's coming for everybody in the future," said Jim Howard of 1812 Overture in Milwaukee. "In our stores, at some time, that will be a reality. How soon, I can't say, but we are investigating the subject."

The CBS and WCI announcements, made at the NARM convention three weeks ago, are evidently vital to the future of the system, because for many retailers, the four companies now committed constitute over half of their product sold. As one retailer put it, "I'll be like price increases — now everybody will fall in line." Most of the retailers surveyed concurred with Camelot's Joe Bressi that 75 to 80 percent of all records would have to be coded to make such a system cost-efficient. "That would have to be almost a minimum," Bressi said. "It might not be enough."

There was also a definite and vocal minority sentiment in the *Record World* survey against the use of bar coding, with arguments centering on expense, difficulties in physical inventory procedures, and lack of aesthetic appeal of the bar code itself.

"Our system's working real well just as it is," said Jim Greenwood, president of Licorice Pizza, "and there are a few real advantages for our chain that I can see at this point. We'll have computer cash registers by the end of the year, but that's about as far as we'll take it at this point."

"I am opposed to bar coding on a couple of grounds," said Russ Solomon, founder of Tower Records. "You destroy product visually, and that's a major impulse appeal. You need an additional computer to convert the bar code number to a price. And when you talk about inventory it seems that few people realize that when you wave that scanner over a piece of product it means you'll actually have to run that over every piece of product in the store. Can you imagine someone doing that 30,000 times? I don't think it's going to work in the manner many people have suggested."

"As far as we're concerned, Bar coding is absolutely useless," said Ben Karol, of the King Karol

stores. "We're not going to get into that, no way. I just hope they don't have to raise the price of records to do it—I'll get no use out of it, and I'll have to pay for it."

Retail chains now making ready for bar coding remain a minority, but they are as vocal in their support of the new system as others are in opposition. And the move of CBS and WCI to obtain code symbols has clearly prompted some retailers to act.

"We've been looking into it this week," said Fred Michaels of Chicago's One Octave Higher. The actions by CBS and WCI were crucial, he said, "otherwise we wouldn't even bother with it. It's in the future, but not too far in the future. It could be within a year."

"As of this month my company has taken in our first computer, and we've designed manual bypasses that will be necessary until bar coding is available," said Kim Milliken of For The Record in Baltimore. "I do not have point-of-sale (scanning) devices — I have no data they can read—but if the industry were bar-coded, I would be inclined to consider favorably that high cost. I think it's a fabulous idea, and I hope they do it tomorrow."

"We definitely are going to use them," said Ronson Evans, general manager of the Sound Warehouse. "We're going to try them in a couple stores first, within the next six months to a year, and we'll hook them up to a couple micro computers (for inventory)."

"Our new cash registers are compatible with the bar coding systems," said Leonard Singer, a principal in Circles Records as well as Associated Distributors. "The moment it comes out we'll go with it. For a full line store the recorder pattern would be helped, and catalogue stores would benefit by it. Also, it speeds up the flow of product and customers."

Irving Inks Allee Willis



Songwriter Allee Willis has signed an exclusive songwriting agreement with Irving Music. Ms. Willis' most recent composition, "God Knows" (co-written with Frannie Golde and Peter Noone) has been released as a single by Debby Boone. Shown from left are Shelly Weiss, professional manager, Irving Music; Connie Pappas, vice president, Ken Fritz Management; Chuck Kaye, president, Irving Music; Ms. Willis; Ken Fritz, president, Ken Fritz Management; Lance Freed, vice president, Irving Music.

ABC International Promotes Toni Wooley

■ LOS ANGELES—Elaine Corlett, vice president of artist development, international division, ABC Records, has announced the promotion of Toni Wooley to the position of coordinator, press and promotion, international division.

In her new position, Wooley's responsibilities will include the handling of all merchandising material, photo sessions, interviews, international press, and special projects.

Corea Begins Tour

■ NEW YORK—Chick Corea and his new 13-piece band kicked off a worldwide tour this week with a performance at The Rainbow Theatre in London. The tour will continue throughout Europe, move to Australia and Japan and finish up in Hawaii June 13.

Mgmt. Three Signs Griffin

■ LOS ANGELES — Larry Hamby, director of artist development for Management Three, Beverly Hills, California, has announced the signing of Beach Boy keyboardist/arranger Gary Griffin to an exclusive long-term management contract. Griffin will begin work shortly on a solo album to be produced in conjunction with Management Three Productions.

UA Sale Rumored

(Continued from page 3)

ther Jet's exclusion from the projected sale would scuttle the deal, the widely-circulated sale price of \$43 million could be affected. While one printed report insisted that figure had already been agreed upon as a straight cash transaction, informed sources indicated the original proposal provided for a down payment of between \$10 million and \$17 million.

Transamerica

Also disputed is the status of the negotiations, which sources close to the Mogull/Rubinstein camp claimed are incomplete. While one mid-week report claimed Transamerica's board of directors had already approved the sale, an official spokesman for the San Francisco based conglomerate flatly denied that development at press time. "Unfortunately, our posture prevents us from commenting on any divestiture or acquisition at this point," the Transamerica source commented. However, he did confirm that only after final contracts were delivered for study by the board could formal approval be given.

ENGLAND

By PHILIP PALMER

■ LONDON—**Martin Wyatt**, previously deputy managing director of Anchor Records, and the former head of Anchor Music **Charlie Crane** have established their own independent record production and music publishing organization, Bright Music. The company has already featured in the top singles chart with **Fleetwood Mac's** "Rhiannon." Bright represents the bands' music publishing for the U.K. Two other acts signed to Bright are **Justin Haywood** of the **Moody Blues** (music publishing rights for U.S. and Canada) and the **Adverts** (music and record rights on a worldwide basis). The act currently records for Anchor in the U.K. Independent producer **Mike Hurst** will also produce a number of acts for Bright Music. Wyatt is currently discussing a label outlet for Bright Music with a number of record companies.

Capitol records in the U.K. has introduced the Tower Record Series in the U.K. which will concentrate on the simultaneous U.S. and U.K. release of music emanating from Capitol's soul, r&b and jazz roster. First releases exclusive to the British market are albums by **Peabo Bryson**, **Sun** and **Raul De Souza**. To achieve simultaneous releases in the U.K., Capitol will import an initial stock direct from Capitol America. Once the initial stock is exhausted, further copies will be pressed at the EMI factory, shrinkwrapped and stickered with the Tower logo. Capitol U.K. will also embark on a major selling campaign built around the availability of Tower product which will also include albums by **Nancy Wilson**, **Natalie Cole**, **First Cosings Jazz Ensemble**, and **Maze**.

MIDEM organizer **Bernard Chevry** has been named a Knight of the Legion of Honor by the Ministry of Trade and Handicraft (France). Chevry was awarded the honor for his involvement in trade show organization over the past 36 years. The Legion of Honor is a French national order established in 1802 by Napoleon Bonaparte to reward military and civilian services . . . The six-strong act **Co-Co** will represent the U.K. in this year's Eurovision Song Contest to be held in Paris on April 22. Co-Co was selected by a nationwide jury at the Royal Albert Hall on Friday March 31 when they competed

(Continued on page 75)

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ Almost a year has elapsed since the Greenpeace Foundation's Dolphin Project presented a three-day extravaganza in Tokyo dubbed the Rolling Coconuts Revue. The purpose of the affair was to use the concerts as a forum to stimulate an interest among Japanese youth in protecting such endangered species as whales and dolphins. **John Sebastian**, **Joe MacDonald**, **Jackson Browne**, **Stuff**, **Richie Havens** and **Odetta** were just a few of the many U.S. artists who jetted in for benefit performances. The project, however, was somewhat of a failure, probably due to the fact that the Japanese organizing committee viewed the concert itself as an end rather than as a means of establishing a more enlightened ecological consciousness. Therefore, this year, some foreign artists are taking a completely opposite approach to the problem by refusing to appear in Japan. The recent slaughter of over 1000 dolphins near an island off the southern coast of Japan by local fishermen (with the ardent support of the prefectural government, which paid the fishermen U.S. \$12 per dolphin) has renewed international criticism of Japan's marine policies. This incident has prompted cancellations of tours here by **Helen Reddy**, the **Captain and Tennille** and **Olivia Newton-John**. Since Olivia is presently the hottest selling foreign artist in Japan, this has created quite a stir here. One of the leading daily newspapers recently ran a photograph of her wearing a Canadian fox fur coat (the Canadian fox is also an endangered species) and

(Continued on page 75)

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—The Envelope Please: Well, this year's Juno Awards festivities are over. First the winners, then the comments.

Female Vocalist of the Year: **Patsy Gallant**; Male Vocalist of the Year: **Dan Hill**; Group of the Year: **Rush**; Composer of the Year: **Dan Hill** (for "Sometimes When We Touch"); Best New Female Vocalist: **Lisa Dal Bello**; Best New Male Vocalist: **David Bradstreet**; Best New Group: **Hometown Band**; Instrumental Artist: **Andre Gagnon**; Folksinger of the Year: **Gordon Lightfoot**; Country Female Vocalist: **Carroll Baker**; Country Male Vocalist: **Ronnie Prophet**; Country Group of the Year: **The Good Brothers**; Best Classical Recording: **Toronto Symphony Orchestra**; Best Jazz Recording: **Bob McConnell & The Boss Brass**; Best Selling Album: **Dan Hill** ("Longer Fuse"); Best Selling Single: **Patsy Gallant** ("Sugar Daddy"); Best Producer(s): **McCauley & Mollin** (Dan Hill); Best Engineer(s): **Tie/Terry Brown for Klaatu & David Greene** for Rob McConnell & The Boss Brass.

COMMENTS: **David Steinberg** hosted the event on TV again this year, leading some to suspect that he may be the only funny Canadian. And he was bitterly funny. He apologized for mispronouncing names last year and then proceeded to do so again this year, even worse. He told jokes about the CBC orchestra passing out bad cocaine prior to the telecast, a variety of ethnic jokes which insulted everyone, stumbled over famous Canadian song titles which he had probably never heard and ended the evening by thanking **Dan Hill** and **Patsy Gallant** for "letting me co-host the show with them." After **Burton Cummings** finished performing two tunes, Steinberg said, "Gee, Burton, I liked it." In short, Steinberg provided the show with both high and low points, but they were all funny. We'd like to see Steinberg back on a permanent basis. **Gordon Lightfoot**, who already had 15 Juno Awards, accepted his 16th by saying, "This I don't need." Later, coming back as a presenter, Lightfoot felt compelled to explain his earlier comment, indicating that he'd probably received flack from someone. **Alex Lifeson**, the blonde guitarist with **Rush**, in accepting the band's award, thanked "Dan Hill for not being a group." Both **Guy Lombardo** and **Oscar Peterson** entered the Hall Of Fame, with Peterson receiving the only standing ovation of the entire evening. One source who watched the proceedings on TV informed us that the show was followed by a commercial from the Ontario Ministry of Consumer & Corporate Affairs which opened with three puppets talking . . . the first words

(Continued on page 75)

GERMANY

By JIM SAMPSON

■ HAMBURG—The tailspin of the U.S. dollar at world currency exchanges continued last week, especially in Frankfurt (2 marks = 1 US\$) and Tokyo (220 yen = 1 US\$). As the dollar dipped in value, the music industry reacted at many levels. On the import/export market, England remains Germany's top import source, but the U.S. is challenging the U.K. with both competitive prices and better service. Many German shops have long complained about slow and inefficient British exporters. There seems to be no great increase in the import business overall, rather a switch by many import specialists to American suppliers. Record company officials see no flood of U.S. parallel imports . . . yet. One executive spoke of possible problems in collecting payments on international agreements that do not have a currency clause, adding that such clauses are being written into many new contracts. Disputes among accountants and lawyers are expected. Artist contracts are also affected. In early February, a German company reached tentative agreement with a foreign artist on a \$40,000 advance. By mid March, the artist's lawyers were demanding \$45,000 because of the "different advance situation."

For publishers, the dollar's drop (over five percent against the German mark since last November) came at a bad time, just after MIDEM. In an isolated incident, a Munich publisher claims one deal

(Continued on page 75)

Canada (Continued from page 74)

being "Thank God it's finished!" Was this intentional? In closing, we'd like to present a few awards of our own: Close Encounter of the 4th Kind Award to David Steinberg (along with a lifetime subscription to Maclean's), Loose Wingnut Award to Patsy Gallant for letting **Emily Littela** script her segments, False Start Award to all those who nearly accepted The Good Brothers' Juno, 20/20 Vision Award to whomever introduced producer **Jack Richardson** as **Phil McKellar**, Admirable Restraint Award to Burton Cummings for not slapping Patsy Gallant and the Good Taste In Programming Award to whomever decided that this year the Junos could do without another tribute to Walt Grealis.

BITS'N'PIECES: **Martin Onrot** has acquired management of songstress **Catherine McKinnon** who pushes orange juice in Canada much the same way that **Anita Bryant** does in the U.S. **Deane Cameron** takes over the reins of the Capitol a&r office here when **Paul White** departs in mid-April. **The Hometown Band** was forced to cancel its first big headline tour when singer **Shari Ulrich** hurt her back.

RUMOURS REGARDLESS OF ACCURACY: Is it true that **Terry David Mulligan**, who does all the Mazda commercials, drives a VW? Is it true that the CBC has offered **Joni Mitchell** \$300 thousand to appear in a special with **Weather Report**? Is it true that a CBC employee recently flew to the other end of the continent for a convention, didn't like his hotel reservation (too far away from the convention) so he just flew back without attending one lecture or seminar?

Germany (Continued from page 74)

that seemed settled at Cannes fell through when the Americans subsequently asked for more money because the mark had become so strong. Other publishers feel the exchange fluctuation has encouraged U.S. lawyers to demand increasingly unrealistic terms.

New Teldec pop music chief **Manfred Peter** sees a shift in direction of the well-established firms to a more youth-oriented image. "We're hungry," he says, "and eager to catch up in the international pop area where we've been lagging." In the last year, **Kurt Richter** and **Gerhard Schulze** have signed distribution contracts with Salsoul, Buddah and Beserkley plus top German producers **Juergen Kordluetsch** (Lollipop), **Joachim Heider** and **Juergen Otterstein** (Pinball), **Dieter Dierks** (Big Mouth) and **Andy Budde** (Safari). Peter promises to support the expanded catalogue with more aggressive distribution and promotion.

Seymour Stein has signed his **Ramones** publishing with **Trudy Meisel's** Intro . . . **Peggy March** following her hit "Fly Away Pretty Flamingo" with another **Ralph Siegel**-produced single and a role in a hit legit production of "Silk Stockings" . . . **Lloyd Beiny's** Arnakata catalogue (**Strawbs**, **Be-Bop Deluxe**) goes to Budde . . . **Kansas** getting great press and boffo box office plus key TV exposure on their recent tour here . . . **Dr. Joe Bamberger** controls publishing for **Chicken Shack's Stan Webb** and **Robbie Blunt**.

GERMANY'S TOP 10

Singles

1. **DAS LIED DER SCHLUEMPFE**
VADER ABRAHAM—Philips
2. **MULL OF KINTYRE**
WINGS—Capitol
3. **BUENOS DIAS, ARGENTINA**
UDO JUERGENS—Ariola
4. **IT'S A HEARTACHE**
BONNIE TYLER—RCA
5. **UND DABEI LIEBE ICH EUCH BEIDE**
ANDREA JUERGENS—Ariola
6. **LOVE IS IN THE AIR**
JOHN PAUL YOUNG—Ariola
7. **TAKE A CHANCE ON ME**
ABBA—Polydor
8. **HEIDI**
GITTI & ERICA—Telefunken
9. **I CAN'T STAND THE RAIN**
ERUPTION—Hansa Intl.
10. **FOR A FEW DOLLARS**
SMOKIE—RAK

Albums

1. **SEINE 20 GROESSTEN HITS**
BUDDY HOLLY—Arcade
2. **THE ALBUM**
ABBA—Polydor
3. **THE HITS OF BONNIE TYLER**
BONNIE TYLER—RCA
4. **DIE 20 BESTEN**
SLAVKO AVSENIK—K.Tel
5. **BUENOS DIAS, ARGENTINA**
UDO JUERGENS—Ariola
6. **WATCH**
MANFRED MANN'S EARTHBAND—Bronze
7. **NEWS OF THE WORLD**
QUEEN—EMI
8. **CRIME OF THE CENTURY**
SUPERTRAMP—A&M
9. **RUMOURS**
FLEETWOOD MAC—Warner Bros.
10. **DISCO FRIENDS**
VARIOUS ARTISTS—Polystar

(Courtesy: Der Musikmarkt)

Japan (Continued from page 74)

chided her for being a hypocrite. Fan reaction to Olivia's commitment so far has been very negative, but considering the fact that in cancelling the twelve-concert tour Olivia is turning down a total package of close to U.S. \$1 million, one must at least respect her for her strong principles.

Among the foreign record executives visiting Japan recently are **Nesuhi Ertegun**, for a Warner-Pioneer board meeting, and A&M International vice president **David Hubert**. While here Hubert is shopping for a new licensing agreement (the current contract with King Records will expire at the end of the year) and is investigating the possibility of setting up an A&M publishing company in Japan.

England (Continued from page 74)

against six other groups and five soloists. The group scored the winning points with "The Bad Old Days," written by singer **Stephanie De Sykes** and ATV Music executive **Stuart Slater**. Co-Co records for the Ariola label in the U.K. as does the runner-up, **Midnight** (Ariola/Hansa), with "Don't Bother To Knock," written by **Kenny Lynch**, **Colin Horton Jennings** and **Steve O'Donnell**.

ODDS N' ENDS: All future recordings by **Bill Anderson** will be released on the Ember label in the U.K. following a deal signed between Ember and MCA . . . One of New York's leading new wave bands, the **Shirts**, have almost finished their debut lp, recorded in the U.K. with producer **Mike Thorne**. Vocalist **Annie Golden** is currently flying back and forth across the Atlantic working on her appearance in **Milos Foreman's** film version of "Hair" . . . Death in a London hospital of "The Very Thought of You" composer **Ray Noble** . . . EMI is mounting a TV campaign on "Frank Sinatra's 20 Golden Greats" . . . The **Sutherland Brothers** have signed to ATV Music on a worldwide basis . . . The first new wave football single, "These Boots Are Made For Walking," by the **Fulham Furies** (alias the Fulham football club), has been issued by GMS Records. The **Crabs** feature on the coupling with "Under Pressure."

ENGLAND'S TOP 25

Singles

- 1 **DENIS BLONDIE**/Chrysalis
- 2 **WUTHERING HEIGHTS KATE BUSH**/EMI
- 3 **MATCHSTALK MEN AND MATCHSTACK CATS AND DOGS**
BRIAN & MICHAEL/Pye
- 4 **BAKER STREET GERRY RAFFERTY**/United Artists
- 5 **I CAN'T STAND THE RAIN ERUPTION**/Atlantic
- 6 **I WONDER WHY SHOWWADDYWADDY**/Arista
- 7 **IF YOU CAN'T GIVE ME LOVE SUZI QUATRO**/RAK
- 8 **I LOVE THE SOUND OF BREAKING GLASS NICK LOWE**/Radar
- 9 **ALLY'S TARTAN ARMY ANDY CAMERON**/Klub
- 10 **COME BACK MY LOVE DARTS**/Magnet
- 11 **THIS LOVE BOB MARLEY & THE WAILERS**/Island
- 12 **FOLLOW YOU FOLLOW ME GENESIS**/Charisma
- 13 **EMOTION SAMANTHA SANG**/Private Stock
- 14 **WISHING ON A STAR ROSE ROYCE**/Warner Brothers
- 15 **EVERY ONE'S A WINNER HOT CHOCOLATE**/RAK
- 16 **STAYIN' ALIVE BEE GEES**/RSO
- 17 **TAKE A CHANCE ON ME ABBA**/Epic
- 18 **FANTASY EARTH, WIND & FIRE**/CBS
- 19 **WITH A LITTLE LUCK WINGS**/Parlophone
- 20 **NEVER LET HER SLIP AWAY ANDREW GOLD**/Asylum
- 21 **I DON'T WANT TO GO TO CHELSEA ELVIS COSTELLO & THE**
ATTRactions/Radar
- 22 **WALK IN LOVE MANHATTAN TRANSFER**/Atlantic
- 23 **MR. BLUE SKY ELECTRIC LIGHT ORCHESTRA**/Jet
- 24 **RUMOUR HAS IT DONNA SUMMER**/Casablanca
- 25 **LILAC WINE ELKIE BROOKS**/A&M

(Courtesy: Record Business)

RECORD WORLD GOSPEL

Benson Co. Pacts with Jimmy Swaggart

■ NASHVILLE—Jimmy Swaggart, well-known evangelist and recording artist, has recently signed an agreement with The Benson Company in Nashville, Tennessee, the terms of which call for the production of new recorded products, as well as exclusive distribution of Jim Records, the label under which Swaggart records.

Benson plans to release the first Swaggart album on April 20. Entitled "Somewhere Listenin'," the record features tunes written by Bill and Gloria Gaither, Gordon Jensen, and Lanny Wolfe as well as some traditional hymns of the church. It was produced by Phil Johnson, executive producer and vice president of artists and repertoire for The Benson Company.

Promotion plans surrounding its release are already underway. Relying heavily on airplay and merchandising, a 50-market gospel radio ad buy is scheduled to begin in June, supported by product sell-ins to Christian retail and gospel distributor accounts in addition to rack sell-

ins. A six-pocket free standing record display, mobiles, bin cards, and posters have all been designed to accompany the product.

Four color, full page print advertising simultaneously announcing the contract signing and the release of the new album to the trade are scheduled to run in April and May. Consumer advertising will begin in June and continue into July.

In addition, a four color program is being designed for distribution at the Swaggart Evangelistic Crusades. It will feature pictures and background information as well as selected pieces of product. The program will be tagged with local retail and rack accounts supplying Swaggart products in that area.

Triune Music Forms Christian Book Div.

■ NASHVILLE — Elwyn C. Raymer, vice president and general manager of Triune Music, has announced the formation of a new Christian book division by Triune. Two books of poetry by Ragan Courtney have already been released.

20. **SWEET MUSIC**
THE PAT TERRY GROUP/Myrrh 6590
(Word)
21. **THE LADY IS A CHILD**
REBA/Greentree R 3486
22. **ELVIS'S FAVORITE GOSPEL SONGS**
J.D. SUMNER & THE STAMPS/QCA 362
23. **LIVE! THE VERY BEST OF THE HAPPY GOODMAN FAMILY**
Canaan CAX 9816/2 (Word)
24. **I JUST CALL ON YOU**
DAVID MEECE/Myrrh 6573 (Word)
25. **LIVE IN CHATTANOOGA**
THE KINGSMEN/HeartWarming R 3477
26. **ON HEAVEN'S BRIGHT SHORE**
THE INSPIRATIONS/Canaan 9806 (Word)
27. **REAL TO REEL**
NOEL PAUL STOOKEY/Newworld 090477
28. **VINTAGE GOSPEL**
THE FLORIDA BOYS/Canaan CAS 9818
(Word)
29. **JUST BECAUSE**
THE IMPERIALS/Impact 3390
30. **THE GROUP THAT GOD BUILT**
THE HENSONS/Calvery STAV 5142
31. **PILGRIMS PROGRESS**
THE BILL GAITHER TRIO/Impact 3495
32. **TELL 'EM AGAIN**
DALLAS HOLM & PRAISE/Greentree R 3480
33. **HE WALKS BESIDE ME**
ELVIS PRESLEY/RCA ALLI 2772
34. **EMERGING**
PHIL KAEGGY BAND/New Song NS 004
35. **GENTLY FLOWING FEELING**
ALBRECT, ROLEY & MOORE/White Horse 1002
36. **HIS HAND IN MINE**
ELVIS PRESLEY/RCA ANLI 1310
37. **BUST OUT LAFFIN'**
WENDY BAGWELL & THE SUNLITERS/
Canaan CAS 9765 (Word)
38. **PRAISE VOL. I**
THE MARANATHA SINGERS/Maranatha 008
39. **LADY**
REBA/Greentree R 3430
40. **WE'LL TALK IT OVER**
JIMMY SWAGGART/Jim 127 (Benson Company)

Unique Booking Techniques Draw Large Crowds for Gaither Concerts

By VICKI BRANSON

■ NASHVILLE — The Bill Gaither Trio played recently at the Opry House to a sold out crowd. This in itself is not unusual; the way booking on such dates is handled and the methods used to fill the halls are. There was no print, radio or any other type of advertising employed to fill the house, virtually none of the regular procedures were used to insure a full house.

The Bill Gaither Trio has been building a mailing list of their fans and followers for six to eight years. Post cards are distributed at the performances which are filled out by persons who wish to be informed of when the trio will again be appearing in that same area. Many of the people already on the mailing list bring a friend to a concert with them, who will in turn ask to be put on the mailing list. All returned cards are added to the existing list and the entire mailing list is informed of two schedules a year, fall and spring. The newsletter sent brings members up to date on the activities of the trio, and of course their new schedule.

Springhouse Associates, located in Alexandria, Indiana, and owned and operated by Bill and Gloria Gaither, is the center which handles the details. Steve Brailler, marketing director of Springhouse, explained the theory behind their successful program to RW: "The content of our mailer is Bill and Gloria's message and how people can come and share that message with them. It is a marketing process to seventy some markets a year. We are not a booking agency. We work with a board which decides what dates will be booked. We do not solicit

concert dates for the trio. All dates are requested and the board decides where the concerts will be. Our primary concern here is to communicate the message of Bill and Gloria Gaither, as well as when and where people can join them.

"We market the availability of the trio. We try to go to one geographical region in a year to year and a half, trying to give representation to the entire country in that length of time. We do employ advertising in some areas, say Richfield, in the Cleveland area. That's a 17,000 seat hall, and we promote more to fill it, as well as some other large halls. In our fall schedule there are as many as 20 dates in which we will not advertise at all. By staying in touch with churches and individual persons we usually can fill a hall with our mail marketing. People who come to a Gaither concert keep coming back, so we reach them by keeping them informed."

Brailler pointed out that several other gospel music acts employ the same type systems and each finds them quite successful. With a product and act that audiences sincerely feel close to, the Bill Gaither Trio has a mailing list of over 300,000 names. The list builds by a few thousand new appreciators every year with no sign of letup. The list is computerized and Springhouse has nine full time employees to handle the flow. Of course postage costs are a big expense but the reward is repeatedly reaching people with a valuable message, a message they obviously want to be exposed to, a piece of mail personally inviting each person to join the Bill Gaither Trio in an evening of celebration.

GOSPEL TIME

By VICKI BRANSON

■ Yvonne Alaniz has been named manager of tour coordination for Maranatha Music. She will assist music ministers and concert promoters with press and radio coverage, and will notify retailers and distributors of personal appearances as the ministers take their music on the road . . . After having had the "Singing Ledbetter Gospel Time" weekly radio show on Wichita's KSGI, the **Ledbetters** have begun an hour long gospel TV program called "Southwest Gospel Jubilee," which is seen from 7:30 to 8:30 every Saturday morning on Channel 8, KPTS, Wichita.

Jessy Dixon is set to begin recording his second album on the Light label . . . **Andrae Crouch and the Disciples** previewed their
(Continued on page 78)

CONTEMPORARY & INSPIRATIONAL GOSPEL

APRIL 15, 1978

1. **MIRROR**
EVIE TORNUQUIST/Word WSB 8735
2. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
3. **GENTLE MOMENTS**
EVIE TORNUQUIST/Word WST 8714
4. **HOME WHERE I BELONG**
B. J. THOMAS/Word WST 6571
5. **THIS IS ANOTHER DAY**
ANDRAE CROUCH/Light 5683 (Word)
6. **MUSIC MACHINE**
CANDLE/Birdwing BDWG 2004
7. **THIS IS NOT A DREAM**
PAM MARK/Alsan 1003
8. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
9. **PRAISE II**
THE MARANATHA SINGERS/Maranatha HS 026
10. **LIVE FROM NASHVILLE**
JIMMY SWAGGART/Jim 126 (Word)
11. **DALLAS HOLM & PRAISE, LIVE**
Greentree R 3441
12. **HAVE YOU KISSED ANY FROGS TODAY?**
JOE REED/Housetop 706
13. **JESTER IN THE KING'S COURT**
MIKE WARNKE/Myrrh 6569 (Word)
14. **LOVE SONG REUNION**
LOVE SONG/Good News GNR 8105
15. **SWEET COMFORT**
SWEET COMFORT/Maranatha 033
16. **WINDOW OF A CHILD**
SEAWIND/CTI 5007
17. **IN CONCERT**
THE FLORIDA BOYS/Canaan 9814
(Word)
18. **SAIL ON**
THE IMPERIALS/DaySpring DST 4006
(Word)
19. **THE SUN'S COMING UP**
THE REX NELSON SINGERS/Canaan CAS 9823 (Word)

Six million
gospel record customers
will tell you,
when **Jimmy Swaggart** sings,
America is listening.

Only one company,
The Benson Company,
can proudly announce
the exclusive distribution
of the entire recorded artistry
of Jimmy Swaggart
on Jim Records.

On April 20, his new album
will be released and his fans
will start for the stores by
the thousands. Because when
Jimmy Swaggart sings,
America is *Some where
Listenin'.*

J
Jim

Some where Listenin'
(R3628)



Released on Jim Records,
joining the HeartWarming,
Impact, and Green tree labels
distributed by
The Benson Company,
365 Great Circle Road,
Nashville, Tennessee
37228.
800/251-8984

Producec by Phi. Johnson.

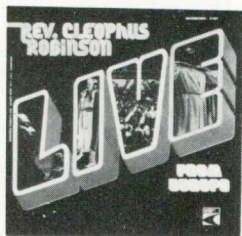
Mother's Favorite Gospel

2 Record Set
8 Track Tape



NASHBORO 27184

NEW Albums, 8 Track & Cassette



NASHBORO 7197



NASHBORO 7198



NASHBORO 27199
2 Record Set



NASHBORO RECORD COMPANY
1011 Woodland Street
Nashville, Tennessee 37206

GOSPEL ALBUM PICKS

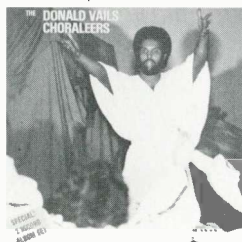
WENDELL

WENDELL BURTON—Lamb & Lion 1036
Three particular songs here—"Free and Easy," "Good 'Ol Gospel Feelin'" and "Night Train"—are good insights into Burton and his personal experiences. Material is sensitive as well as expressive with an easy-paced sound. Programmers will appreciate the subtle messages.



THE DONALD VAILS CHORALEERS

Savoy 7019
This two record set by the Choraleers encompasses many moods and utilizes a number of different subjects. All cuts are emotion packed and vocals are full of enthusiasm. Standout cuts include "With A Made Up Mind," "Sinner Man" and "Learning To Lean."



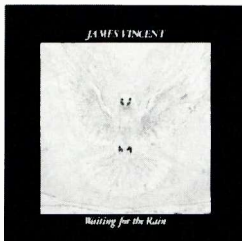
SWEETER THAN HONEY

THE NEW CREATION SINGERS—Birdwing 2008
With material worked around various scripture passages, this album is a refreshing sound. The four group members are all featured vocalists, making for a well blended sound. All cuts will be good programming material as the message is a reaffirming of scripture.



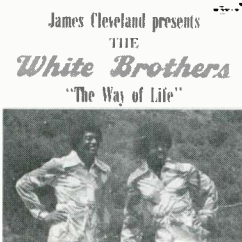
WAITING FOR THE RAIN

JAMES VINCENT—Caribou 34899
Vincent dedicates this album "as a seed to the people in the world searching for truth." His words will benefit those he reaches. Material is self-penned, well written, well delivered and also self-produced. "Resistance" and "Daniel" are exceptional.



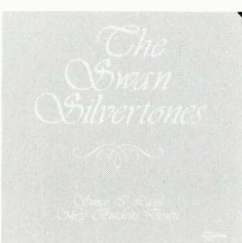
THE WAY OF LIFE

THE WHITE BROTHERS—Savoy 14447
Under the musical direction and guidance of Rev. James Cleveland, this first Savoy album by the White Brothers is also presented by Cleveland. Some of the material is penned by Robert, who also handles lead vocals, while Alphonso is featured on trumpet solos. Cleveland is featured as vocalist on the title cut. "I Need Jesus" is exceptional.



SINCE I LAID MY BURDENS DOWN

THE SWAN SILVERTONES—Savoy 14468
Produced by John Daniels with Fred Mendelsohn as executive producer, this album is a combination of up-tempo renditions and softer paced praise songs. The group is obviously very talented and quite masterful performers. Best cuts: "Mary Don't You Weep," "It's Hell" and the title cut.



Gospel Time (Continued from page 76)

new Light release, "Live In London," to friends recently in Hollywood. The lp is a blend of new tunes and favorites. The package will be a two-record set . . . **Cynthia Clawson** was a featured soloist at the Canadian Christian Booksellers Convention in Toronto, Canada, March 5-8.

Voice Box Records has announced the signing of **Denny Duron** to the label. Duron is now the head coach at Evangel College in Springfield, Mo. . . **Sam McHaffie** has been named president of Advant Sales Corporation, distributors of gospel records and tapes.

SOUL & SPIRITUAL GOSPEL

APRIL 15, 1978

- FIRST LADY**
SHIRLEY CAESAR/Roadshow RS 744 (United Artists)
- LIVE AT CARNEGIE HALL**
JAMES CLEVELAND/Savoy 7014 (Arista)
- TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES/Nashboro 7187
- JOY!**
REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078
- LOVE ALIVE**
WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word)
- LIVE AND DIRECT**
THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038
- MAMA PRAYED FOR ME**
THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
- NOW & FOREVER**
THE PILGRIM JUBILEE SINGERS/Nashboro 7181
- WHEN JESUS COMES**
SARAH JORDAN POWELL/Savoy 1445 (Arista)
- SPECIAL APPEARANCE**
ISAAC DOUGLAS/Creed 3081 (Nashboro)
- PHASE I**
J.C. WHITE/Savoy 14467 (Arista)
- HAPPY IN JESUS**
REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista)
- THE COMFORTER**
EDWIN HAWKINS/Birthright BRS 4020 (Ranwood)
- THIS IS ANOTHER DAY**
ANDRAE CROUCH/Light 5863 (Word)
- FROM AUGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077 (Nashboro)
- SILVER ANNIVERSARY SPECIAL**
REV. CLAY EVANS/Jewel 0123
- NOW**
THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
- WONDERFUL**
EDWIN HAWKINS & EDWIN HAWKINS SINGERS/Birthright BRS 4005
- PEACE BE STILL**
REV. JAMES CLEVELAND/Savoy 14076 (Arista)
- STORMS OF TROUBLED TIMES**
THE O'NEAL TWINS/Creed 3082 (Nashboro)
- AN EVENING WITH SLIM AND THE SUPREME ANGELS**
Nashboro 7195
- WHERE HE LEADS**
REV. WILLINGHAM/Nashboro 7193
- STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR WITH REV. ISAAC DOUGLAS/Creed 2306 (Nashboro)
- COME TOGETHER**
VARIOUS ARTISTS/Creed 23079 (Nashboro)
- THESE ARE THE DAYS**
DOROTHY LOVE COATES/Savoy 14466 (Arista)
- DON'T MAKE WAR**
HARRISON JOHNSON/Creed 3080 (Nashboro)
- I'M GOING TO SIT DOWN**
ERNEST FRANKLIN/Jewel 0128
- RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
- TRY BEING BORN AGAIN**
THE SHOULD SEARCHERS/Nashboro 7190
- JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
- MARGARET, JOSEPHINE, BERNICE**
THE ANGELIC GOSPEL SINGERS/Nashboro 7196
- JUDGEMENT DAY**
THE FABULOUS LUCKETT BROTHERS/HSE 1496
- TAKE HIM AT HIS WORD**
BIBLEWAY RADIO CHOIR/Savoy 14459 (Arista)
- I'M SAVED**
REV. MACEO WOODS/Savoy 7011 (Arista)
- I WANT TO BE READY**
MORRIS TURNER/HSE 1506
- SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/ABC/Peacock 58227
- I'M GOING ON**
LOUISE McCORD/Savoy 1442 (Arista)
- HAVE YOU EVER HAD THE BUTS?**
PROF. HAROLD BOGGS/Nashboro 7189
- HE'S STANDING BY**
THE INSTITUTIONAL CHOIR OF BROOKLYN N.Y./Savoy 14458 (Arista)
- IT'S ALRIGHT NOW**
JESSY DIXON/Light-LS 5719 (Word)

GMA Board Meeting Held in Washington

■ NASHVILLE — A nationally televised Dove Awards show, a Gospel Music Week to be held in Nashville in November and the new copyright law were among the items discussed at the second quarterly meeting of the Gospel Music Association meeting held in Washington. Additionally, a Congressional breakfast was held on the third morning for board members and Congressmen.

The meeting, held at the Sheraton-Americana, began with a copyright seminar conducted by Jon Baumgarten, legal counsel at the Copyright Office in Washington.

The second day saw the approval and signing of a contract with Jaffe-Markowitz, a Los Angeles based production firm, to produce the Dove Awards Show

in November. Although no network affiliation has been secured at this time, the production company and the Gospel Music Association both plan for a nationally televised Dove Awards show this year.

Gospel Music Week

Gospel Music Week, set for the week of the Dove Awards in November, will include seminars and choral sessions as well as musical programs and showcases. Booth space will be sold and shows will be held spotlighting Jesus Music as well as programs where a variety of artists will perform.

The events during Gospel Music Week will be held at the new Opryland Hotel in Nashville. The tickets sold for Gospel Music Week will include seats at the Dove Awards show.

Capitol-Catena Suit (Continued from page 3)

conduct designed for one purpose, i.e. to misrepresent the operating results of Capitol so as to artificially inflate the market price of Capitol common stock," Judge Gray observed, "I am unable to conclude from the evidence that any such fraudulent purpose had been established."

Originally filed during the final months of 1971, Catena's suit against Capitol has been without precedent, according to Capitol Industries-EMI, Inc. president Bhaskar Menon, who met with press Wednesday afternoon to announce the court's decision. "I think it's the only case in the history of the industry where a dispute of this dimension has been settled in court," he noted, going on to explain that Capitol's insistence on pursuing the case all the way through to a court decision, rather than proposing an out-of-court settlement, stemmed from the nature of Catena's allegations and the size of his original claim, which sought some \$120,000,000.

Company Integrity

"For us, the importance of the suit goes well beyond the financial implications," Menon said, "because it extends to the question of the very integrity of the company . . . It's really (been) of special significance to us, because we are being accused of fraudulent conduct." An out-of-court arrangement would not have conclusively removed such a stigma, Menon said, leading to Capitol's legal strategy of holding out for a formal court decision.

Cited as a focal point for court interest in the plaintiff's

case against Capitol was a management plan to raise earnings on Capitol stock to a goal of \$2.00 per share for fiscal 1970, with particular emphasis on proposed use of financial reserves that would be "reversed into income." But, Judge Gray's accompanying memorandum on the decision stressed, "such actions were not taken furitively;" more significantly, the target earnings figure was abandoned and the final figure-per-share release was gradually reduced to \$1.91 in order to increase reserves.

Cross-claim

Regarding Capitol's cross-claim against Catena, which alleged the former label exec had sold his own Capitol stock short while acting on inside information obtained through his position at the company, both Menon and Capitol-EMI legal counsel admitted the move had been of minor significance at the time. The total market value of the stock sale was only several hundreds of dollars, they noted.

In rejecting the cross-claim, Judge Gray noted that while Catena's sale of his shares invited "the inference that he had done so on the basis of inside information," the plaintiff's argument that he would probably have waited longer to cover the sale and increase his profit in such a case was persuasive.

In commenting on the court's decision, Capitol chief Menon noted that Catena could appeal the decision, but was not expected to do so.

Catena, who held subsequent music industry posts with MGM, Motown and Playboy Records, was unavailable for comment.

Carradine at The Roxy



Keith Carradine's opening night at the Roxy in Los Angeles brought out an overflow crowd, including: Ken Fritz, Keith's manager; Dara Welles, KNX-FM air personality; Jerry Sharell, E/A vice president/artist development; Sherry Goldsher, E/A artist relations assistant; Scott Burns, E/A local promotion representative/Los Angeles; and Lou Maglia, E/A national singles sales director.

Worldwide Biggies Bow

■ NEW YORK — Rob Stevens, producer of Crack the Sky, Dean Friedman, and the Lavender Hill Mob, and Alan Hecht, former director of artist development for Lifesong Records, Inc., have formed Worldwide Biggies, Inc., a record and television production company.

London Taps Burns As Credit Manager

■ NEW YORK—Jim Burns has been appointed national credit manager for London Records, according to an announcement by Terry McEwen, executive vice president.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Jay Marvin, now all nighting at WMPS, Memphis, counting up the dollars involved in promotional material in the struggle between the newly country formatted WMPS and the "old timer" WMC. WMC is giving away a Datsun a week for six weeks and WMPS is countering with a \$10,000 dollar pickup and \$1,000 dollar cash calls. Both of the stations are well located on the dial and offer clear signals, so it should be an interesting battle. It's what makes radio fun for the listener, and gives ulcers to the participants . . . WDAF in Kansas City is running what they call a \$25,000 dollar Jeep and Cash giveaway and is tremendously excited about the new book which puts it #1 in TSA and #2 in Metro and shows, on a comparative basis that of all the Taft stations (10), they are the highest rated and most listened to, by a rather substantial number of fans.

Rick Shea, for the past ten years, has been PD and AM drive personality at W-104 in Waterbury, Conn. As of 4/8/78, he, along with the entire staff, was put on the street in a format change on the Merv Griffin owned station. You can contact him at 48 Vivian Drive, Waterbury, 06720 . . . Rod Hunter of KSON, San Diego reporting on the Willie Nelson/Charlie Daniels show promo. Each hour listeners won one of things like Willie Nelson buckles, T-shirts, Posters, Bandanas, new "Stardust" albums, and then became eligible to win a pair of tickets to the show and the complete Nelson library. The station also filled the Civic Center for two shows by Johnny Cash.

Sid Wood happy with KHAK, Cedar Rapids . . . Robbie Roman has departed WIXZ to become asst. PD at WEEP in Pittsburgh and was replaced by Ken Wells as WIXZ PD. To add additional confusion, Roman replaced Steve Ott who is now at WIXZ . . . New line-up at KYNN Radio, Omaha; six till midnight, Bill Hooper; 6-9, Dave Martin; 9-noon, Bill Corey; noon till 3, Chris Taylor; 3-6, Paul Jones, and 6-midnight, Terry Benton.

The Jimmie Rodgers Memorial Festival will be getting underway next month in Meridian, Miss. One of the highlights of the affair will be the releases of a commemorative stamp in honor of Rodgers, known as the "Father of Country Music." It'll be the first in a series of stamps dealing with great American artists from several fields. Seems proper that Rodgers should be the first. The stamp was unveiled recently in Nashville and its sale will begin during the JRMF.

Please send all country radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

Lack of Identity Leads To Chart Slump For Recent Country Instrumental Cuts

By MARGIE BARNETT

■ NASHVILLE — "What was the last big country instrumental?" is a tough question that for most people requires a lengthy and futile review of the past five years. "Dueling Banjos" (WB) was a top 10 instrumental from the movie "Deliverance" in March of 1973 and exactly one year earlier Charlie McCoy (Monument) made it to the top 10 with "Today I Started Loving You Again."

During the past two years only two instrumentals climbed higher than #60 on the RW Country Singles Chart. "Paloma Blanca" by the George Baker Selection (WB) peaked at #26 in April of 1976, and if chicken clucks are not considered "lyrics" then the Henhouse Five Plus Too (WB) hit #25 with a novelty recording of "In The Mood" in February, 1977.

Today country radio plays few if any instrumentals; some won't

RCA Names Flowers Artist Dev. Manager

■ NASHVILLE—Jerry O. Bradley, division vice president, Nashville operations, RCA Records, has announced the appointment of Jerry Flowers to the post of manager, artist development, Nashville. Flowers will report to Joe Galante, director, Nashville operations.

Flowers will be responsible for activities and programs to facilitate the development of new artists and the increased exposure of established names on the RCA Nashville roster and for publicity of RCA's Nashville artists, coordinating his efforts in this area with N.Y. public affairs.

Prior to joining RCA, Flowers was assistant southern region publicity manager and, most recently, national sales coordinator for ABC Records in Nashville.

program them at all, others will but only "when they're hits." That's the problem—no hits. Country instrumentals are in a definite slump, but the pop field still produces instrumental hits every year or so, usually with TV show themes or movie soundtracks. "Now maybe if we had a country version of 'Star Wars' . . ." speculates Lee Philips, MD at WOKO, Albany.

"There's been a growing lack of response over the last few years to instrumentals," states Don Rhea, MD for KCKN in Kansas City. "Eight or ten years ago there was a definite market—a continuing market for good instrumentals; now there isn't, at least not on radio. We used to have one or two on the playlist at all times, now we might have one or two a year."

The main reason cited for decreasing audience response is the lack of identity—people can't relate to an instrumental without the aid of "visual contact." I

(Continued on page 81)

Super Pickers Banquet Set by NARAS

■ NASHVILLE — Nashville musicians, background vocalists and engineers will be honored by the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) at a banquet to be held here Sunday evening, May 7, at Richland Country Club. The fourth annual Super Pickers Awards Banquet includes presentations of certificates to those instrumentalists, vocalists and engineers who worked on selected records during 1977. The records considered for selection include music from all fields, including gospel this year for the first time.

The records, recorded in Nashville, are selected by the board of governors to be honored for artistic excellence in recorded music. Ballots are being mailed out this week to choose Nashville's Most Valuable Players, an award presentation initiated at last year's banquet based on votes by the winners' peers.

The ballot for the awards, mailed to active NARAS members and all other award winners from past years, reads: "You are about to record the

most important session of your life. Who would you want with you in the studio?" Categories listed on the ballot include piano, bass, drums, rhythm guitar, lead guitar, acoustic guitar, steel guitar, banjo, fiddle, strings, brass and woodwind players. Awards will also go to arranger, engineer, female background vocalist, male background vocalist, background vocal group, and a special category for utility, or miscellaneous instrument.

The culmination of the awards event will be the announcement of the 1978 Super Pickers Band, an ensemble composed of those musicians appearing on the largest number of the selected recordings of 1977.

The awards banquet was initiated by the Nashville chapter of NARAS in 1975, and gained immediate acceptance by the Nashville music community.

Tickets for the banquet are \$20 and may be purchased either in person or by mail at the Nashville NARAS office. Deadline for ballots is April 21.

NASHVILLE REPORT

By RED O'DONNELL



■ Johnny Cash's upcoming tour of Europe includes two concerts in Prague (Czechoslovakia). "Country and western music is popular in that behind-the-Iron Curtain country," advises Cash's longtime bandleader-friend Marshall Grant . . . E/A recording artist Stella Parton cast for cameo role (with dialogue) in the "Cloud Dancer" movie, starring David Carradine. Hoyt Axton has a featured role . . . Back to Cash: Am tipped that his duet single with Waylon Jennings, "There Ain't

No Good Chain Gangs," is going to be a whopper! (Tree International whiz Dave Kirby wrote the song.)

Speaking of Tree, its TV wing (arm)—which works with Hollywood hotshot producers Gary Smith & Dwight Hemion—has sold an hour-long "Christmas at the Opry" special to ABC-TV. It'll be taped in early

(Continued on page 82)

Top Billing, Inc. Ups Ty Coppinger

■ NASHVILLE — Tandy Rice, president of Top Billing, Inc., has announced the appointment of Ty Coppinger as assistant to the president of the Nashville-based talent management/booking agency. Coppinger will be coordinating Top Billing's involvement with network and syndicated television, syndicated radio programs and artist development, according to Rice.

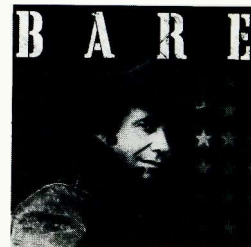
Coppinger joined Top Billing in February, 1977, as a booking agent, soliciting and negotiating personal appearances for the entire roster of Top Billing entertainers.

COUNTRY PICKS OF THE WEEK

SINGLE MARGO SMITH, "IT ONLY HURTS FOR A LITTLE WHILE" (prod.: Norro Wilson) (writers: M. David/F. Spielman) (Warner Bros., ASCAP) (3:04). Margo follows her last single success with a song which may hold equal potential. The feeling is soft, easy and sad, a combination which she convincingly portrays with style and finesse. Warner Bros. 8555.

SLEEPER TOM BRESH, "THE WAYS OF A WOMAN IN LOVE" (prod.: Jimmy Bowen) (writer: D. Cook) (Cross Keys, ASCAP) (3:03). The chorus of this song shines with its upbeat tempo and Bresh's smooth, strong vocals. Jimmy Bowen's production keeps everything in balance through the variations in rhythm and sound. A well-written and well-executed cut which should see success. ABC AB-12352.

ALBUM BOBBY BARE, "BARE." Laid-back and reflective is Bare's style, and it comes across with ease on this album. Bobby has a little help from some friends, including Willie, Waylon and Chet Atkins, among others, to create a well-rounded collection of cuts all with varying degrees of an off-the-wall attitude which Bare conveys so well. "Finger On The Button," "The Gambler," "February Snow" and "Sing For The Song" are standouts. Columbia KC 35314.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Tammy Wynette — "I'd Like To See Jesus (On The Midnight Special)"

R. C. Bannon — "(The Truth Is) We're Living A Lie"

Ruby Falls — "Three Nights A Week"

Eddy Arnold — "Country Lovin'"

Brenda Kaye Perry — "I Can't Get Up By Myself"



Tommy Jennings

Margo Smith turns in her best performance to date on the classic "It Only Hurts For A Little While." A sure vehicle to carry her right back to the top in no time!

R. C. Bannon is fast out of the gate with "(The Truth Is) We're Living A Lie" already playing at WPIK, KDJW, WSDS, WPNX, KMPS, KAYO, KWKH, WXCL.

Tommy Jennings' debut on Monument, "Don't You Think It's Time," is getting strong positive reaction in some major areas; it's already #27 at WDAF, moving at KCKC, WPLO, WPNX, WOKO, WSLC.

"It's A Heartache" getting attention from two

directions: Bonnie Tyler's RCA version is spinning at KENR, WBAM, WPLO, KSOP, WIVK (#29), WTSO, KMPS, KSON, KVOO. Juice Newton's Capitol release is the choice at WRCP, KCKN, WPNX, WESC.



Sterling Whipple

Acclaimed songwriter Sterling Whipple is now making vocal waves on Warner Bros. His "Dirty Work" is

cleaning up at WSLR, WOKO, KSOP, KDJW, WBAM, KYNN, KLAK, KWMT, KERE, WITL, WHK, KRMD, WLLOL, WTSO, KVOO, WSDS, WXCL, WPNX, KMPS.

Johnny Paycheck is back in the news with a "Take this form and shove it" attitude directed toward our friendly tax men called "Me and the I.R.S." On it, at least til after the April 15 deadline, are WMC, KSON, KENR, KCKC, KAYO, WLLOL, KMPS, WHK, WHN, KLAK, WWOK, KSO, WHOO, WOKO, KIKK, WDG, KSOP, WINN, WPIK. Opting for the flip, "Georgia In A Jug," are WVOJ, WPNX, WTOD, WMNI, KDJW, WXCL, KFDI; playing both are WBAM, WITL, KYNN.

Ruby Falls is drawing some attention at WPNX, KSO, KDJW, KFDI, WVOJ, KYNN, WSDS, KVOO. Billy Walker's "It's Not Over Till It's Over" starting in the southwest.

The Oak Ridge Boys turn in an impressive first week of adds on "I'll Be True to You;" chalk up WPLO, WKDA, WXCL, WEET, WBAM, WPNX, WVOJ, WLLOL, WIRE, WBAP, WTSO, KWKH, WTOD, KDJW, KCKN, KJJJ.

LP Interest: The Kendalls' album cut "Pittsburgh Stealers" good at KCKC, WKDA, WPNX.

SURE SHOTS

Margo Smith — "It Only Hurts For A Little While"

Ronnie McDowell — "Here Comes The Reason I Live"

LEFT FIELDERS

Linda Cassady & Bobby Spears — "(There's Nothing Like The Love) Between a Woman and a Man"

Louie Roberts — "Cross Country Drifter"

Johnny Free — "Elvira"

AREA ACTION

Helen Reddy — "We'll Sing In The Sunshine" (WPLO, WMNI, WKDA)

Bert Colwell — "Alabama" (KFDI, WPNX)

Frank Weatherly — "Just For Me" (WVOJ)

Ridin' High



Riders In The Sky, a good-time, genuine cowboy trio specializing in songs of the prairie, were recently showcased at the Exit/In in Nashville under the direction of New Horizon/Southern Sky Management. Gathered in the big old western dressing room after the show are Tom Benjamin, RCA artist; Fred LaBour, Riders In The Sky bass player and vocalist; Windy Bill Collins, Riders In The Sky guitar player and vocalist; Dickey Lee, RCA artist; Pat Carter, RCA staff producer; Doug Green, acoustic guitar player and lead vocalist for Riders In The Sky; Roger Sovine, BMI assistant vice president; Roy Dea, RCA staff producer; and Walter Campbell, Record World southeastern editor.

Country Instrumentals

(Continued from page 80)

would say that in most cases the criteria for an instrumental hit is some kind of heavy promotion or other factor attached that's going to create audience identification," offers Lee Philips.

The very nature of country music makes it difficult for listeners to relate to instrumentals. "The lyric is so strong in country music. That's basically what country is all about, the story it tells, and the song is only half there when it's an instrumental," says WWVA (Wheeling) MD Bob Berry.

The programming style of many country radio stations prohibits the use of instrumentals. "The problem I found with instrumentals was that the air personalities tended to lean on them as fillers going into news and it sounded very unprofessional," points out Mike Burger of WHOO (Orlando). "I also felt that instrumentals tended to be a downer. It was almost like there was a pause in the station. The listeners can't relate to the song so it kind of lays there, and you need to project on a station, reach out and touch people, make them feel something." In researching the market, Burger found that there was really no sales or request basis on which to continue playing instrumentals.

With the extreme difficulty encountered in getting airplay on instrumentals, record company execs have looked for other ways to project their instrumental artists. "The only way to combat it is to go about consumer awareness with press and TV," states Bill Williams, marketing director for Elektra/Asylum, Hargus "Pig" Robbins' label. E/A is doing an interview album with Robbins for use on radio talk shows, etc., to help spread some of the interest-

ing stories behind his career.

"What we try to do with an instrumental is get together enough sound so the jukeboxes will take it and hop to get whatever amount of airplay we can," says Terry Fletcher, Monument's VP, marketing. The Monument instrumentalists, Charlie McCoy and Boots Randolph, make personal appearances that also help to stimulate sales.

It's the sales figures that indicate a small but definite market for instrumental music according to Joe Galante, director of RCA's Nashville operations. "I think the people that are out there are die-hard instrumental fans, because when you put an album out by an instrumentalist it always sells X amount of units," he said. RCA has approached the instrumental dilemma by merchandising concept albums, like the Chet Atkins & Les Paul "Chester And Lester" lp.

There's always room for a hit whether it's got lyrics or not, but a potential hit instrumental has a much harder row to hoe in order to join the ranks of such country instrumental classics of the past as "Raunchy"—Bill Justis (Philips Intl.), 1957; "Last Date"—Floyd Cramer (RCA), 1961; "Foggy Mountain Breakdown" ("Bonnie & Clyde" theme)—Lester Flatt & Earl Scruggs (Columbia-Mercury), 1968; and "I Saw The Light"—Danny Davis and the Nashville Brass (RCA), 1969.

Superior Distributing Debuts in Nashville

■ NASHVILLE—Superior Record Distribution Corp., a new promotion and distribution company concentrating its efforts solely on contracts with record labels, has been formed here.

COUNTRY ALBUM PICKS

I STILL BELIEVE IN LOVE

CHARLIE RICH—United Artists LA876-H

The Silver Fox keeps the feeling slow and easy on his first United Artists lp. Larry Butler's full production and Rich's distinct vocal style combine for a soothing effect on these mellow love songs. "Puttin' In Overtime At Home," "I Still Believe In Love" and "Walls" are especially pleasing.



SINGER OF SONGS

JANIE FRICKE—Columbia KC35315

This album shows Janie Fricke's qualifications as both a pop and country artist worth listening to. Her clear voice stands out with both strength and subtlety on this collection of love songs. "What're You Doing Tonight," "I Think I'm Falling In Love" and "You Changed My Life In A Moment" are among the top selections.



STARTING ALL OVER AGAIN

DON GIBSON—ABC Hickory HB-44010

Both the songs and their presentation make this album a winner. Gibson's consistent, expressive vocals bring out the quality and depth of the selections. Most of the cuts, like "She Is" and the title cut, stay fairly mellow, although "The Fool" and "Househusband Blues" are excellent cuts with quicker tempos.



Nashville Report (Continued from page 80)

December at Opry House—and Opryland Productions is in on the deal. No host or entertainers signed as yet.

The "Convoy" movie—based on C. W. McCall's big hit recording about CBers—is due for release to theaters in June. The flick's stars are Kris Kristofferson, Ali McGraw and Ernest Borgnine . . . Hank Williams, Jr., here to open his museum, said that Warner Brothers is going to produce a major motion picture about his late father, the legendary songwriter-singer.

Pretty Kelly Warren set for some chirping on April 21st "Midnight Special" NBC-TVer . . . A New York-based country music act calls itself "The Hank B. Show." For a second or so I got it confused with the Hank Clyde Snow! . . . Brooklyn publisher Jim Pelton swears that when a fan asked Merle Haggard why he recorded "I'm Always On A Mountain," Merle dead-panned, "Because it was there." (Sounds like an uphill retort?)

RCA hitmaker Charley Pride, one-time pro baseballer, working out with Texas Rangers team in Pompano Beach, Fla., told reporters: "When Hank Aaron and I were playing in the long-gone Negro leagues, I, as a pitcher, found Hank easy to baffle. He never got a hit off me." (Ain't jiving are you, Charley?)

Nope, MCA artist Cathy O'Shea is not a lace-curtain Irish relative of ASCAP's regional director Eddie Shea . . . Didja know that agent Tandy Rice, who manages Billy Carter, has never met Billy's brother President Jimmy? (Rice will next Monday night at a White House reception—but as an officer-director of the Country Music Association rather than Brother Billy's booking whiz.)

James L. Olson's latest on the Velvet Penn Records label (Vancouver, B.C.) is "Breaker, This Is Jesus," produced by Bob Hunt . . . ABC disc thrush Randy Gurley's "Let Me Be The One" has been picked up by American Airlines to play on its in-flight stereo programming for a 90-day rotation on its cross-country aircraft!

ABC artist Don Williams, whose mellow country songs have earned him gold and silver awards on every British album release, will host a BBC television special to be taped this spring. Producer Yvonne Littlewood has announced that in addition to the special, which will air on the autumn programming schedule, Williams will make a live appearance May 13 on "The Val Doonican Music Show" which Ms. Littlewood directs and produces for the BBC.

CATHY O'SHEA

Remember that you heard her first on this strong, strong, strong single:

"Love At First Sight"

MCA-40884

The lyrics and melody will hit you and you're gonna have to remember her.



Produced by Bill Justis

MCA RECORDS

© 1978 MCA Records, Inc.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MEL STREET—Polydor 14468

SHADY REST (prod.: Jim Prater & Jim Vienneau) (writer: B. McDill) (Hall-Clement, BMI) (2:53)

This Bob McDill song, with its simple structure and twanging guitars, is a good selection for any country artist. Street, with the production touches of Jim Prater and Jim Vienneau, keeps it strong and tight. The steel guitar licks are especially nice.

RONNIE McDOWELL—Scorpion GRT-159

HERE COMES THE REASON I LIVE (prod.: Slim Williamson) (writer: B. Peters) (Ben Peters/Slimbull, BMI) (3:54)

Ronnie McDowell has come up with another winner in this ballad of love. The feeling builds into a chorus which soars while keeping the easy pace. Production is full with strings and a nice, spare lead guitar.

DEL REEVES—United Artists X1191-Y

WHEN MY ANGEL TURNS INTO A DEVIL (prod.: Larry Butler) (writer: B. Peters) (Ben Peters, BMI) (2:58)

A quick tempo combined with a smooth flow keeps this cut interesting. Guitars and harmonies work well, along with a plucking guitar track which keeps the sound crisp.

TAMMY WYNETTE—Epic 8-50538

I'D LIKE TO SEE JESUS ON THE MIDNIGHT SPECIAL (prod.: Billy Sherrill) (writers: R. Seay/D. Smith) (Blackwood/Magic Castle, BMI) (2:51)

This song is a departure from Tammy's more traditional themes of love. The song has an infectious chorus with its uptempo beat, and Tammy's vocals maintain their usual excellence.

COLLEEN PETERSON—Capitol P-4567

DIM LIGHTS, THICK SMOKE AND LOUD, LOUD MUSIC (prod.: Lee Hazelwood) (writers: Maphis/Fiddler/Maphis) (Comet, BMI) (3:25)

This song bears a striking similarity to another single released in the past few months, but retains its own distinct sound. Colleen Patterson sings with strength and feeling to make it a success.

BOBBY LUV TAYLOR—Door Knob 8-054 (WIG)

SHE'S ONE IN A MILLION (prod.: Mike Radford) (writers: M. Radford/C. Barnes) (Door Knob, BMI) (3:01)

Taylor's vocals ride this song's ups and downs with ease, along with a precise, spare instrumental arrangement. Harmonies are pleasing, too, for what should be a successful cut.

LINDA CASSADY & BOBBY SPEARS—Cin/Kay AA/036

(THERE'S NOTHING LIKE THE LOVE) BETWEEN A WOMAN AND A MAN (prod.: Jim Foster & Hal Freeman) (writers: D. Hice/R. Hice) (Mandy, ASCAP) (2:52)

A happy, joyous feeling prevails on this cut. Harmonies stand out as a production keeps the rhythm in the forefront.

LYNN ANDERSON—Columbia 3-10721

RISE ABOVE IT ALL (prod.: Steve Gibson) (writers: J. Foster/B. Rice) (April, ASCAP) (2:48)

Lynn Anderson shows her vocal strength and range with this ballad as it builds in intensity. Steve Gibson's production keeps the instrumentals full but brings the vocals to the forefront.

JOHNNY FREE—Stop 505

ELVIRA (prod.: Tommy Hill) (writer: D. Frazier) (Acuff-Rose, BMI) (2:35)

Free delivers a funky version of this classic song, written by Dallas Frazier. A steel guitar and a saxophone trade licks to make a different sounding chorus.

BERNIE TERRELL with FRANKIE WRAY—World 1015

WE DON'T FIT TOGETHER ANYMORE (prod.: John Fisher) (writer: L. Kingston) (Owepar, BMI) (2:43)

Terrell and Wray keep this song fairly quiet in tone for a pleasant sound that is easy to listen to. Instrumentals are tight for a good production sound.

Kenny Starr

"The Rest Of My Life"

his beautiful new single, has caught the fancy of:

WPIK	♥	WNRS	♥	KSO	♥	WDOD	♥	KCKC
WCMS	♥	KTCR	♥	KCKN	♥	WKDA	♥	KNIX
WQIX	♥	KSJB	♥	KFDI	♥	KVOO	♥	KRAK
WWVA	♥	KXRB	♥	WQQT	♥	KEBC	♥	KAYO
WSLC	♥	KFGO	♥	WFAI	♥	KKYX	♥	KSOP
			♥	KFTN	♥			

MCA-40880

Produced by Jerry Crutchfield

MCA RECORDS

©1978 MCA Records, Inc.

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

APR. 15
APR. 8

WEEK ON CHART

1	1	SOMEONE LOVES YOU HONEY CHARLEY PRIDE RCA PB 11201 (2nd Week)		10
2	4	IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106		10
3	6	I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545		11
4	8	HEARTS ON FIRE EDDIE RABBITT/Elektra 45461		9
5	9	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW 1137		9
6	7	I'VE GOT A WINNER IN YOU DON WILLIAMS/ABC 12332		9
7	5	A LOVER'S QUESTION JACKY WARD/Mercury 55018		11
8	10	SWEET SWEET SMILE CARPENTERS/A&M 2008		9
9	13	IT'S ALL WRONG, BUT IT'S ALL RIGHT DOLLY PARTON/ RCA AFL 12544		5
10	16	WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ/ Mercury 55020		8
11	18	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) JOHNNY DUNCAN/Columbia 3 10694		6
12	12	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia 3 10681		10
13	14	DON'T EVER SAY GOODBYE T. G. SHEPPARD/Warner Bros. 8525		8
14	15	BUCKET TO THE SOUTH AVA BARBER/Ranwood 1083		11
15	2	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/ United Artists XW 1136		10
16	19	STARTING ALL OVER AGAIN DON GIBSON/ABC/Hickory 5402		10
17	20	MAYBE BABY SUSIE ALLANSON/Warner/Curb 8534		7
18	22	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869		5
19	24	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/ RCA PB 11220		4
20	29	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022		5
21	26	COME ON IN JERRY LEE LEWIS/Mercury 55021		6
22	27	I'LL BE THERE (WHEN YOU GET LONELY) DAVID ROGERS/ Republic 105		8
23	39	SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY ELVIS PRESLEY/RCA PB 11212		4
24	35	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704		4
25	33	THE POWER OF POSITIVE DRINKIN' MICKEY GILLEY/ Playboy ZS8 5826		5
26	31	BABY IT'S YOU JANIE FRICKE/Columbia 3 10695		7
27	34	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/RCA PB 11235		5
28	28	AT THE END OF A RAINBOW JERRY WALLACE/BMA (WIG) 8 006		9
29	30	HERE IN LOVE DOTTSY/RCA PB 11203		9
30	36	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517		5
31	32	LOVIN' YOU BABY CONNIE SMITH/Monument 45 241		8
32	37	WHISKEY TRIP GARY STEWART/RCA PB 11224		6
33	41	LAY DOWN SALLY ERIC CLAPTON/RSO 886		5
34	3	WALK RIGHT BACK ANNE MURRAY/Capitol 4527		13
35	40	NO, NO, NO (I'D RATHER BE FREE) REX ALLEN, JR./ Warner Bros. WBS 8541		4
36	38	LOVING HERE AND LIVING THERE AND LYING IN BETWEEN FARON YOUNG/Mercury 55019		7
37	17	THE GRANDEST LADY OF THEM ALL CONWAY TWITTY/ MCA 40854		12
38	43	THIS IS THE LOVE SONNY JAMES/Columbia 3 10703		5
39	44	BORN TO BE WITH YOU SANDY POSEY/Warner Bros. 8540		5
40	11	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA PB 11198		13
41	48	IF YOU'RE LOOKING FOR A FOOL FREDDY FENDER/ABC AB 12339		6
42	55	PUTTIN' IN OVERTIME AT HOME CHARLIE RICH/United Artists X 1193Y		2
43	45	RIGHT OR WRONG MARY K. MILLER/Inergi 306		6
44	60	GOTTA QUIT LOOKIN' AT YOU BABY DAVE & SUGAR/ RCA PB 11251		2
45	52	FOUR LITTLE LETTERS STELLA PARTON/Elektra 45468		4

46	53	I'M GONNA LOVE YOU ANYWAY CRISTY LANE/LS GRT 156	3
47	49	THIS TIME JOHNNY LEE/GRT 144	7
48	56	MAYBE I SHOULD'VE BEEN LISTENIN' RAYBURN ANTHONY/Polydor 14457	5

CHARTMAKER OF THE WEEK

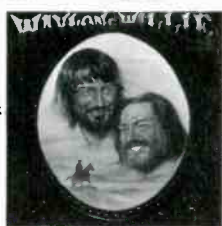
49	—	NIGHT TIME MAGIC LARRY GATLIN Monument 45 249		1
----	---	--	---	---

50	57	RUNAWAY NARVEL FELTS/ABC 12338	5
51	64	I WISH I LOVED SOMEBODY ELSE TOM T. HALL/ RCA PB 11253	2
52	59	SWEET LOVE FEELINGS JERRY REED/RCA PB 11232	4
53	23	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/Columbia 3 10671	12
54	42	YOU ARE THE SUNSHINE OF MY LIFE MARTY MITCHELL/ MC 5005	9
55	62	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ ABC AB 12346	3
56	—	TWO MORE BOTTLES OF WINE EMMYLOU HARRIS/ Warner Bros. WBS 8553	1
57	21	TWO DOORS DOWN ZELLA LEHR/RCA PB 11174	17
58	25	RETURN TO ME MARTY ROBBINS/Columbia 3 10673	12
59	47	YES MA'AM TOMMY OVERSTREET/ABC DO 17737	13
60	77	COWBOYS DON'T GET LUCKY ALL THE TIME GENE WATSON/Capitol 4556	2
61	46	DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/ Warner Bros. WBS 8509	16
62	51	RED HOT MEMORIES KENNY DALE/Capitol 4528	12
63	70	SLOW AND EASY RANDY BARLOW/Republic 017	3
64	66	HANG ON FEELIN' RED STEAGALL/ABC AB 12337	6
65	50	LOVE IS A WORD DICKEY LEE/RCA PB 11191	11
66	78	I LIKE LADIES IN LONG BLACK DRESSES BOBBY BORCHERS/Playboy ZS8 5827	2
67	—	ME AND THE I.R.S./GEORGIA IN A JUG JOHNNY PAYCHECK/Epic 8 50539	1
68	74	A SWEET LOVE SONG THE WORLD CAN SING DALE McBRIDE/Con Brio 131	5
69	75	LONG GONE BLUES CATES SISTERS/Caprice CA 2047	4
70	72	THAT LUCKY OLD SUN NAT STUCKEY/MCA 40855	6
71	54	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/MCA 40854	12
72	58	CRY, CRY DARLING CON HUNLEY/Warner Bros. WBS 8520	11
73	73	LAY DOWN SALLY RED SOVINE/Gusto 180	5
74	61	IF I HAD A CHEATING HEART MEL STREET/Polydor PD 14448	14
75	69	DON'T STOP THE MUSIC (YOU'RE PLAYING MY SONG) LITTLE DAVID WILKINS/Playboy ZS8 5825	7
76	63	YOU'RE THE ONLY GOOD THING (THAT'S HAPPENED TO ME) JIM REEVES/RCA PB 11187	11
77	—	TOO MANY NIGHTS ALONE BOBBY BARE/Columbia 3 10690	1
78	—	DIRTY WORK STERLING WHIPPLE/Warner Bros. WBS 8552	1
79	87	LET ME BE YOUR BABY CHARLY McCLAIN/Epic 8 50525	2
80	85	CASH ON THE BARRELHEAD RONNIE SESSIONS/MCA 40875	3
81	81	TEARDROPS IN MY TEQUILA PAUL CRAFT/RCA PB 11211	6
82	86	YOU'RE NOT FREE AND I'M NOT EASY ARLEEN HARDEN/ Elektra 45463	3
83	83	DIVERS DO IT DEEPER DAVID ALLAN COE/Columbia 3 10701	4
84	84	ONLY THE BEST GEORGE HAMILTON IV/ABC 12342	3
85	—	I'VE GOT TO GO BILLIE JO SPEARS/United Artists X1190 Y	1
86	92	SUNSHINE MAN KENNY PRICE/MRC 1012	2
87	—	I'LL BE TRUE TO YOU OAK RIDGE BOYS/ABC AB 12350	1
88	—	THE REST OF MY LIFE KENNY STARR/MCA 40880	1
89	93	NEVER GOING BACK AGAIN MAC WISEMAN/ Churchill CR 7706	3
90	—	EASY JOHN WESLEY RYLES/ABC AB 12348	1
91	82	YOU ASKED ME TO BILLY JOE SHAVER/Capricorn CPS 0286	3
92	—	NEVER KNEW (HOW MUCH I LOVED YOU TIL I LOST YOU) DAWN CHASTAIN/Prairie Dust PD 7623	1
93	—	THE REAL THING JEAN SHEPARD/Scorpion GRT 157	1
94	99	MEMORIES ARE MADE OF THIS TOMMY O'DAY/NuTrayl (WIG) 919	2
95	—	TO LOVE A ROLLING STONE JAN HOWARD/Con Brio 132	1
96	—	THE NINTH OF SEPTEMBER JIM CHESNUT/ABC/Hickory AH 54027	1
97	—	IT'S A HEARTACHE BONNIE TYLER/RCA PB 11249	1
98	—	JUST OUT OF REACH MACK WHITE/Commercial CDC 00033	1
99	—	NO TELL MOTEL DAVID HOUSTON/Gusto SD 184	1
100	91	WIPE YOU FROM MY EYES (GETTIN' OVER YOU) KING EDWARD SMITH IV/SoundWaves 4563	5

RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
APR. 15 APR. 8

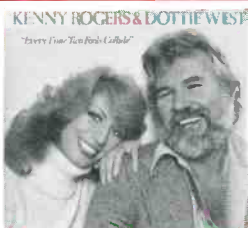
WKS. ON CHART	APR. 15	APR. 8	TITLE, ARTIST, Label, Number, (Distributing Label)
11	1	1	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON RCA AFL1 2686 (8th Week)
	2	2	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H 13
25	3	3	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544
21	4	4	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic KE 35045
31	5	6	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104
11	6	5	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141
12	7	10	BEST OF STATLER BROTHERS /Mercury SRM 1 1037
39	8	8	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA 771 G
7	9	7	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478
32	10	11	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA APL1 2439
27	11	9	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993
48	12	14	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317
4	13	12	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772
2	14	51	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046
8	15	15	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149



WKS. ON CHART

CHARTMAKER OF THE WEEK

16 — **EVERYTINE TWO FOOLS COLLIDE**
KENNY ROGERS & DOTTIE WEST
United Artists LA 861 H

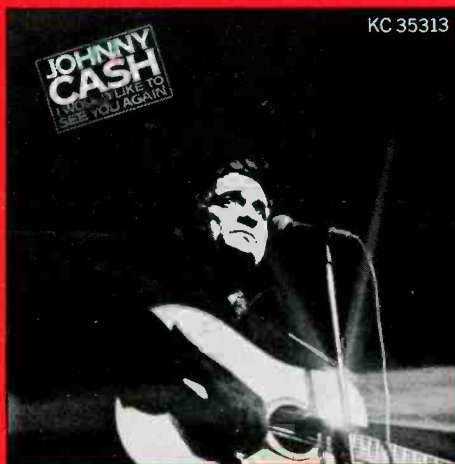


39	17	20	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G
32	18	18	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719
32	19	17	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616
6	20	19	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 2330
9	21	38	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743
75	22	22	KENNY ROGERS /United Artists LA 689 G
3	23	23	EASTER ISLAND KRIS KRISTOFFERSON/Columbia JZ 35310
25	24	25	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587
8	25	13	ELEVEN WINNERS MERLE HAGGARD/Capitol ST 11745
11	26	16	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 2328
2	27	39	VARIATIONS EDDIE RABBITT/Elektra 6E 127
23	28	27	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118
1	29	—	BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ ABC AA 1063

32	34	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	32
121	31	THE OUTLAWS WAYLON, WILLIE, TOMPA & JESSI/ RCA APL1 1312	121
2	32	ENTERTAINERS . . . ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	2
19	33	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/ Capitol SWBC 11707	19
5	34	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES CRYSTAL GAYLE/MCA 2334	5
20	35	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	20
48	36	BEST OF FREDDY FENDER /ABC DO 2079	48
3	37	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288	3
2	38	TANYA TUCKER'S GREATEST HITS /MCA 3032	2
37	39	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	37
20	40	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716	20
1	41	— THE BEST OF THE OAK RIDGE BOYS /Columbia KC 35302	1
23	42	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	23
130	43	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	130
98	44	BEST OF DOLLY PARTON /RCA APL1 1117	98
11	45	FREE SAILIN' HOYT AXTON/MCA 2319	11
34	46	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	34
2	47	BILLY CRASH CRADDOCK /Capitol ST 11758	2
23	48	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	23
32	49	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA APL1 2477	32
13	50	ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125	13
30	51	HANK WILLIAMS' GREATEST HITS, VOL. II /MGM MG 2 5401	30
54	52	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	54
25	53	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	25
25	54	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	25
70	55	RONNIE MILSAP LIVE /RCA APL1 2043	70
60	56	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	60
6	57	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/ Epic PE 34365	6
22	58	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	22
25	59	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	25
5	60	GENTLE TO YOUR SENSES MEL McDANIEL/Capitol ST 11694	5
1	61	— STELLA PARTON /Elektra 6E 126	1
68	62	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	68
18	63	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	18
9	64	BEST OF JERRY LEE LEWIS, VOL. II /Mercury SRM 1 5006	9
5	65	SAVE THE DANCER GENE COTTON/Ariola America SW 50031	5
16	66	HOOKIN' IT ROY CLARK/ABC DO 2099	16
1	67	— MEL TILLIS LIVE /MGM 2 5404	1
1	68	— TOM T. HALL'S GREATEST HITS, VOL. III /Mercury SRM 1 5008	1
1	69	— IN THE BEGINNING DOLLY PARTON/Monument MG 7623	1
32	70	TATTOO DAVID ALLAN COE/Columbia PC 34870	32
3	71	LONELY HEARTS CLUB BILLIE JO SPEARS/United Artists LA 859 G	3
10	72	NEW TRAIN, SAME RIDER TOM T. HALL/RCA APL1 2644	10
40	73	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	40
27	74	COUNTRY BOY DON WILLIAMS/ABC DO 2088	27
10	75	ON THE ROAD JERRY CLOWER/MCA 2281	10

AND AGAIN.

Johnny Cash has another hit single and album... just when you wanted to hear from him again.



KC 35313

"I Would Like to See You Again." 3-10681
New Johnny Cash, on Columbia Records and Tapes.

T H E S K Y L I N E R S

BXL1-2749



Produced by Don Davis
for Great Lakes Productions, Inc. BXL1-2749

Making the music
that's making music history.

The new single
"Oh How Happy"

YB-11243



Manufactured and Distributed by RCA Records