

RECORD WORLD

Who In The World: Warren Zevon

HITS OF THE WEEK

SINGLES

NATALIE COLE, "ANNIE MAE" (prod. by Charles Jackson & Marvin Yancy) (writer: Cole) (Cole-arama, BMI) (3:20). "Our Love," one of the most-played singles on r&b radio in recent months, showed Cole's popularity is still high. With this uptempo, dramatic song she wrote herself, she should continue to expand that audience. Capitol 4572.

JIMMY BUFFETT, "CHEESEBURGER IN PARADISE" (prod. by Norbert Putnam) (writer: Buffett) (Coral Reefer/Outer Banks, BMI) (2:51). Buffett's recital of a dieter's fever dream makes for most amusing listening. It rocks with a hint of country, and has a hand-clapping segment that is especially appealing. Have it your way. ABC 12358.

ROD STEWART, "I WAS ONLY JOKING" (prod. by Tom Dowd) (writers: Stewart-Grainger) (Riva, ASCAP) (4:48). Perhaps the most thoughtful song from the "Foot Loose and Fancy Free" album, this Stewart single has been edited somewhat from the lp track, but retains the wistful nostalgia that underlies the composition's appeal. Warner Bros. 8568.

LEBLANC & CARR, "MIDNIGHT LIGHT" (prod. by Pete Carr) (writers: LeBlanc-Struzick) (Carrhorn, BMI/Music Mill, ASCAP) (3:00). The title track from this duo's latest lp should make a fine follow-up to their successful "Falling." It's a love song with an unusual story line that should please pop and a/c audiences. Big Tree 16114 (Atlantic).

SLEEPERS

TODD RUNDGREN, "CAN WE STILL BE FRIENDS" (prod. by Todd Rundgren) (writer: Rundgren) (Earmark, BMI) (3:11). This is the sort of personal, off-beat ballad Rundgren has been known for since the Naz days—it's his first solo effort (and most accessible single) in some time, and it could return him to the pop charts. Bearsville 0324 (WB).

HORSLIPS, "SURE THE BOY WAS GREEN" (prod. by Alan O'Duffy & group) (writers: group) (Dick James, BMI) (3:50). This Irish band has a sound that combines driving guitars and fast-paced flute work in a way that will remind many of Jethro Tull. This is their best chance to date at an American hit, with AOR already playing it. DJM 1036.

MAC McANALLY, "OPINION ON LOVE" (prod. not listed) (writer: McAnally) (I've Got The, ASCAP) (3:29). McAnally is fast building a reputation for his thoughtful, tightly-written ballads, and this one takes on a difficult topic with style. It's acoustic, rather quiet but interesting, and a likely choice for pop and a/c airplay. Ariola 7688.

JIMMIE MACK, "THERE WAS LOVE" (prod. by Michael Tschudin) (writer: Mack) (Beechwood, BMI) (3:07). Handclaps abound on Mack's first solo single (he sang with the Earl Slick Band previously). The single has an enjoyable pop-rock flavor and should appeal to a broad audience, launching Mack's solo career in style. Big Tree 16115 (Atlantic).

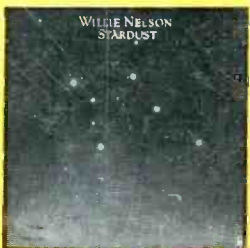
ALBUMS

"THANK GOD IT'S FRIDAY (ORIGINAL MOTION PICTURE SOUNDTRACK)." Two records and a 12" disco disc of Donna Summer singing "Je T'Aime" comprise this soundtrack package for the forthcoming film. It's non-stop dancing all the way with songs by Summer, Thelma Houston, Commodores, Love and Kisses, Diana Ross and others. Casablanca NBLP 7099 (11.98).

TAVARES, "FUTURE BOUND." The future for this quintet looks exceptionally bright with this album containing the already classic "More Than A Woman" track from "Saturday Night Fever." The Freddie Perren production and songs like "The Ghost Of Love," "Slow Train To Paradise" and "We're Both Ready For Love" should insure it. Capitol SW 11719 (7.98).

THE MARSHALL TUCKER BAND, "TOGETHER FOREVER." Of all the bands to emerge from the southern explosion in the early '70s, none have been as consistent as the Marshall Tucker Band. With its seventh lp, the group remains faithful to its roots while developing its musical prowess on "I'll Be Loving You" and "Dream Lover." Capricorn CPN 0205 (7.98).

WILLIE NELSON, "STARDUST." Nelson has already paved the way for his crossover success with the "Outlaws" lp and that following should pick up from there with this smooth album of standards produced by Booker T. Jones. "Unchained Melody," "Georgia On My Mind," "Blue Skies" and the title song should secure a pop following. Columbia JC 35305 (7.98).



TUNE IN TO THE SNAP AND CRACKLE OF PERFECT POP.

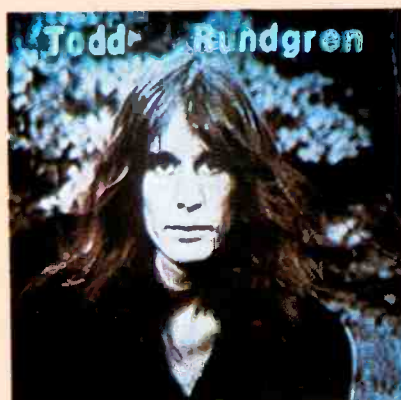


/// SPECIAL - THE HERMIT OF MINK HOLLOW

Stars Todd Rundgren in a startling one man show. Todd takes his frightening command of studio technology and uncanny ear for melody and zeroes in on the 3-minute song. Episode recalls *Runt*, *Something/Anything* with maximum vocal work, crisp, sympathetic production and all instruments played by T. R. Highlights: the single, "Can We Still Be Friends" (BSS 0324), "All the Children Sing," and "Determination." Program contains purest-bred pop in captivity.

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BRK 6981.

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RECORD WORLD

CMA White House Reception Highlighted By Relaxed Atmosphere and Performances

By WALTER CAMPBELL & RED O'DONNELL

■ WASHINGTON — The halls of the White House echoed with the sounds of country music Monday night (17) as President and Mrs. Carter hosted the Country Music Association's board of directors and about 200 other invited guests, including music industry and Tennessee political leaders. The glittering affair, described by guests, as well as the Carters themselves, as one of the best yet in the Carter White House, coincided with the CMA board's regular quarterly meeting.

Blue Room

The party began in front of the Blue Room on the second floor of the White House with a receiving line in which the President and Mrs. Carter greeted each of the guests. Everyone then gathered in the East Room for a one-hour show featuring Tom T. Hall, Loretta Lynn and Conway Twitty.

Apex-Martin Files Chapter XI

By SOPHIA MIDAS

■ NEW YORK—Apex-Martin Record and Sales, a distributor and rack jobber located in Hillside, New Jersey, has filed for Chapter 11 bankruptcy in the U.S. District Court for the district of New Jersey in Newark. As a result of the company filing for financial protection under Chapter 11, major

(Continued on page 47)

"I grew up with the music you and I and my wife all love," Carter said in welcoming remarks. "The music has become a national treasure and a worldwide source of closeness that transcends language and national borders. When I leave the Oval Office at night, I often listen to country music for relaxation and to remind me of home, my roots. It's a stabilizing force, an ancient form in which people put a story to music. There is a down-to-earth realism about country music."

Although the reception was a formal one, with tuxedos and long dresses, the atmosphere was down-to-earth considering where it was being held.

Tom T. Hall opened the show with several of his songs, including "Faster Horses," "I Remember The Year That Clayton De-

(Continued on page 72)

Don Dempsey Named Sr. VP/GM, E/P/A

■ NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced the appointment of Don Dempsey to senior vice president and general manager, Epic/Portrait/Associated Labels, CBS Records.

In his new position Dempsey will be responsible for the overall direction of the Epic, Portrait and CBS Associated Labels. He will oversee the marketing activities of the E/P/A organization and provide guidance for developing the strength of their artist rosters. He will report directly to Lundvall.

"I am very pleased to announce Don Dempsey's new role as head of the Epic/Portrait/Associated Labels operation. Don brings the strongest possible qualifications to the position, and his contributions to CBS Records clearly demonstrate his outstanding executive ability and total understanding of all aspects of the record business. We are certain that, under his leadership, E/P/A will build upon the



Don Dempsey

strong position it holds within the industry," Lundvall said.

Dempsey comes to the E/P/A labels from Columbia Records, where he has been vice president, marketing since 1976. He joined CBS Records in 1964 as a salesman in the Hartford, Connecticut branch, after having worked for independent record distributors in that market. In 1966, he moved to Atlanta in a field capacity. After assuming

(Continued on page 47)

Radio Programmers Air Views on Ratings Surveys

By NEIL McINTYRE

and SAM SUTHERLAND

(The following report is the second in a two-part survey of programmers' views on station ratings and research.)

■ NEW YORK — While programmers representing a variety of formats and markets claim wide diversity in their use of station research, their attitudes toward

ratings survey prove more polarized. As reflected by an RW poll of selected programmers, ratings enjoy a far more consistent profile on a station-to-station basis; for most stations, which may employ vastly different methods of programming research, the ratings issue proves more inflexible. Whether or not a given programmer is fully satisfied with ratings methods, his or her station's sales virtually mandate their use in station promotion.

Even the most outspoken critics of current Arbitron, Pulse and Mediatrend methods generally conceded that their stations' advertising and sales strategies must

rely on ratings as a principal selling point to potential advertisers. Yet even among station personnel's reporting a more favorable view of the surveys' accuracy and usefulness in assessing audience response, there remains considerable variance on how ratings may or may not directly affect music programming.

Central to programmers' complaints on survey accuracy is the recurrent assertion that samples used in many markets are too small to consistently monitor audience reaction throughout the demographic base. Such an objection is not exclusive to radio,

(Continued on page 22)

Joan Mondale Receives RIAA Cultural Award

By BILL HOLLAND

■ WASHINGTON — Joan Mondale was honored this week at the 10th annual Cultural Awards Dinner hosted here by the Recording Industry Association of America, for her strong support of the arts.

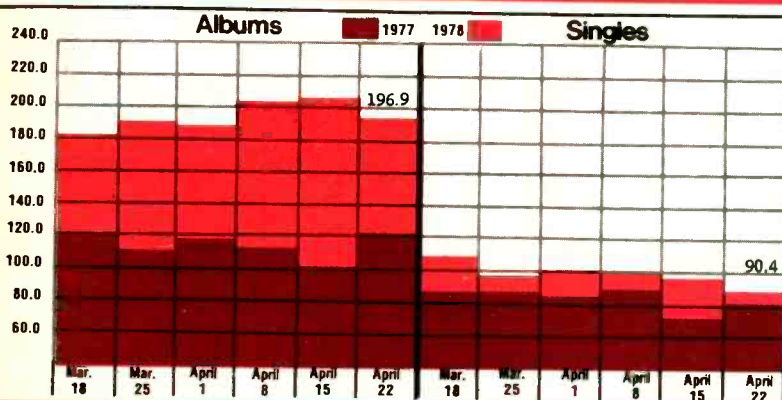
Mrs. Mondale, the wife of Vice President Walter F. Mondale, received a carved crystal award presented to her by Jerry Moss, the president of A&M Records

and chairman of the RIAA board.

Moss noted in his presentation that she is widely known as the administration's "art advocate," and that she has traveled more than 70,000 miles visiting schools, theaters, concert halls and museums to become more aware of artists and craftspeople, and that among her concerns, she has been a champion urging the re-

(Continued on page 51)

RECORD WORLD SALES INDEX



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

contents



■ **Page 21.** Rick Sklar, programming VP for the ABC radio stations, thinks that the relationship between radio and the record industry is too often "disadvantageous or destructive" to one party or the other. In his guest editorial, Sklar calls for "valid sensible researching" by the record industry into what the public thinks of a record before its release.



■ **Page 30.** Ralph MacDonald has caught the public eye only recently, but as the virtuoso percussionist's Dialogue with RW makes it clear, the MacDonald touch can be heard in jazz, pop and soul records, in TV theme music and in commercials. MacDonald talks about his "dues" years, about the business side of a composer/session man's life, and about "The Path," his "Roots"-like concept lp (for T.K.'s Marlin label).

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POWERHOUSE PICKS

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

Bonnie Tyler (RCA) "It's A Heartache."

The record is showing solid upward chart movement on the primary and secondary level, along with several major adds. Solid sales reports in various markets are also coming in.

CBS, Inc. Reports Sales, Income Record

■ **NEW YORK**—CBS Inc. set records for sales and net income for the first quarter of 1978, CBS chairman William S. Paley told the corporation's annual shareholders meeting in St. Louis last week.

CBS's estimated net income for the quarter reached \$33.7 million on estimated net sales of \$732 million, Paley said. The increases represent a rise of 2 percent in income and 15 percent in sales over the record totals set during the first quarter of 1977. The 1977 totals were also achieved in a year in which corporate taxes were significantly lower than they are now, Paley noted.

The CBS Records Group also enjoyed a best-ever first quarter, with sales up 19 percent over 1977's previous record first quarter totals. In his address to the shareholders, CBS president John D. Backe said that international and catalogue sales keyed the sales jump.

"Domestic record sales in the quarter were good," Backe said, "even though they were somewhat affected by poor weather conditions, which hit retailers, and by a lower number of new releases than in the first quarter last year. Importantly, despite power and energy difficulties, we were able to expand good production levels at our record plants."

WCI Sales, Income Reach All-Time High

■ **NEW YORK** — Warner Communications, Inc. reached highest-ever levels in sales and operating income for the first quarter of 1978, the company reported last week.

Revenues

The totals, the highest recorded for any quarter in WCI history, shows revenues climbing 19 percent over 1977's first quarter levels, \$312,497,000 over \$253,241,000. Net income rose 13 percent, from \$18,032,000 during the first quarter of 1977 to \$20,382,000 for the quarter just concluded. Fully diluted earnings per share of \$1.41 rose 12 percent from the \$1.26 reported last year. WCI's recorded music and music publishing division again led the company. Revenues for the division rose 22 percent during the quarter, from \$113,414,000 in the first quarter of 1977 to \$138,695,000. Operating income was up 17 percent, from \$18,715,000 to \$21,867,000.

Only WCI's cable and toys and electronic games divisions failed to show income increases over the first quarter of last year.

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RECORD WORLD CHART ANALYSIS

Bee Gees Records Remain On Top; Wings Surges Isleys LP Explodes

By BARRY TAYLOR

■ "Saturday Night Fever" (RSO) continues its chart-topping reign over the pop and r&b listings this week with another busy week at the cash registers. Now in its fifteenth week in the number one position, the two record set continues to sell like a new release with excellent rack and retail action reported from around the country. A charging "London Town" (Capitol) by Wings takes over the number two spot from Barry Manilow (Arista) and accounts for the only bullet in the top ten. The Wings single is now in the top ten as well and adds fuel to the fire with good sales and rack action from coast to coast. However, it still falls short of the pace set by "Saturday Night Fever" with its "Night Fever" single number one again for the sixth consecutive week.

Top Ten

The top ten is rounded out by Barry Manilow at #3, Jackson Browne (Asylum) holding at #4, Kansas (Kirshner) still at #5, Eric Clapton (RSO) moving up one notch to #6, Billy Joel (Columbia) dropping to #7, Jefferson Starship (Grunt) holding at #8, George Benson (Warner Bros.) moving up to #9 while it continues to be the best selling jazz album in the country, and Steely Dan (ABC) dropping to #10.

The activity outside of the top ten has heated up with the Isley Brothers' "Showdown" (T-Neck) exploding at the pop and r&b sales counters, jumping 36 points to #12 bullet in its second week on the chart. The album, which is #2 on the r&b chart this week has yet to make any significant impact on the racks, but its sales strength at this point is impressive. Right behind the Isleys at #13 bullet is Jimmy Buffett's "Son Of A Son Of A Sailor" (ABC). In only its fourth week, the album has already amassed substantial sales with a single at #62 bullet that should help to establish a solid sales base. The Atlanta Rhythm Section (Polydor) breaks into the top 20 this week at #18 bullet with good rack and retail sales and a top 20 bulleted single.

Chuck Mangione

At #23 bullet, Chuck Mangione's "Feels So Good" (A&M) continues to show longevity. His single is bulleted at #14 as the lp continues to enjoy good pop and jazz sales. Other mid-chart

bullets are registered this week by Van Halen (Warner Bros.) which continues to sell at #33 bullet, Average White Band (Atlantic) at #37, Meatloaf (Cleveland Intl.) at #39 with a single that took a substantial jump this week, Johnny Mathis at #42, Jethro Tull (Chrysalis) at #48, Genesis (Atlantic) which is shaping up as the group's best seller to date at #49, Heatwave (Epic) at #50, Heart (Mushroom) at #60 and Elvis Costello at #63.

Simon Is Chartmaker

New on the chart is Carly Simon's "Boys In The Trees" (Elektra), the chartmaker at #73 bullet. The album has received immediate retail acceptance and good initial reaction to its single. Also new this week is The Band's movie soundtrack album, "The Last Waltz" (Warner Bros.), a triple record set which enters at #93, Elvis Presley's "He Walks Beside Me" (RCA) at #98, Ralph MacDonald's "The Path" (Marlin) at #99 and Bob Marley and the Wailers' "Kaya" (Island) at #100 bullet.

Other bulleted albums include Carole King's "Her Greatest Hits" (Ode) at #65, Patti Smith's "Easter" (Arista) at #74, The O'Jays (Phila. Intl.) at #77 and Stanley Clarke's "Modern Man" (Nemperor) at #81.

Crossover, Duo Singles Gain

By PAT BAIRD

■ With The Bee Gees (RSO) holding at #1 for the sixth week and Barry Manilow (Arista) and Yvonne Elliman (RSO) remaining at #2 and #3, r&b crossover records and duo records are making inroads just under the top of the RW Singles Chart.

Roberta Flack and Donny Hathaway (Atlantic), still #2 on The R&B Singles Chart, bullet here to #4 on increased sales, and Wings (Capitol), at #9 bullet, rose on the strength of their album, bulleting at #2 after only three weeks.

Rounding out the Top 10 are: Bee Gees' "Stayin' Alive" (RSO) at #5; Kansas (Kirshner) holding at #6; Raydio (Arista) moving up to #7; Samantha Sang (Private Stock) #8 and Eric Clapton (RSO) at #10.

Jefferson Starship (Grunt) with a top 10 album, moved to #12 bullet, and George Benson, #4 bullet r&b, moved to #13 bullet. Chuck Mangione and Atlanta Rhythm Section (Polydor), both with bulleted albums, rose to #14 bullet and #16 bullet respectively. Johnny Mathis and Deniece Williams (Col), still #1 r&b and the Mathis album bulleting at #42, moved to #15 bullet here, and John Travolta & Olivia Newton-John (RSO) bulleted to #19. David Gates (Elektra) regained a bullet at

#17 on good sales and a re-add at WABC.

Moving on increased airplay are: Warren Zevon (Asylum) #22 bullet; Andy Gibb (RSO), last week's Powerhouse Pick, at #24 bullet; Eddie Money (Col), picking up a bullet at #25 with good major market adds; Billy Joel (Col), continuing to spread for the #26 bullet spot; Peter Brown (Drive), #4 bullet r&b, bulleting at #28 here, and Player (RSO) at #29 bullet.

Bonnie Tyler (RCA), this week's Powerhouse Pick, at #33 bullet, picked up reverse crossover action for the #66 bullet spot on the Country Singles Chart, and Elton John (MCA) moved to #36 bullet. Meatloaf (Epic/Cleve. Intl.), with a #39 bullet album, took good station moves this week for a #40 bullet. Also moving well were: Sweet (Capitol) at #41 bullet; Steely Dan (ABC) at #42 bullet; Carly Simon (Elektra), one of the most added records of the last few weeks, taking a 29 point jump to #43 bullet; Robert Palmer (Island) at #45 bullet; Patti Smith (Arista), with major and secondary adds, at #48 bullet, and Jimmy "Bo" Horne (TK), #19 bullet r&b, at #50 bullet here.

Still gaining momentum are: Shaun Cassidy (Warner/Curb), picking up good sales and airplay, at #55 bullet; ABBA (Atlantic), last week's Chartmaker, at #56 bullet and Heart (Mushroom) #58 bullet. Gerry Rafferty (UA), another big add over the past two weeks, moved to #61 bullet, while Jimmy Buffett (ABC), working on a #13 bullet album, rose to #62 bullet. Barry White (20th Cent.), #17 bullet r&b, moved to #65 bullet here, and Rufus (ABC), one of the fastest movers on the r&b side, went to #68 bullet. The O'Jays (Phila. Intl.), with the single bulleting at #6 r&b and the album at #77 bullet, bulleted here to #79 bullet, and Celebration featuring Mike Love (MCA) gained good airplay for the #84 bullet spot.

New on the chart this week are: Chartmaker Genesis (Atlantic), working on a #49 bullet album, on here at #74 bullet; Rod Stewart (WB) #78 bullet; Heatwave (Epic) at #86 bullet; Head East (A&M) #92; Isley Bros. (T-Neck) at #97, and Faze-O (SHE) at #100.

REGIONAL BREAKOUTS

Singles

East:

Player (RSO)
Bonnie Tyler (RCA)
Meatloaf (Epic/Cleveland Intl.)
Carly Simon (Elektra)

South:

Bonnie Tyler (RCA)
Steely Dan (ABC)
Shaun Cassidy (Warner/Curb)
Jimmy Buffett (ABC)

Midwest:

Elton John (MCA)
Steely Dan (ABC)
Carly Simon (Elektra)
Shaun Cassidy (Warner/Curb)

West:

Elton John (MCA)
Patti Smith (Arista)
Shaun Cassidy (Warner/Curb)

Albums

East:

Carly Simon (Elektra)
The Band (Warner Bros.)
Bob Marley & The Wailers (Island)
Rocky Horror Show (Ode)
Garland Jeffreys (A&M)

South:

Carly Simon (Elektra)
The Band (Warner Bros.)
American Hot Wax (A&M)
Rocky Horror Show (Ode)
Al DiMeola (Columbia)

Midwest:

Carly Simon (Elektra)
The Band (Warner Bros.)
Bob Marley & The Wailers (Island)
American Hot Wax (A&M)
REO Speedwagon (Epic)
Al DiMeola (Columbia)

West:

Carly Simon (Elektra)
The Band (Warner Bros.)
REO Speedwagon (Epic)
Rocky Horror Show (Ode)
Al DiMeola (Columbia)

Supreme Court Rejects WCI, Network Bid For Nixon Tapes

By BILL HOLLAND

■ WASHINGTON—The Supreme Court ruled this week that record companies and broadcasters may not acquire copies of the famous Nixon "Watergate tapes," at this time.

Part of the new 7-2 vote, which overturns a 1976 U.S. Court of Appeals ruling, also said that the public and the press will have no immediate success to the 22 hours of taped conversation. By previous Congressional mandate, the court said, the tapes are rightfully in the hands of the government's General Services Administration.

It is up to the GSA, the majority opinion stated, to determine which parts of the tape can be released for public copying or listening. Archivist officials say this process of preservation and selection could take at least three years—and possibly many years more with expected lawsuits.

Paradoxically, the court also ruled, for the first time in history, that the public has a "general right of access" to materials introduced in court trials as exhibits.

However, the Nixon tapes are unique because of the 1974 law passed by Congress that the tapes and other White House documents be handled by the GSA, a law that the Supreme Court upheld last year.

(In 1974, Congress ordered the GSA to take custody of the 30 reels of tape played at the Watergate trial so that the former President could not take them with him when he left office.)

Nixon, who was then sued by broadcasters and Warner Brothers Records for access to the tapes, has since argued that his rights would be violated if the tapes were copied and "commercially exploited."

Although his lawyers continued to complain in court that those who made copies of the tapes would subject him to ridicule—even at cocktail parties and "satiric" theatre productions, they pointed out—the Supreme Court did not accept any of the Nixon objections to the release of the tapes.

However, the court also rejected several arguments by the press for access to the tapes. In

reply to the contention that the press is guaranteed the right by the Constitution to copy and publish court exhibits, the court said that the contents have already been widely publicized in written transcripts, and that tape copying has been denied to everyone.

The court also rejected the press argument that the Sixth Amendment guarantees of a public trial would be violated if tape copies were withheld, saying that the public and the press were able to attend the trial and report on what they observed.

Justice Lewis F. Powell, Jr. wrote the court's opinion, which emphasized the fact that the public has been given wide access to the tapes—through written transcripts.

In his opinion, Powell pointedly warned that the court should not "become a partner in the use of material to gratify private spite or promote public scandal with no corresponding assurance of public benefit."

Powell's opinion was supported in full by Chief Justice Warren E. Burger, and Justices Harry A. Blackmun, William H. Rehnquist and Potter Stewart.

In a separate but similar opinion, Justices William J. Brennan, Jr. and Byron R. White said that while they too felt the tapes should not now be made publicly available, they questioned whether or not the originals as well as copies of the tapes should be entrusted to the GSA for processing.

The dissenting opinions, filed separately by Justices Thurgood Marshall and John Paul Stevens, argued that the press and public should now be given access to the tapes for copying.

(Continued on page 67)

Columbia, Capitol Set Joint Promo Single

■ LOS ANGELES—In an unusual cross-promotional tie, Columbia Records and Capitol Records have jointly produced a special 12" radio promotion single in support of the current U.S. tour by Columbia's Elvis Costello and Nick Lowe, and Capitol's Mink DeVille.

The orange vinyl sampler, expected to reach programmers (Continued on page 47)

RCA Extends Pact With Pablo Label

■ NEW YORK — RCA Records will continue to distribute Norman Granz's Pablo Records, it has been announced by Robert D. Summer, president of RCA Records, and Granz.

The first five Pablo Records to be released under the new agreement this month are: "Satch And Josh Again" (Basie & Peterson); "Soul Fusion" (Milt Jackson & The Monty Alexander Trio); "If I'm Lucky (Zoot Sims & Jimmy Rowles); "Sunshine Rock" (Louis Bellson & His Explosion Orchestra); and "Joe Pass, Virtuoso 3."

Weiser To Become President of SESAC

■ NEW YORK—Record World has learned that Norman Weiser will be named to the position of president at SESAC. Weiser, who was president of Chappell Music and was most recently with the publishing division of Polygram, will reportedly remain as a consultant to Polygram.

Stigwood Birthday Surprise



As a special birthday tribute to music and movie mogul Robert Stigwood, a five-part birthday greeting was broadcast on the April 15 edition of "Saturday Night Live." In the course of the five commercial spots the RSO symbol, the Red Cow, tried unsuccessfully to deliver the birthday wishes. Pictured here is the fifth segment during which the Red Cow accompanied by the Bee Gees finally got the message across.

Rocket Label Moving to New York

By SAMUEL GRAHAM

■ LOS ANGELES — Tony King, executive vice president of Rocket Records, has confirmed reports that he and label president John Reid will move the company's main office to New York as of June 1. The new location will be on 5th Avenue, King said.

King himself will be based in New York "exclusively," he said, "except that I'll be traveling back to Los Angeles to do various things; just as I live in L.A. now and visit New York, this way I'll live in New York and visit L.A." Reid will split his time "approximately 50/50" between New York and the label's London office. Rocket Publishing will also be on the east coast, but the company's publicity department will remain in Los Angeles. Promotion representa-

tives will be based on both coasts, King said.

Although an alleged distribution arrangement between Rocket and RCA has not yet been signed, King's response when queried as to whether such a deal was imminent was, "I would say so, yes." He also indicated that the shift to New York would enable him "to work alongside the parent company." The move obviously will also shorten the traveling time between Rocket's English and American offices.


King also addressed himself to reports that Rocket is looking to expand its roster, with particular interest in hard rock acts. "I think that originated mainly with our London office," he said. "They have been actively looking for people."

COMING SOON

"NATURAL HIGH"



PRODUCED BY PHIL RAMONE.
PRODUCED IN
ASSOCIATION WITH HOME RUN.
DIRECTION: HOME RUN.
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*One would be less in danger
From the wiles of The Stranger
If one's own kin and kith
Were more fun to be with.*

*—Ogden Nash**

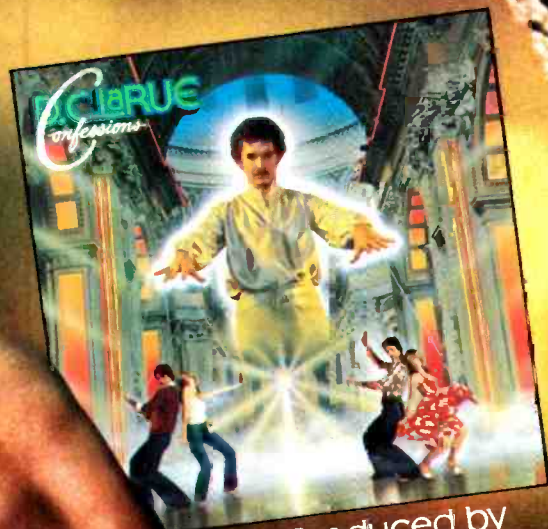
Billy Joel. "The Stranger."
Double platinum. On
Columbia Records and Tapes.

It's no secret...

CONFESSIONS by D.C. LaRUE

NBLP 7098

Tells it like it is!



Produced by
Bob Esty



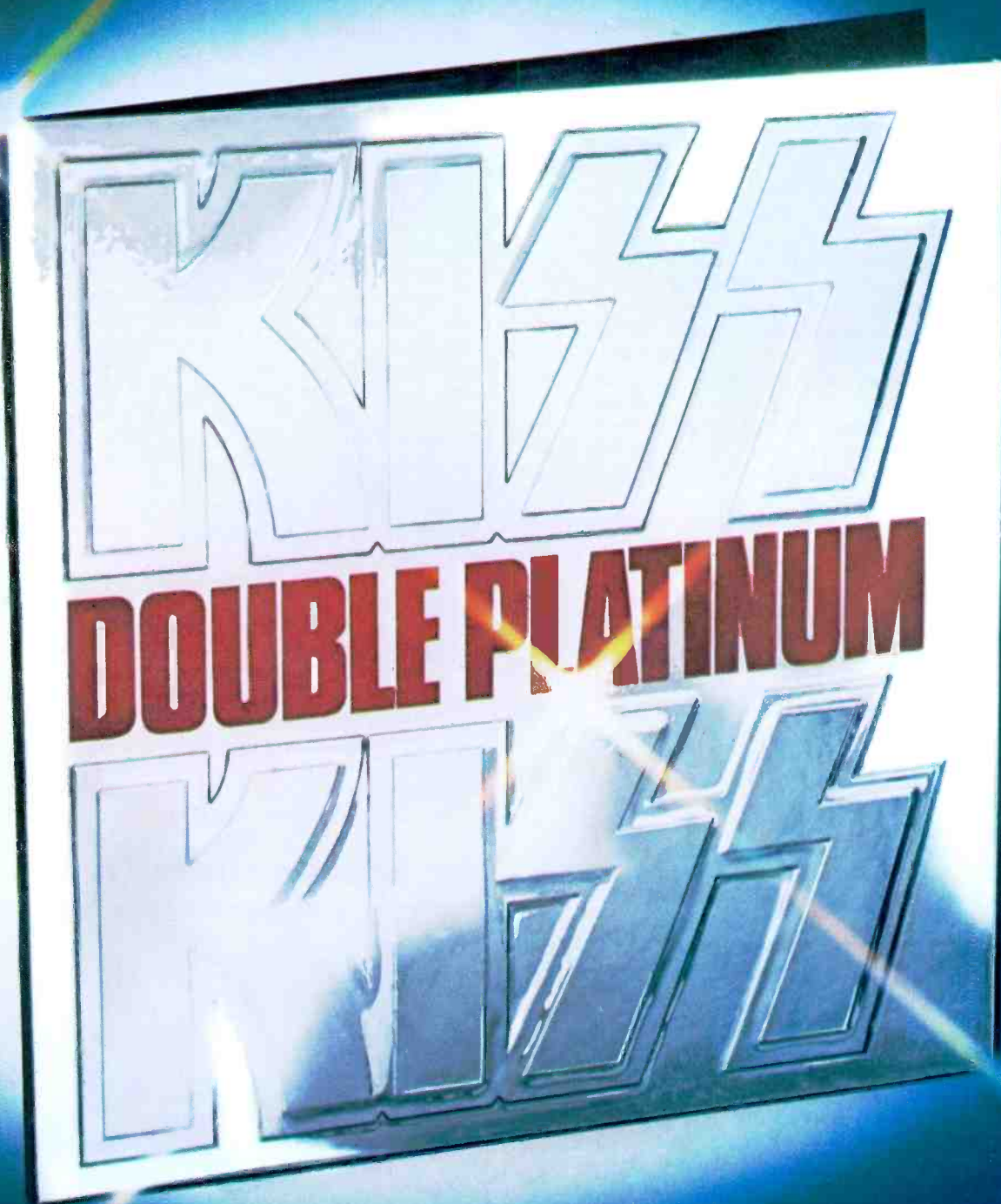
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IN RECOGNITION OF THE SUCCESS STORY OF THE DECADE!



**Brand-new Strutter '78! Plus all the great KISS classics
in a special 2-record set . . . AND your own Platinum Plaque from KISS!**

Casablanca
Record and Film Works

**rock
steady**
PRODUCTION INC.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **THE NAME GAME:** Last week we made a few cracks about **Olivia Newton-John's** marital status and the names she would have to go by if she ties the knot with various celebrities—but we forgot to mention that if she marries the great **Sir Laurence Olivier**, she'd be called Olivia Olivier . . . Then there's United Artists veep of motion picture music **Danny Crystal**. If he were to wed the lovely **Crystal Gayle**, wouldn't she have to call herself Crystal Crystal?

OPENERS: Many congrats and best wishes to **Fleetwood Mac's John McVie**, who was married to **Julie Rubens** on April 16 . . . When guitarists **Eric Clapton** and **John Martyn** hit Toronto for the last date of their tour, Martyn's manager **Bruce May** had bassist nonpareil **Danny Thompson** (you might remember him from the **Pentangle**) flown in from England to join "Wildfinger" Martyn for his set. Later on, Clapton himself began playing along from behind the curtain, and the audience was treated to a duet by "Wildfinger" and "Slowhand" . . . Now all they have to do is find "Limpwrist" and "Power Pinkie" to join them and we'll have quite a show . . . Sixteen-year-old weeny rocker **Leif Garrett** grows impatient with the constant comparisons to **Shaun Cassidy**. "My music is much more rock-oriented," says Leif, "and anyway, Shaun's pushing twenty already" . . . **Slim Whitman** recently celebrated his 30th anniversary as a pro musician by completing his latest UA album in Nashville. Whitman was also named International Country Artist of the Year, the award having been conferred at the Wembley Country Festival in England . . . **Bert Bogash** is now representing Razzle Records and Razzle Music in the U.S.—the firms are record label and publishing company for Australian group **Sherbet** . . . **The Doobie Brothers** will be hosting a benefit for actor **Will Geer's** Theatricum Botanicum, a workshop and starting place for actors and actresses, July 1 at the Catalyst Club in Santa Cruz. It will also mark Geer's 50th anniversary in show biz, and the Doobies will be joined by various members of "The Waltons."

CELLULOID HEROES — With the **Irv Azoff/MCA** rift over "FM" splashing across last Sunday's L. A. Times, we were interested to hear from Azoff that his interest in developing future music-oriented films hasn't been exhausted. One possibility he's now exploring is an adaptation of "Payday," arguably one of the best glimpses of musical life to date.

With umpteen new pop films in the works or ready for release, it's likely we'll see more than a few private industry jokes on screen. One of the best so far: **Wolfman Jack's** dramatic role as promoter **Gordon Shep**, in the forthcoming "Hangin' On A Star."

IT HAD TO HAPPEN: Well, maybe it didn't, but it has anyway: the first punk song folio. Called "Punk Rock 'n' Roll/New Wave" and published by **Almo**, this 76-page item features a copious and comprehensive history and description of the "genre" by **Almo's Heather Harris**, as well as words and music to some 14 songs. Material includes the seminal '60s numbers that inspired punk (the **Stooges'** "Search and Destroy," the **Velvet Underground's** "White Light, White Heat"), newer arrangements of classic rock songs (the **Ramones'** "Do You Wanna Dance," the **Dead Boys'** "Hey Little Girl"), and recent offerings by **Devo**, **Blondie**, the **Jam** and others. People joke about this music's continually revolving around three chords, and there is in fact a heavy predominance of two or three of yer basic triads, but our eyes were caught by an occasional (very occa-
(Continued on page 29)

Retail Growth Continues In The Pacific Northwest

By MIKE FALCON

■ **LOS ANGELES** — The Pacific Northwest retail scene, which experienced a flurry of activity in the closing months of 1977 (see **RW**, August 13, 1977) is again witnessing large scale expansion, particularly by the **Odyssey Records** chain. Since November of last year **Odyssey** has opened up stores in Spokane, Yakima, Eugene and Corvallis in Washington. Additionally, there have been **Odyssey** openings in Eugene, Oregon; Boise and Pocatello, Idaho; and Anchorage, Alaska, according to the company.

The bullish activity by **Odyssey** is reflected by other retailers operating in the Washington and Oregon areas, with a number of independents opening their doors on the mom and pop level. **Tower Records** opened a store in Tacoma last September. The superstore **Chrystalship** in Portland is scheduled to open approximately May 5 after a number of delays. And **Music Market**, the retail arm of the **Fred Meyer** (store) owned **Roundup Music** distributing and racking operation, should open a store in Seattle within the next three months.

While the entire Pacific Northwest seems to be enjoying an overall prosperity, retail observers are carefully watching the Portland area, and to a slightly lesser degree, the Eugene vicinity. The **For What It's Worth** chain recently closed its Eugene store in the face of extremely stiff competition from three other retail operations: **Everybody's**, **Odyssey** and **Chrystalship**. They retain stores in Beaverton, Oregon; Milwaukee, Oregon; Portland; Salem; and Vancouver, British Columbia.

"The sad thing about the clos-

ing of our Eugene store is that it really isn't helping the overall scene in that area at all," said **Tom Johnson**, buyer for **For What It's Worth**. "**Odyssey** was running \$3.66 and \$4.44 prices and, from what I understand, the store was sometimes open 24 hours. While they're doing battle with **Chrystalship** the price is now down to around \$4.33 and I don't see how anybody can make money at that level. But the record companies are backing them. We only opened the store late last year, but with this happening and summer vacation coming we decided it would not be good to go through two depressions, in effect, within nine months." The Eugene location of **For What It's Worth** was located next to the University of Oregon campus and depended heavily on the students for sales.

While the **Chrystalship** and **Odyssey** seem to be in a local price war, according to area sources, the attitude of Everybody's seems to be one of "wait and see." "We kind of expected this to occur," said **Tom Keenan**, president of the chain.

"Eugene overall seems to be a pretty strong market for retailers at this time," said **Marvin Tims**, business editor for the **Eugene Register-Guard**. "Unemployment has dropped from 6.2 percent to 5.8 percent in the past few months and the prospect of continued employment seems good for the community. Naturally, the 16,000 students at the University of Oregon have an impact on retailers, especially, I would think, in the retail record market. But within the city we have a base of over 100,000 people, with another 25,000 directly north of the city limits and an-
(Continued on page 65)

Mel Brooks Radio Promo



Gathered together at WLS in Chicago, after Mel Brooks' on-the-air interview with air personality **Bob Sirott**, in support of his new **Elektra/Asylum** album "Mel Brooks Greatest Hits," are: **John Gehron**, WLS program director; **Sirott**; **Linda Waldman**, WLS sales, promotion and information director; **Brooks**; (next to Brooks) **Alan Burns**, WLS music director; **Ron LaForgia**, E/A local promotion representative/Chicago; **Rip Pelley**, E/A national artist relations coordinator; **Burt Stein**, E/A national album promotion director; and **Bob DeStocki**, E/A regional artist relations representative/midwest.

COMING SOON
"NATURAL HIGH"
COMMODORES

F U T U R E B O U N D

TAVARES
6



Their new album includes
"More Than A Woman"
as performed by **Tavares** in the motion picture,
"Saturday Night Fever,"
and **"The Ghost of Love"!**

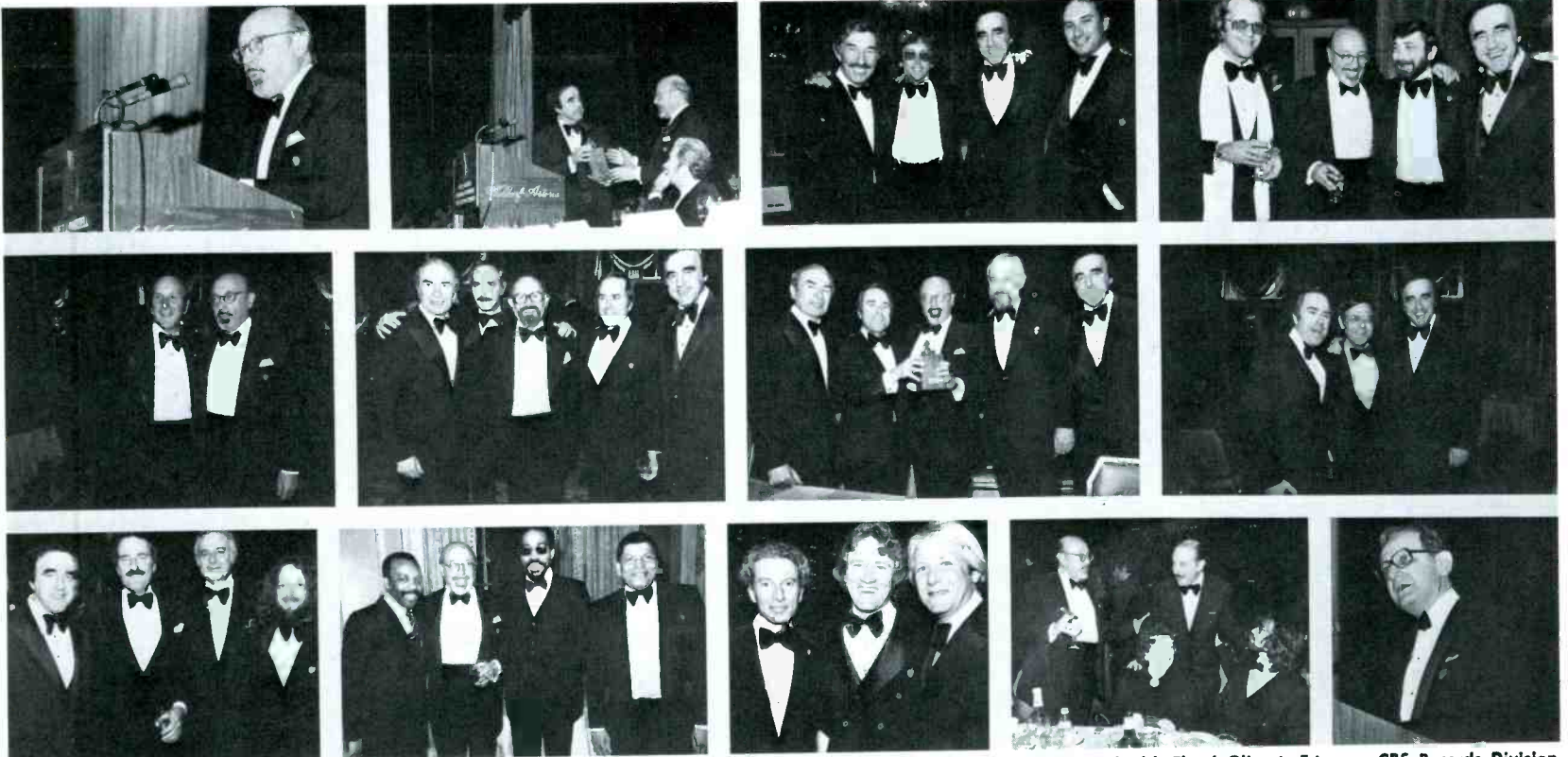
Produced by Freddie Perren



SW-11719

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Ertegun Honored at Martell Foundation Dinner



Atlantic Records chairman Ahmet Ertegun received the 1978 Humanitarian Award of the T. J. Martell Foundation for Lukemia Research, presented at the foundation's annual dinner April 15 at the Waldorf-Astoria in New York. Over 1500 people in the music industry turned out for the event. Shown at the dinner are (top row, from left) Ahmet Ertegun; Ertegun receiving the award from CBS Records VP Tony Martell; RW publisher Bob Austin, Atlantic president Jerry Greenberg, Tony Martell and ABC Records president Steve Diener; Chrysalis Records president Terry Ellis, Ertegun, CBS/Records Group president Walter Yetnikoff and Martell; (second row) Arista Records president Clive Davis and Ertegun; Korvette's VP Dave Rothfeld, Polygram Distribution president John Frisoli, Warner Brothers Records chairman Mo Ostin, dinner chairman

Floyd Glinert and Martell; Dave Rothfeld, Floyd Glinert, Ertegun, CBS Records Division president Bruce Lundvall and Martell; Glinert, Elektra Records chairman Joe Smith and Martell; (third row) Martell, A&M Records chairman Jerry Moss, Pickwick's Cy Leslie and Jerry Goldstein of Far Out Productions; Leon Huff of Philadelphia International Records, Ertegun, Kenneth Gamble of PIR and Cotillion Records president Henry Allen; promoter Ron Delsener, Capricorn Records president Phil Walden and Martin Mull, who entertained at the dinner; Ertegun, Atlantic VP Arif Mardin, Mrs. Mardin and Peter Wolf of Geils; Dr. James Holland of the T. J. Martell Memorial Laboratory at New York's Mt. Sinai Medical Center.

Polygram Distribution Promotes Four

■ NEW YORK — Jack Kiernan, vice president, sales for Polygram Distribution, Inc. has announced the appointment of Rick Bleiweiss to national singles director, Tim Monnig to Atlanta branch manager, Larry Hensley to Miami branch manager and Bob Colosi to Cleveland sales manager.

Bleiweiss

Bleiweiss's newly-created position includes supervising branch singles sales specialists, implementing singles programs and monitoring the activity of all Polygram Distribution distributed singles.

Most recently Bleiweiss served as national singles sales manager for Polygram Distribution.

As branch manager in Atlanta, Tim Monnig will supervise all sales activity in Georgia, the Carolinas, Alabama, Mississippi, Tennessee and Kentucky.

Larry Hensley comes to the Miami branch from Polygram Distribution's Atlanta branch, where he served as a sales rep.

As Cleveland sales manager, Bob Colosi will report to the Cleveland branch manager and will be responsible for the day-to-day management of the sales force.

Salsoul Raises List

■ NEW YORK — Salsoul Records has announced that all new product, beginning with The Salsoul Orchestra's "Up The Yellow Brick Road," will have a suggested retail price of \$7.98. All subsequent releases on the Salsoul SA 8500 series and its distribution labels, Dream — DA 3500, Tom n' Jerry—TA 4700 and Gold Mind—GA 9500 series will carry the \$7.98 suggested list price.

The Bethlehem historic jazz BCP series will remain at \$6.98, as will the already existing items in the Salsoul and Gold Mind catalogues.

Cassette and 8-track tapes of all Salsoul product will remain at its present retail of \$7.98.

Bang Sets Changes

■ ATLANTA — Bang Records recently has made and will continue to make major changes in the operation and growth of the company, according to Ilene Berns, president.

Sharon Lawrence has been named to the post of general manager of the label. David Powell, formerly with Lifesong Records, and Cathy Moye, who comes to Bang from WVLD, join the promotion department and will work in all phases of promotion with Rick Rockhill.

Schwartz to Stigwood

■ NEW YORK — Suzanne J. Schwartz, formerly a senior associate at the New York law firm of Paul, Weiss, Rifkind, Wharton & Garrison, has been appointed to the newly created position of director of business affairs and general counsel of the Stigwood Group of Companies. Ms. Schwartz will be a part of the company's management committee and will report directly to Frederic B. Gershon, president of the worldwide Stigwood companies.

At the time of the announcement Gershon disclosed a consolidation of the conglomerate's 34 subsidiary companies in three major headquarters located in New York, Los Angeles and London.

New York will headquarter Stigwood Group, Ltd., RSO Films (N.Y. Office), The Robert Stigwood Organisation Inc., RSO Records (N.Y.), RSO Service Inc., RSO Publishing, Inc., Red Cow Music Inc. and Casserole Music, Inc. In Los Angeles will be RSO Records, RSO Films and The Robert Stigwood Organisation (L.A.). The London Offices will headquarters 22 Stigwood companies in the record and film divisions.

Relocation sites for affiliated Stigwood companies around the world will soon be announced.

COMING SOON

"NATURAL HIGH"

COMMODORES

ON MOTOWN

Warren Zevon Gold Excitable Boy

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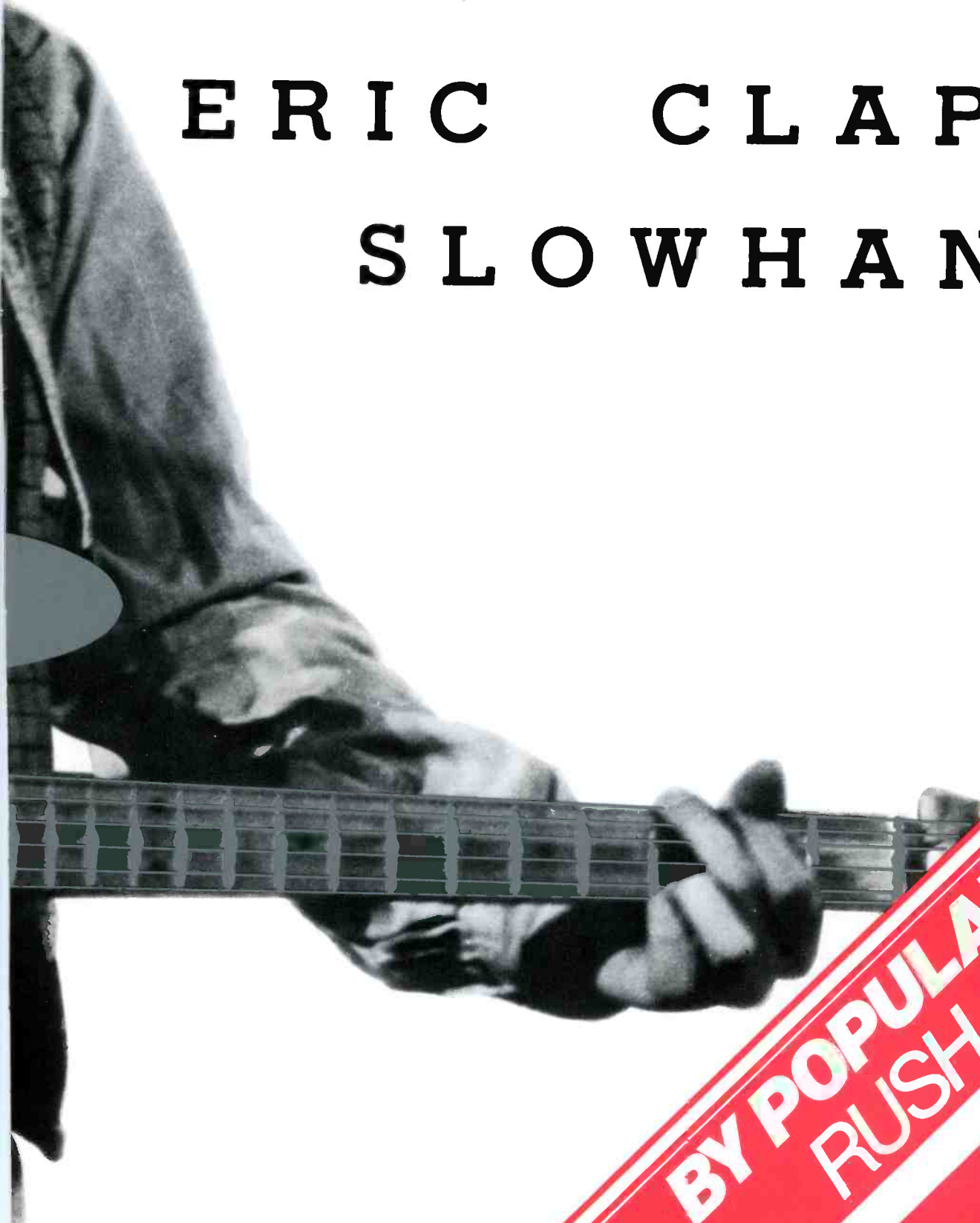
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RUSH RELEASED!
HIS NEW SINGLE:
"WONDERFUL
TONIGHT"



RECORDS & TAPES
RS-1-3030

'Last Waltz' Party



Following the Warner Bros. Records special screening of the United Artists film "The Last Waltz," friends and family gathered for a special party at the Geringman Restaurant. Band member Robbie Robertson (left) and Martin Scorsese, the film's director, greeted guests and reminisced about that historic San Francisco concert of The Band's final appearance as a group, and the tribute of their fellow artists Van Morrison, Bob Dylan, the Staples, Neil Young, Joni Mitchell and countless others, all of whom are seen performing in the film. Warner Records has just released a three record soundtrack album commemorating the event.

Capricorn Sets Sea Level Promo

■ NEW YORK—In what has been described as the "most extensive blitz campaign Capricorn Records has ever undertaken" by executive VP Frank Fenter, the label is initiating a drive on behalf of Sea Level's west coast concert dates from April 25-30.

"Everything is set and ready to go from the radio and print interviews to the TV and radio spots to the press party. We expect to generate a great deal of excitement with the 'Cats On The Coast' campaign," Fenter said. A major date is planned for the Santa Monica Civic Center on April 29. To coincide with the show, Capricorn, in conjunction with the Music Plus retail chain has prepared Sea Level TV spots which are set to run prior to the show and immediately following the event. In addition, radio spots are scheduled for all major west coast stations.

Altman Named Silver Blue GM

■ NEW YORK — Al Altman has been named general manager of Silver Blue, announced Joel Diamond, president and owner of the Silver Blue operations. After being with Silver Blue for the

Goody Sales, Earnings Set New Company Mark

■ MASPETH, N.Y.—Sam Goody Inc., operator of a chain of retail home entertainment centers, has announced that sales and earnings for the last quarter of 1977 exceeded sales and earnings for any similar period in the history of the company.

Quarterly Totals

Sales for the period were \$19,552,301 and net income was \$846,487, or \$1.27 per share. During the same period in 1976, sales were \$16,880,498 and earnings were \$544,548, or \$.82 per share.

Yearly Results

Results for the full year 1977 reflect sales of \$55,109,487, the largest in the company's history, and net income of \$435,725, or \$.65 per share. Sales in 1976 were \$48,392,522 and net income was \$61,336 or \$.09 per share.

last six months, Altman will function as head of the Silver Blue/Oceans Blue Music Publishing operation, as well as having responsibility for overseeing the promotion of its product.

Televac Corp. Works To Solve In-Store Video Play Problems

By MIKE FALCON

■ LOS ANGELES—Although in-store video play has been endorsed by a number of retailers who see it as an effective sales aide, the problems of cohesive programming, effective placement within the store(s), and a unified system of distribution, along with the cost of the video units themselves, have hampered acceptance of the concept.

Televac

Televac Corporation has begun work on marketing the concept in a more comprehensive manner than labels have provided, starting with production and projecting a wide acceptance by subscribing retailers.

"What we're planning is virtually a network of independent retailers," said Gary Van Haas, executive vice president, west coast. "We're concentrating on the larger retail chains to begin with, and then as it progresses, we'll move into the smaller retail stores."

Long-Players

As far as the programming problems are concerned, Van Haas stated that "In the stores the video cassettes are placed in an automatic play sequence rack, which will provide six hours of play without changing. We have a rotation system worked out to prevent uneven exposure patterns from developing."

Televac will also help the retailers in placing the video playback units effectively.

"We operate mainly as a coordinating center for these cassettes," noted Van Haas. "One

of the principal drawbacks of the manufacturer-produced cassettes so far has been that the releases and distribution have been so uneven. This way we can program the sequences and ideally program them to take maximum advantage of the particular demographics of a certain store or chain."

Production

Combined with the Televac program for distributing the video cassettes is their program for subproduction and contacting independent contractors to do the actual production of selected acts "What we can now do is to take the film of a group in concert and transfer it to video-cassettes in stereo, so virtually any act can be put on this sort of prime marketing program to consumers," said Van Haas.

As far as cost is concerned, Van Haas stated that "the labels pay for the majority of airtime." (Continued on page 60)

Harris-Feigin Assoc. Opens Office on Coast

■ LOS ANGELES — The Harris-Feigin Associates personal management firm, which has operated out of New York headquarters the past two years, has opened West Coast offices. The firm is headed by Steve Harris and Ted Feigin. Feigin will handle the California offices while Harris will remain based in New York.

"Basically, we established an office out here because we feel there's a definite need for California representation for our artists, and we also plan to add some more acts to our roster," said Feigin, who brings extensive record company experience to the new office. Feigin formerly was at While Whale Records and held the west coast vice president, A&R, slot at Columbia.

Harris brings a similarly extensive background, based more in promotion (including Triangle Productions), to the firm's New York office, which he and Feigin founded two years ago.

"We'll work with anybody that we think has a future and we can make a career with," stated Feigin. Harris-Feigin, which signed Aztec Two-Step to personal management representation, almost quadrupled the band's working dates in their first year working with the act. Aztec Two-Step played over 200 engagements in the past 12 months.

The firm also represents August, Rising Sun, and Jefferson, and is actively seeking new acts,

Artists Oppose Nuclear Power

■ NEW YORK — At a press conference held here last week, James Taylor, Carly Simon and Bonnie Raitt joined John Hall to publicize a petition opposing nuclear power.

The artists also announced that Raitt's May 9 concert at the Palladium would be a benefit show in support of protesters in Oklahoma City who have claimed that a plutonium plant in their vicinity is unsafe. A number of well known performers have pledged their support and may join Raitt onstage. There is also talk of a possible album with proceeds to support the cause.

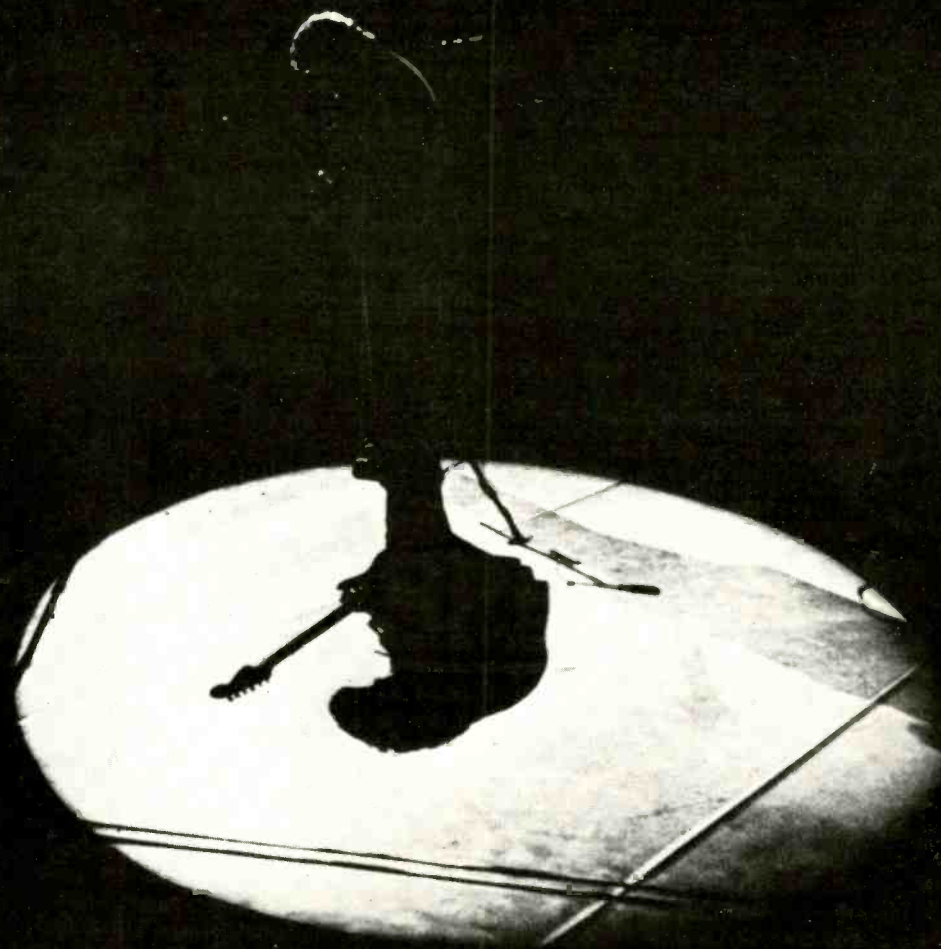
Among those in the arts who have already signed Hall's anti-nuclear power petition are Linda Ronstadt, John Denver, Art Garfunkel, Israel Horowitz and Terri Garr, the actress.

"NATURAL HIGH"
M7-902R1
COMMODORES
ON MOTOWN
RECORDS & TAPES



©1978 Motown Record Corporation

"Luck once again rewards those who wait for the call. Now he can look back and smile to himself as he recalls the memories, the casualties, the friends, won and lost. He can thank the Lord, for he is truly blessed. He is indeed a 'Survivor.'" RANDY BACHMAN.



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Radio Replay

By NEIL McINTYRE



Well, you've had a chance to digest my first column. For me it wasn't as good as my first ice cream cone or first circus, but it wasn't as painful as my first splinter or bad rating book. For those of you who missed my first, I will briefly recap. Ratings, hangouts, pyramid power. Now that you're up to date, let's go on with it.

CITY OF HOPE: Route 66 gets another workout. Not since the days of George Maharas and Martin Milner's travels over this famous highway has so much attention focused on the hot asphalt on the floor of Death Valley along Route 66. This time the wheels will be small ones, roller skates, as representatives from seven radio stations will be roller skating across Death Valley starting April 25th to raise money for the City of Hope. The roadrunners are from WPIX, New York; KYTE, Portland; 10Q, Los Angeles; KRIZ, Phoenix; WKY, Oklahoma City; KENO, Las Vegas; KSOP, Salt Lake City and KNOW, Denver. In all the roller skaters will be trying to complete 125 miles, with the listening audiences back home pledging money for each mile they complete. The real winner here will be the research and treatment center for the City of Hope.

CHICKEN OR THE EGG: For radio which came first, poor weekend audience figures or inconsistent radio programming that detracted from the flow of the Monday thru Friday schedule? Whether the type of music played on the radio is country, soul, hard rock or wind chimes, the important thing is that the music opens the way for the public to be informed. What I'm getting to here is the talk that many program directors have to program each week, because of the commitment made by station legal departments or upper management in an effort to make their public affairs percentages for the FCC look good. In the United States, radio owners are owners of the equipment and the land, but they are always leasing the air waves. What is theirs is the right to broadcast for the period they are licensed. Broadcast licenses are renewed every three years, and ownership must prove to the government they deserve the right to continue broadcasting in the public interest. The result of all this is that Sunday morning programming around the country is too often a combination of boring and more boring programs.

I have personally been involved in five radio station license renewals. I think that broadcasters should start making a case for logic, and it's as follows: are you really serving the public interest when you are a music station, and all of a sudden you drive away the listeners with hours of talk? Let's put it another way: what if an all-news station or talk formatted station had hours of rock music each Sunday morning. I don't advocate dropping public affairs, but music stations should receive credit toward their public affairs commitment for the community involvement promotions that are done to raise money for charities. Many radio stations encourage participation of staff members, performing in person for local public service groups, helping organize and write copy for on the air announcements, plus involvement in Tel-a-thons, walks, bike rides, telephone collection of funds, etc. Proof that the public responds very little to talk blocks on music stations is years of rating figures that are so low they sometimes don't show up in the rating book.

RECORD WORLD RECORD: We are looking for the record holder in radio who has worked at the most radio stations. I know it's not me, I only worked at half the ones that employed me. Let me know who the biggest nomad is—if it's you that's fine but after you send in your long list of call letters, please keep us up to date on your travel plans. First prize will be free forwarding of your mail, a unautographed picture of Amelia Erhardt, and a gift set of do it yourself Holiday Inn towels.

MOVES: N.Y.C. John Catlett out at WPIX-FM as GM, replaced by Vince Cremona who will continue to be VP/GM at WICC Bridgeport, Conn.... Bo Raines exits WZZP/Cleveland, looking for PD/DJ opening, contact (216) 261-9347... WHN/NYC Ed Salamon program director has

(Continued on page 22)

Five Dismissed From WVON-AM In Wake of Chicago Station's Sale

By MARC KIRKEBY

NEW YORK — The recent sale of the four Globe Broadcasting radio stations to Combined Communications for \$15.8 million led last week to the dismissal of five management and staff members at WVON-AM in Chicago, one of the former Globe properties and a leading black-formatted station.

WVON general manager Bernadine Washington, program director E. Rodney Jones and operations manager Jerry Boulding, and two of the air staff, Bill Crane and Pervis Spann, were dismissed. Each had a lengthy tenure at the station, long a leader in its format.

Walt "Baby" Love, most recently an air personality with WNBC-AM in New York and a veteran of several major top 40 stations, took over as program director at WVON last Monday (17). His position will combine the duties

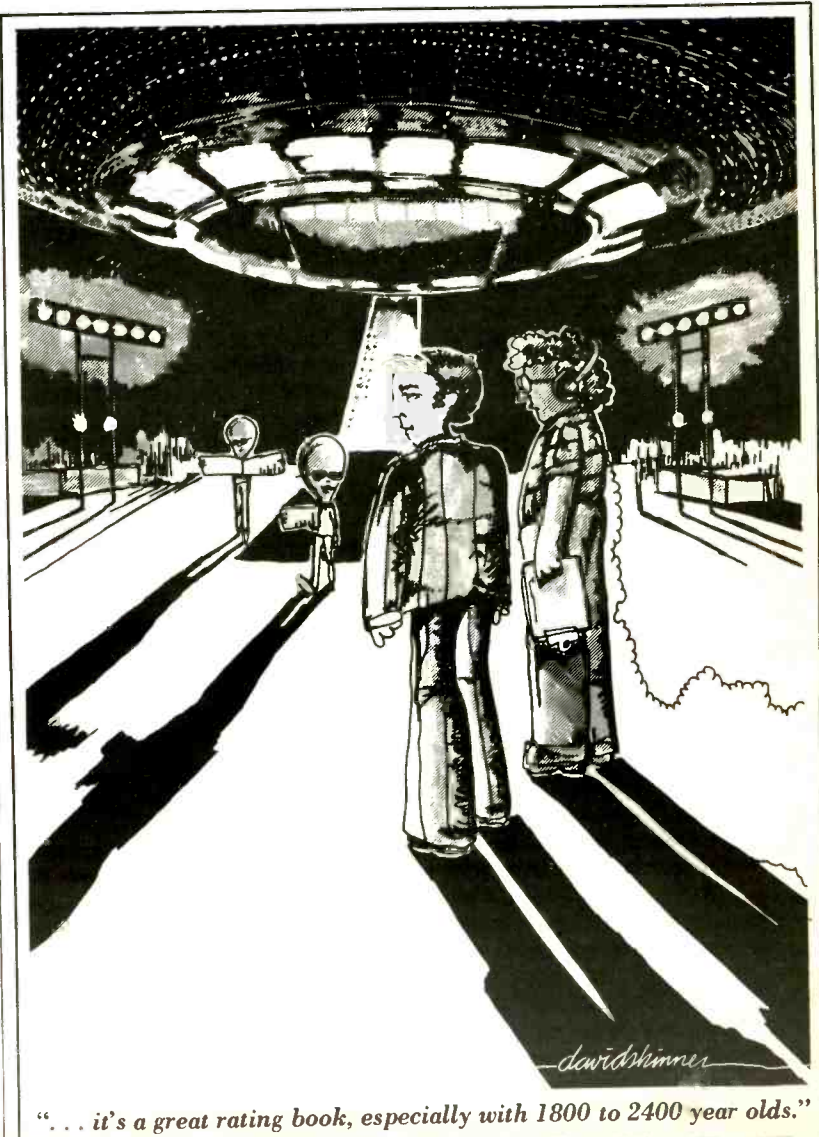
formerly handled by Jones and Boulding, according to WVON's new general manager, Joe Jones.

Jones, who has been with Combined Communications in Los Angeles for the past year, also served for eight years with the CBS radio division. Jones told RW last week that the station's format will be "the same, and better."

The air shifts that had belonged to Crane and Spann have been given for the time being to Bill Kenner and Mark Christian, both of whom had been weekend personalities at the station.

The acquisition of the Globe stations forms the major part of an expansion plan by Combined Communications that will give the Phoenix-based group new stations in several major markets. In addition to WVON, the com-

(Continued on page 56)



"... it's a great rating book, especially with 1800 to 2400 year olds."

Radio Survey:

Programmers' Views on Rating Surveys

(Continued from page 3)

or to those surveys, however; indeed, sample size is a chronic bone of contention among television owners, programmers and sales reps, whose assessment of Nielsen, ARB and other viewing surveys echoes radio's frequent dissatisfaction with ratings.

If sales departments must rely on their use, programmers report a more varied reliance on ratings. As with local sales research, audience call-outs, outside consultancies and other methods of programming analysis, different formats vary somewhat in how they consider ratings in developing an overall programming approach. Many are cautious in programming directly from ratings, again distinguishing surveys as a tool, rather than the central consideration.

"The ratings are primarily for the sales department, not for programming," argues Sonny Tay-

lor of WWRL in New York, whose view of that dividing line expresses the opinion of a number of programmers. At the same time, Joel Denver of 96X in Miami, who shares many of Taylor's basic objections to survey methodology, is still willing to admit, "It's useful if you get a rating you feel is truly reflective of the market. But in the October/November sweep, hardly anyone in the Miami market felt it was, so that makes it very difficult to base any decisions on it."

Those programmers who do scan surveys regularly also differ in their assessment of ratings as a method of pinpointing response during a single period, as opposed to an overall audience profile that becomes useful only after programmers can accumulate several ratings periods' data and arrive at a median market profile. Taking the latter view is T. Mor-

(Continued on page 22)

GuestWord

By RICK SKLAR



■ The business of popular music broadcasting is fundamentally different from many businesses in that it is largely dependent on another industry—recording, for the bulk of its programming product. In the car business General Motors designs and builds its own lines of cars with many model subdivisions, each tailored and marketed demographically and psychographically to deliver the dollars from target consumer groups. Home builders design houses, apartments and condominiums individually and in complexes to meet the needs of specific buyers and renters defined by income, taste, family size, and all those other criteria we all know so well. By controlling their own products these industries create and maximize their markets. But the music broadcaster (unless he is into beautiful music customizing) lives in a symbiotic relationship with the music industry. He is as dependent on the music industry for his product as the record manufacturer is dependent on him. The dictionary defines symbiosis as "the living together in intimate association of two dissimilar organisms, ordinarily in cases where the association is advantageous or often necessary to one or both, and not harmful to either." Too often, however, the radio-record situation becomes one of "antagonistic or antipathetic symbiosis—where the association is disadvantageous or destructive to one of the organisms." If both parties have a better understanding of how and why the relationship becomes counter-productive or

(Continued on page 22)

“COUNT ON ME”
FB-11196

JEFFERSON
STARSHIP

LW	TW
BB 14*	BB 12*
CB 17*	CB 13*
RW 15*	RW 12*



Manufactured and Distributed by RCA Records

“IT'S A HEARTACHE”
PB-11249

BONNIE
TYLER

LW	TW
BB 38*	BB 31*
CB 38*	CB 31*
RW 39*	RW 33*

RCA
Records



Radio Survey:

Programmers Assert Diverse Attitudes on Surveys

(Continued from page 21)
gan, program director of WPEZ in Pittsburgh, who says, "I think if you go from book to book to determine what you're doing, you're making a big mistake. I think you have to look at a much larger view. You should do your own ratings as well, which we do." Morgan, who uses call-outs to backstop much of the station's research, feels ratings are just one of many available programming tools.

Dave Sholin, music coordinator for the RKO Radio chain, supports an even more cautious use of ratings, warning that significant reliance on their use in programming can lead to erratic overall program practices. "I've never programmed directly off of any ratings service," Sholin remarks, "although there are ways to program it. You've got to do it to some extent, but that can be treacherous." Sholin points out that a station focusing its programming changes solely on the actual ratings sweep can fail to effectively direct its general approach during unmonitored periods.

Contrasting opinions on ratings usefulness in programming indicate that advocates of surveys use them both statistically and on a more general, subjective level. Bob Woods of CHUM in Toronto suggests "I use the comments in the original diaries, going through each one, looking for trends in listeners' likes and dislikes."

More prevalent is the view expressed by Bobby Rich, program director of New York's 99X, who feels surveys are extremely useful, "especially in regards to target audiences. Ratings are a great way to track down specific age groups; it's the only thing we've got that tells if what we're doing is working."

Radio Replay

(Continued from page 20)

been appointed national program director for the Storer Broadcasting chain . . . **Portia the G.** in the west reports WFNL Augusta, Ga. switched formats from country to r&b/Top 40; for more info, contact PD **Kris St. John** or MD **Jimmy Byrd** . . . **Beau Phillips** new PD at FM 100/Seattle from KYA-FM San Francisco . . . Georgians and all others interested in a 1978 Seas Tipe your in luck, there's one available at 98Q Vidalia, Ga., operates well and is good for AM drive. Seas Tipe can be contacted at (914) 527-9202 . . . **Dave O'Brien** at the same station is looking, currently doing mid-days . . . Send your changes and moves to the beautiful Portia, *Record World* west, just plain Neil in the east.

Clearly, an individual station's performance in a single ratings period can often influence how "accurate" station management finds the survey. Yet even top-rated stations in specific markets can find fault with survey methodology, while, conversely, outlets struggling to build their numbers defend the basic approach as essentially valid. As one

Cleveland 'Supertalk'

■ CLEVELAND — "Supertalk" starts May 1 on WBBG, the new call letters to replace WMGC here. Embrescia Communications became the new owners of WMGC on April 12. Joe Restifo, VP/operations director, told *RW* in an exclusive interview: "The supertalk format will be a total entertainment and variety concept. WBBG will be super personalities that young people are interested in hearing, and subject matter that is more youth oriented than most talk formats."

Although the line-up is not completely set, two personalities have been hired. One of Cleveland's most famous disc jockeys, Bill Randle, will do weekdays 11 a.m.-1 p.m. Bill is not new at doing talk in Cleveland; he previously had high ratings on another talk formatted station. Joining Randle will be Bruce Drennan from WMRO in Chicago; he will host the drive time rock'em sock'em sports show from 3-7 p.m. Restifo said: "I feel that Bruce Drennan will be the most exciting thing to happen on the Cleveland sports scene since the Indians won the pennant." It wasn't that long ago 1260 on the radio was WIXY; as of May 1st there will be Supertalk on WBBG 1260.

AOR programmer expressed it, "It's a system I can see some inaccuracies in, and everyone can. But why attack it? There's no one else doing it, and most services are as precise as they can be for the cost; greater accuracy would probably require a prohibitive jump in costs."

Sample Size

Challenging that view are a number of programmers who repeatedly criticize ratings services for their sample size. 96X's Joel Denver points to the October/November ARB sweep as an example, asserting, "During the sweep, our market increased by

20,000 people, yet they saw fit to supply 100 fewer diaries for the Miami/Ft. Lauderdale market sample. The return rate on 18 to 24 year-old males was so low that you could legitimately control that entire demographic with four or five diaries."

In Cleveland, Eric Stevens, vice president and operations manager of M-105, complained, "The sample size is way too small. With ARB's own estimation of the Cleveland area population being 3,404,000, their diary return is only 1,883; that's too small to properly reflect the listening habits of millions."

Rick Sklar

(Continued from page 21)

actually destructive, perhaps some modifications will evolve to the benefit of all. This editorial is simply an attempt to give some perspective to the situation from the position of the broadcaster.

It is an interesting fact that *most* recorded music does *not* meet the needs or make a profit for *either* the record industry or the broadcaster! That is a good thought to fix our minds on. The music industry, insofar as individual albums and singles are concerned, has a mortality rate with a harshness rivaling nature at its most competitive. Millions of salmon fry are hatched and a few survive the life cycle. All of the profit in the record industry comes from the few that make it big . . . the rest of the material is so much waste in the shotgun scatter approach to hit the target. Even the best of sellers in albums have a few good cuts and lots of waste filler material. And how much of that waste ends up on the radio causing total tune out . . . turning listeners off, turning 6 shares into 4 shares . . . 7.2's into 2.7's! With the large numbers of stations around today, no one station has that big a slice of the pie and success or failure and the careers of programmers turn on very small numbers indeed. One must remember that during the three to six minutes or so that a station is playing a particular cut or song, that song is the radio station. There is nothing else. If the consumer doesn't feel his or her needs are being met by that song they go to another station. This is not the magazine business. If you pay for a magazine and don't like what is on one page you turn to another page . . . the publisher still has your money. In radio if you turn the page . . . you're turning a dial and somebody else has the money. The entry has shifted to another diary.

If as much effort went into trying to design musical product to meet the specific needs of target consumer groups as goes into the effort to induce stations into the potentially destructive role of playing guinea pig for the industry we might end up with more satisfying product, total listener levels would rise, there would be less waste on both sides and everybody would end up ahead of the game. Maybe it can't be done at the composing level or in the recording studio, but there can certainly be more efforts made in terms of valid sensible researching of public reactions to the product *before* a decision is made to release it—and I don't mean by measuring the perspiration rate of people the first time they hear a new song. What is probably needed is cumulative repetitive exposure of the same sample audience to the same material while they are engaged in some other activity (such as answering questionnaires), thus duplicating real life music listening which is frequently a secondary activity that goes on while people are engaged in some other primary activity. When it comes to music product let's do the research off the air, not on the air where it can hurt the stations. And by the time the decision-making process occurs on what product to release the industry should get rid of the shotguns and bring in the sharpshooters.

(Rick Sklar is vice president, programming, ABC Radio)

Only Willie.

Only Willie could be so totally consistent...and so totally non-predictable at the same time.

Can you think of anyone else whose every album is so right? Who else has a catalog filled with albums that you don't get tired of listening to over and over, day in and day out?

Only Willie.
And only Willie could have recorded "Stardust."

"Stardust" is an albumful of classic pop songs. Songs you've heard all through your life...

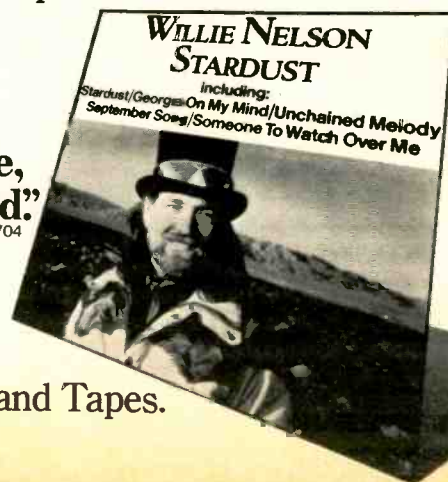
"Georgia On My Mind"... "Unchained Melody"... "Blue Skies"... "September Song"... "All of Me"... songs you've heard, but perhaps, never really listened to until now.

"Stardust" is an album that invariably makes people perk up their ears and react with pleasure... the sure sign of a hit.

And only a man who puts so much love into his music could have pulled it off.

Only Willie Nelson.

"Stardust." JC 35305
Including the new Willie Nelson single, "Georgia On My Mind!" 3-10704



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New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ SURFACING, PART II: Story Towne was completely packed Thursday last (13) for the membership luncheon of the National Association of Recording Arts and Sciences (NARAS). And small wonder: the special guests for the occasion were **John Hammond Sr.** and **Bruce Springsteen**. Hammond was on hand to discuss his book, "John Hammond On Record," which has been generally well-received critically but has also been, charges Hammond, woefully promoted. "I always knew the book business was way behind the record business when it came to sales and promotion," Hammond opined at the outset, "but I never knew how far behind until I got my book out. Since the book hit the stores there hasn't been one line of advertising for it, despite the good reviews."

That said, Hammond spent the better part of his time relating stories that were scratched from the book "because the lawyer didn't know from nothin' about the music business" and feared an avalanche of libel suits should Hammond reveal in print the tales he revealed here in sotto voce, most notably his versions of how the long-playing record was invented ("Peter Goldmark must be rolling over in his grave," quipped one audience member) and how the development of the 45 rpm record revolutionized consumer audio equipment. Fearing an avalanche of libel suits—does this mean we don't know from nothin' about the music business?—Hammond's stories, classics all by the way, will not be reprinted here either.

Springsteen maintained a low profile. For most of the luncheon he conversed quietly with Columbia executives, NARAS officers and **Walter "I write spy novels and lust after Pat Birnbaum" Wager**, all of whom were seated at his table in the middle of the room. After relating the story of their first meeting, Hammond got Springsteen onto the stage for a few minutes. "I did not discover Bruce Springsteen," Hammond stressed. "He was 'discovered' long before I came on the scene. I signed Bruce because I thought he was a great poet and a great artist."

Hammond hinted at the larger point made at the luncheon when he introduced Springsteen by saying, "Here's a man who has been in the studio for God knows how long; hasn't played a live gig in 10 months; and has kept a full band on payroll all that time because he wants to make a great record." To which Springsteen commented: "John's been in the music business so long that he never forgot what comes first: music."

In fact, Springsteen has been recording his new album since June 1, 1977; prior to that he was enjoined from recording for 10 months while he sought rescindment of his management and production agreements with Mike Appel's companies. All told it's been nearly three years since the release of "Born To Run." But Springsteen's comment about music coming first goes far in explaining his actions since July 27, 1976, when he filed a massive complaint against Appel's companies in U.S. District Court here: the story told in the 600-plus pages of legal documents in the Springsteen-Appel file is one of an artist willing to risk everything solely for the chance to make the record he's heard playing in his head for so long.

We're used to artists releasing albums every five or six months like clockwork, which works out fine since only a handful have anything to say to begin with. But talent on the order of Springsteen's—or any of those artists who are genuinely inspired—is not made for schedules, deadlines and catch-all industry phrases such as "career momentum" and "career development." "What if everyone took a year to record an album?" is an irate question we've heard repeatedly over the last few months. Rather than spend so much time worrying about such matters, these folks would be well-advised to call a cop. Every artist simply isn't as gifted and strong-willed as Springsteen, whose artistry, we're convinced, is of such a magnitude that we may never experience its like again in our lifetime; and of whom Hammond was moved to proclaim, "Artists like this just don't exist anymore."

So whether Springsteen's album is brilliant, horrible or merely run-of-the-mill is not even in point here: what's important is that the album be the one Springsteen, as a duty to himself and to his fans, is most satisfied with, regardless of the amount of time involved. If Michelangelo were alive today, would any of us be so crass as to urge him to quit fooling around with that ceiling and get into some really big bucks painting billboards?

SURFACING, PART III: Two of the greatest and each in its own way most distinctive voices in English rock can be heard on new albums by **Allan Clarke** and **Eric Burdon**. Clark's first solo album since leaving

(Continued on page 29)

Millennium Inks Joey Travolta



Millennium Records president Jimmy Ienner has announced the signing of singer/songwriter Joey Travolta to the label. The first Travolta single will be released May 1, with a forthcoming lp expected to follow in mid-summer. Additionally, Travolta has signed a major four-project motion picture contract with Paramount pictures and is presently writing a screenplay for a future project. He is also approving scripts for a TV pilot due this fall. Pictured from left are: Jimmy Ienner, president, Millennium Records; John Davis, producer; Don Ienner, national promotion director, Millennium Records; and Joey Travolta. (seated).

WB Taps Thompson

■ LOS ANGELES — Cortez Thompson has been appointed national director of promotion for Warner Bros. Records' black music division. The appointment was made by Tom Draper, vice president and director of black music marketing.



Cortez Thompson

Thompson comes to Warner Bros. from radio station WOL in Washington, D.C. where he had been program director for the past five years. He previously served as public affairs director for the station and was merchandising and public relations director before that.

Casablanca Pubbery Pacts with Almo

■ LOS ANGELES—Steve Bedell, vice president, Casablanca Publishing, has announced that the Casablanca Publishing Group, a division of Casablanca Record and FilmWorks, has entered into an exclusive U.S. sales and distribution agreement with Almo Publishing. Almo, as sole sales agent, will represent all of the print interests for the publishing group. Almo is headed by Joseph Carlton.

'Grease' Soundtrack Set for Release By RSO

■ NEW YORK — "Grease," the RSO Records' soundtrack album from the upcoming Robert Stigwood/Allan Carr film production of the same title, is set for release on April 24, it was announced by Al Coury, president of RSO Records.

Single

The first single from the "Grease" soundtrack, "You're The One That I Want," performed by film co-stars John Travolta and Olivia Newton-John, was certified gold by the RIAA within two weeks of release. John Farrar both wrote and produced the single.

The "Grease" soundtrack contains songs from the original score written by Jim Jacobs and Warren Casey as well as new material. Bee Gee Barry Gibb wrote and produced the title cut, "Grease," performed by Frankie Valli in the film. John Farrar, Louis St. Louis and Scott Simon, and David White also contributed new material to the double soundtrack lp.

Chalice Plans Flower Campaign

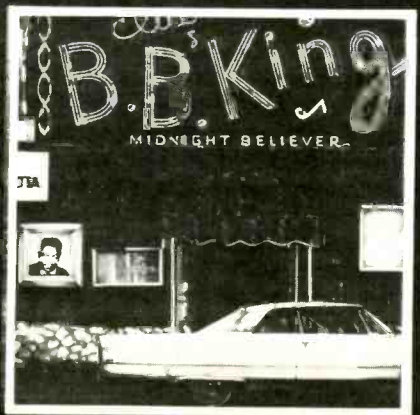
■ LOS ANGELES — David Chackler, president of Chalice Productions, has announced a promotion & marketing campaign to support the recent release of "Flower," her debut album on United Artist Records.

Ads

The campaign includes trade and radio advertising along with in-store promotions, television appearances and personal visits.



**B. B. KING
MIDNIGHT BELIEVER**



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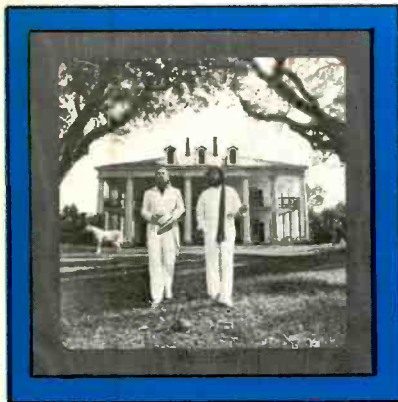
AA-1061



RECORDS
ABC DELIVERS

D N A B C R E C O R D S A N D G R T T A P E S

RECORD WORLD ALBUM PICKS



TAKIN' IT EASY

SEALS AND CROFTS—Warner Bros.
BSK 3163 (7.98)

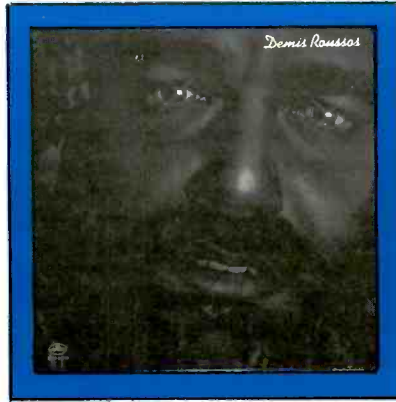
The duo covers more ground than ever before with a varied set of songs that includes the rocking "Takin' It Easy" (with a flashy guitar solo) to the danceable single, "You're The Love." Old fans should appreciate "One More Time" and "Breaking In A Brand New Love."



HERMIT OF MINK HOLLOW

TODD RUNDGREN—Bearsville BRK 6981
(WB) (7.98)

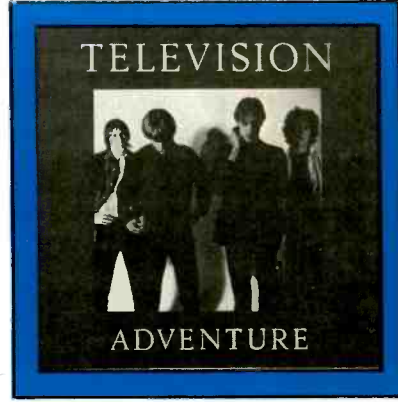
Rundgren shows off his talents as an all-purpose musician/producer/arranger with his first truly solo effort since "Faithful." Rockers like "Out Of Control" and "You Cried Wolf" stand out as do some of the quieter things including the single, "Can We Still Be Friends."



DEMIS ROUSSOS

Mercury SRM-1-3724
(7.98)

America is the last world market for this singer to crack but that could be accomplished with this, his first domestically recorded lp. Producer Freddie Perren (the Sylvers) instills a lively bounce to songs like "I Just Live" and "Feel Like I'll Never Feel This Way Again."



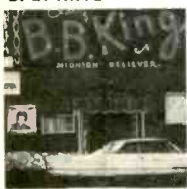
ADVENTURE

TELEVISION—Elektra 6E-133 (6.98)

One of the original new wave New York bands, Television has followed up "Marquee Moon" with a stronger album that puts emphasis on their razor sharp twin lead guitars and Tom Verlaine lyrics. "Glory" and "Foxhole" are a couple of the best songs with their solid rock pulse.

MIDNIGHT BELIEVER

B. B. KING—ABC AA 1061 (7.98)



The king of the blues guitar has made his most contemporary sounding album in some time with material

penned and performed by members of the Crusaders. B. B. himself has lost none of his flash as he shows on "When It All Comes Down."

JUST FLY

PURE PRAIRIE LEAGUE—RCA AFL1-2590



PPL has been known mostly as a country rock band, and the country element ("Slim Pickin's") remains; but

there's plenty of good 'ol rock as well. Typically tight vocal harmonies abound.

THE MEAN MACHINE

KRAFTWERK—Capitol SW 11728 (7.98)



The group's image might have changed from progressive electronics to disco, but the sound is basically the same as when they drove

up the charts with "Autobahn." The regular synthesized pulses should blend in well with disco programming.

DREAM MACHINE

PAUL HORN—Mushroom MRS-5010 (7.98)



Coming after his unaccompanied "Great Pyramid" effort, Horn's new lp may surprise some, but it should also

win him a much wider audience. Horn's flute is the centerpiece among Lalo Schifrin's compositions.

SERGIO MENDES BRASIL '88

Elektra 6E 134 (6.98)



Mendes' two vocalists, Marietta Waters and Carol Rogers, front his latest outfit which excels at a percussive, samba sound. Songs alternate between ballads and jazzier arrangements with a hefty cast of musicians providing support.

AT THE DISCOTHEQUE

LIPSTIQUE—Tom n' Jerry TJ 4701
(Salsoul) (7.98)



This lp comes by way of Europe where it was originally recorded for the Ensign label. Tom Moul-

ton has re-mixed it for domestic release and gives the songs, including a disco version of "Mah-Nah-Mah-Nah," a sharper, more danceable edge.

COUNT TALENT AND THE ORIGINALS

MICHAEL BLOOMFIELD—Clouds 8805
(TK) (6.98)



Bloomfield's first album in some years reunites several of the musicians from the Electric Flag for a

fine set of blues. Bloomfield shows that he has lost none of his guitar skills with an instrumental version of "When I Need You."

AUTOPHYSIOPSYCHIC

YUSEF LATEEF—CTI 7082 (7.98)

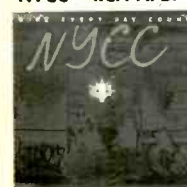


Lateef's saxophones and Art Farmer's flugelhorn are the major solo voices here and the two musicians with

the help of people like Noel Pointer and Eric Gale create a warm wave of music that should reach out to a wide audience. Lateef's strongest lp in years.

MAKE EVERY DAY COUNT

NYCC—RCA APL1-2782 (7.98)



The second album from this gospel/r&b/disco ensemble another uplifting and musical effort with instrumentation provided by a top notch session line-up. The brisk tempos and soaring voices make this album (produced by Warren Schatz) a winner.

BALTIMORE

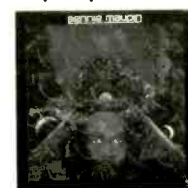
NINA SIMONE—CTI 7084 (7.98)



The songstress' first album for the label should turn a new corner on her long career. Material like Randy Newman's "Baltimore" and Hall and Oates' "Rich Girl" are given unique readings as Simone casts her spell and Creed Taylor constructs a musical tapestry.

MOONSCAPES

BENNIE MAUPIN—Mercury SRM 1-3717
(7.98)



Maupin's distinctive saxophone stylings made him an integral part of Keith Jarrett's band and his own

ECM lps stand up today. Here, produced by synthesizer player Pat Gleason, the tone is subdued but nevertheless appealing.

TRANSFORMED BY TIME

TRINI LOPEZ—Roulette SR 3020 (7.98)

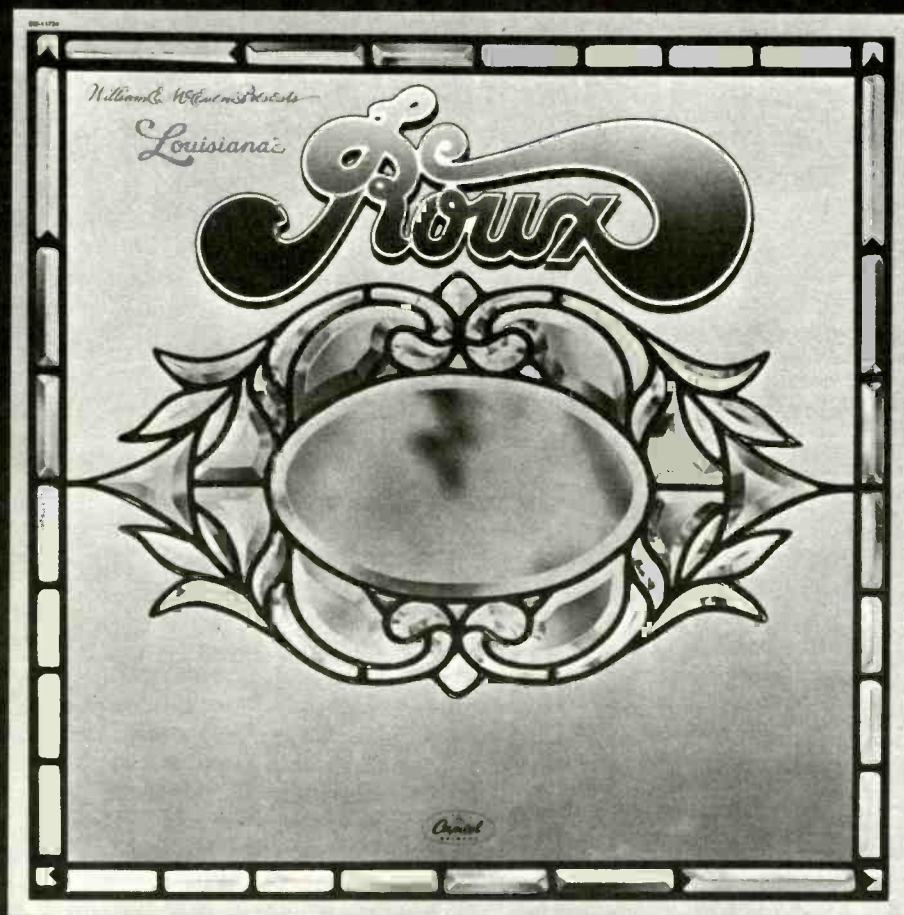


Trini has enlisted the hot production team of Tony Bongiovi, Harold Wheeler and Meco Monardo

to update some of his classic songs with disco-styled arrangements. In addition, there is an eight minute medley and a version of the Turtles' "Elenore."

(Continued on page 65)

From Capitol A New Accent On Rock



SW-11734



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Management: William D. Roberts (213) 654-0938

Representation: Athena Artists (213) 273-9710



RECORD WORLD SINGLE PICKS

PEABO BRYSON—
Capitol 4573



FEEL THE FIRE
(prod. by Peabo Bryson & Richard Evans) (writer: Bryson) (Warner-Tamerlane, BMI) (4:57)

Bryson's success has grown with each single—his latest, a smoldering soul ballad, shows off his fine voice, and should be a strong crossover candidate. His potential for stardom appears great, and this should build his appeal with a female audience.

LOVE AND KISSES—Casablanca 925



THANK GOD IT'S FRIDAY (prod. by Alec R. Costandinos) (writer: Costandinos) (Cafe Americana/O.P. Fefee, ASCAP) (3:17)

This disco favorite alternates between sweet female vocals and a bass male voice that put forth the song's basic, thoroughly appropriate credo. Many should sympathize with the simple theme, and spread Costandinos' named beyond the discos.

ROBERT GORDON WITH LINK WRAY—Private Stock 191



SEA CRUISE (prod. by Richard Gottehrer) (writer: Smith) (Cotillion, BMI) (2:45)

Gordon remakes the '59 Frankie Ford hit with much of the original New Orleans flair. As with its predecessor, this one trades heavily in saxophones, particularly the baritone sound that is a hook in itself. This could well repeat on the charts.

ETTA JAMES—Warner Bros. 8545



PIECE OF MY HEART (prod. by Jerry Wexler) (writers: Burns-Ragovoy) (Web IV/Ragmar, BMI) (3:42)

This classic r&b tune, known best through the Erma Franklin and Janis Joplin versions, sounds brand-new in James' full, dramatic version. On a new label now, she should reach a younger audience that will respond to her powerful voice.

ANDREW LLOYD WEBBER—
MCA 40866

THEME AND VARIATIONS (prod. by Andrew Lloyd Webber) (writer: Webber) (Chappell/Steampower, ASCAP) (2:57)

Webber, who scored "Evita" and "Jesus Christ Superstar," could enjoy pop and disco response to this cut from an ambitious new lp. It blends pop and classical styles.

BOB MARLEY AND THE WAILERS—
Island 099

IS THIS LOVE (prod. by group) (writer: Marley) (Bob Marley/Almo, ASCAP) (3:52)

This is a sort of workingman's love song, perhaps the most r&b-oriented of Marley's recent records. It should gain r&b and pop radio attention.

LITTLE FEAT—Warner Bros. 8566

OH ATLANTA (prod. by Lowell George) (writer: Payne) (Naked Snake, ASCAP) (3:40)

The studio version of this bouncy rocker was Little Feat's closest brush with a pop hit; re-released here in a live version, it could go the rest of the way.

LUISA FERNANDEZ—Atlantic 3477

LAY LOVE ON YOU (prod. by David Parker) (writers: Parker-Tanja) (Peer Musikverlag) (4:18)

Already a hit in Germany, this unusual single is danceable but not really disco-oriented; Fernandez' voice is a hook in itself, and should earn this a listen.

PETER ALLEN—A&M 2031

I GO TO RIO (prod. by Brooks Arthur) (writers: Allen—Anderson) (Irving/Woolnough/Jemava, BMI) (3:22)

Allen's best-known song has been re-released, backed with a live edit of the same tune; his appeal with adult audiences has grown, and this could hit.

VILLAGE PEOPLE—Casablanca 922

MACHO MAN (prod. by Jacques Morali) (writers: Morali-Belolo-Willis-Whitehead) (Can't Stop, BMI) (3:30)

Energetic dance-r&b tunes like this one are spreading the Village People's appeal beyond the gay disco audience—the vocal is good here, with a touch of humor.

JEAN TERRELL—A&M 2039

DON'T STOP REACHING FOR THE TOP (prod. by Bobby Martin) (writers: Davis-Osborne) (Irving/McDorsov, BMI/Almo/McRovscod, ASCAP) (3:39)

Terrell, who replaced Diana Ross in the Supremes, could have a solo hit with this rather funky single with a positive message. She sings it well.

LINDA CLIFFORD—Curton 0138

RUNAWAY LOVE (prod. by Gil Askey) (writer: Askey) (Andrask/Gemigo, BMI) (3:28)

Clifford could reach both r&b and pop audiences with this sultry, mid-tempo, danceable single. The tune is a strong one, and her singing is topnotch.

TRIGGER—Casablanca 920

SOMEBODY LIKE YOU (prod. by Dennis Ferrante & Corky Stasiak) (writers: Duggan-Tannum) (Rick's/Big Guy/Wonderhorse, BMI) (3:20)

Trigger joins Stallion in the Casablanca stable of talent—power-rock guitars, a Paul Rodgers-ish vocalist and an enjoyable tune should start them off.

FATBACK—Spring 181 (Polydor)

I LIKE GIRLS (prod. by group) (writer: Curtis) (Clita, BMI) (3:48)

This is not a response record to "Macho Man," but should reach a similar disco-party audience. The heavy rhythm dominates, and the chorus fills in the vocals.

ERIC MERCURY—Columbia 3-10729

TAKE ME GIRL I'M READY (prod. by Ken Vance) (writers: Sawyer-Ware-Bristol) (Jobete, ASCAP) (3:50)

Mercury's single is fast-paced, disco-oriented r&b in a sort of Commodores vein; it's a change of styles for him, and should earn him r&b radio attention.

CUBA GOODING—Motown 1440

MIND PLEASER (prod. by Dennis Lambert & Brian Potter) (writers: same as prod.) (Lambert and Potter, BMI) (3:35)

Gooding has a bright, happy-sounding record with a light but interesting beat—his vocal fits in well with this mood, and r&b audiences should respond.

PEZBAND—Passport 7913

STOP! WAIT A MINUTE (prod. by Jesse Hood Jackson) (writers: Gawenda-Betinis) (Venerable/PZD, ASCAP) (2:41)

Pezband captures a pop-rock sound that will remind some of Grin on its latest single — the vocals have that teen-appeal, and the guitars rock out nicely.

BRUCE COCKBURN—True North 101 (Island)

FREE TO BE (prod. by Eugene Martynec) (writer: Cockburn) (Golden Mountain, BMI) (2:35)

Cockburn's first American single should bring the Canadian artist to a much wider audience: it's a pleasing acoustic ballad with a message.

JAN AKKERMAN—Atlantic 3478

CRACKERS (prod. by Richard DeBois) (writer: Akkerman) (Radmus, ASCAP) (3:50)

Akkerman, best known here for his work with Focus, could expand his AOR following with this pleasing instrumental, in which his guitar work shines.

MUSCLE SHOALS HORNS—
Ariola 7692

I JUST WANNA TURN YOU ON (prod. by Barry Beckett) (writer: Calloway) (Muscle Shoals Sound/Cets, BMI) (3:37)

The lyric is quite simple here, with the ensemble horn work, as well as soprano saxophone and percussion solos, making it a likely choice for r&b play.

CONTINENTAL MINIATURES—
London 5N-266

STAY AWHILE (prod. by Michael Lloyd) (writers: Hawker-Raymond) (Chappell, ASCAP) (2:12)

This new group could have a pop hit with this bright, uptempo pop-rock with an English flavor to it. Producer Lloyd applies his distinctive stamp.

FLAME—RCA 11266

TOO MANY COOKS (prod. by Jimmy Iovine) (writer: Dixon) (Arc, BMI) (3:20)

Flame's latest is a pounding rock arrangement of a Willie Dixon song—the vocals bring out the song's lyrical hooks, and the beat does the rest.

MARK JAMES—Private Stock 190

WHO'S LOVING YOU (prod. by Mark James) (writer: James) (Sweet Glory/Screen Gems-EMI, BMI) (3:55)

James, who lost out to B. J. Thomas in a cover battle on his last single, should find his own chart foothold with this sad but attractive ballad.

MORTON GOULD—RCA 11268

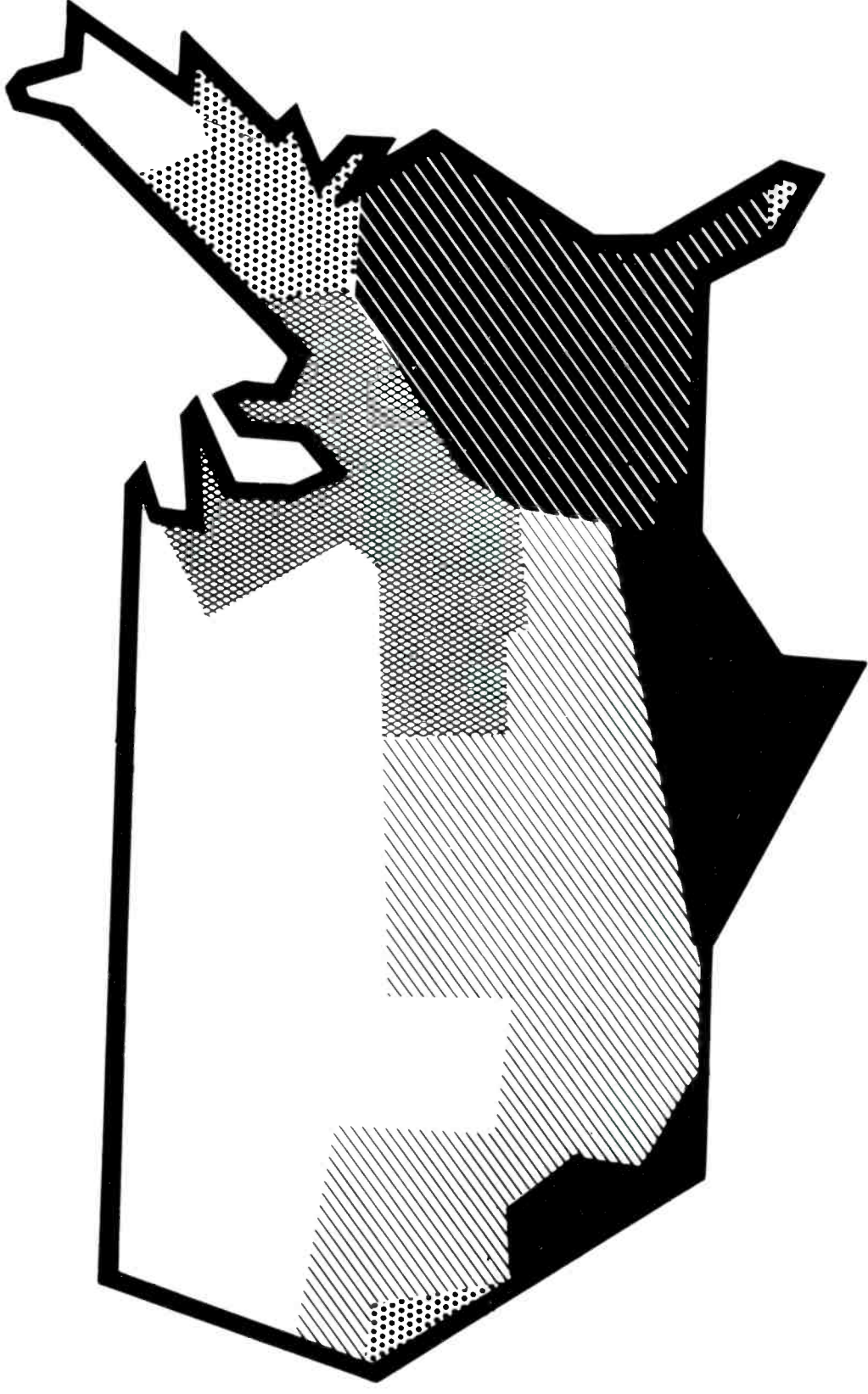
HOLOCAUST THEME (prod. not listed) (writer: Gould) (G. Schirmer, ASCAP) (3:18)

Gould conducts the National Philharmonic Orchestra performing the sombre, stately theme from last week's highly rated TV special. Radio attention is likely.

April 29, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last This Week: Week:

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

Adds: Carly Simon
Andy Gibb
Gerry Rafferty

Extras: Meatloaf
Michael Zager Band
Elton John
Player

LPCuts: Bee Gees (More)
Billy Joel (Only the Good)

Also Possible: ABBA
Steely Dan
Patti Smith
Jimmy "Bo" Horne
Barry Manilow
(Copacabana)

Last This Week: Week:

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

Adds: Carly Simon
Meatloaf
Gerry Rafferty

Extras: Trammps
ABBA
Patti Smith
Wet Willie

LPCuts: Bee Gees (More)

Also Possible: Steely Dan
Jimmy Buffett
Michael Zager Band
Michael Johnson
Sweet

Last This Week: Week:

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

Adds: Carly Simon

Extras: ABBA
Shaun Cassidy
Genesis
Jimmy Buffett
Rod Stewart

LPCuts: Bee Gees (More)
Steely Dan (FM)

Also Possible: Heart
Rufus

Hottest:

Rock:

Steely Dan
Meatloaf

Adult:

Carly Simon

R&B Crossovers:

Rufus



ATTENTION MIAMI/FT. LAUDERDALE

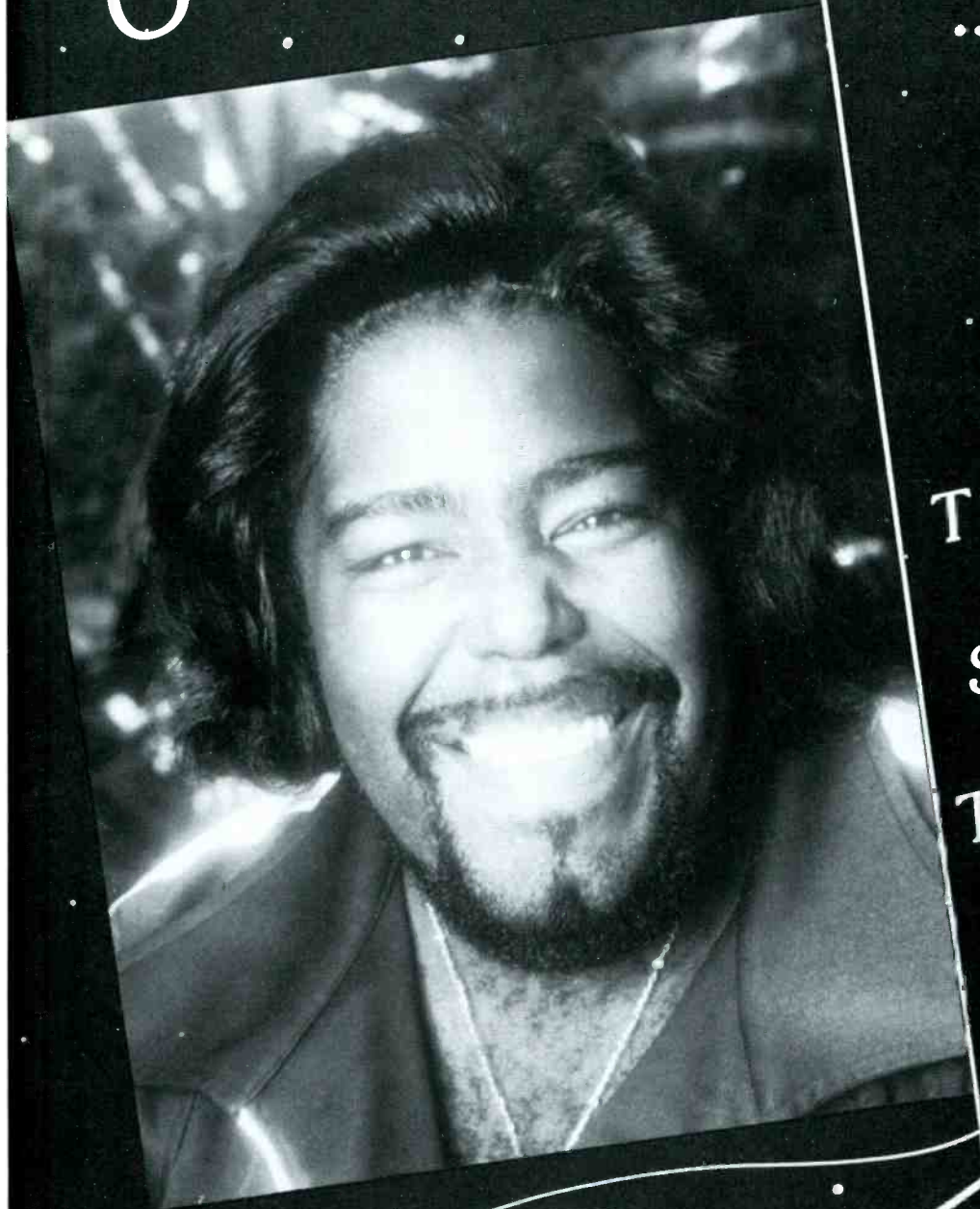
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“Oh What A Night For
Dancing”

TC-2365



The Newest Hit
Single From
The Platinum
Album

T-543

“Barry White

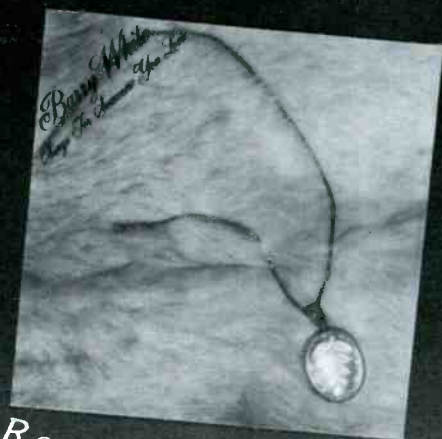
Sings For

Someone You Love”



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20th Century - Fox Record Corporation





EGO

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MCA-40892

On MCA Records... Naturally!

EGO... for ARB

.MCA RECORDS

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START SUMMER EARLY!

With the unseasonably
hot single from *Seals & Crofts*

"YOU'RE THE LOVE"
WBS 8551

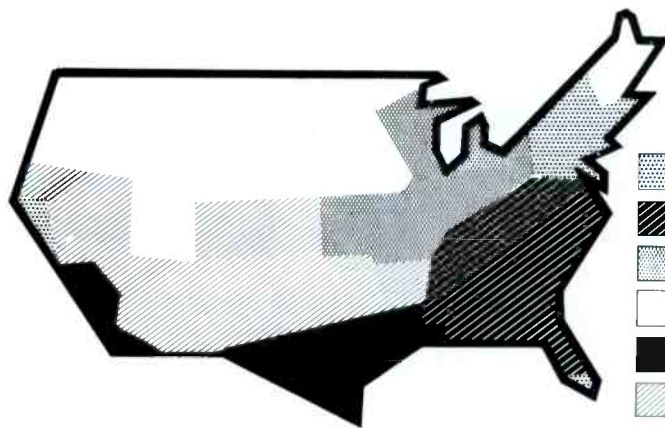
From the album *Takin' It Easy*
Produced by Louie Shelton
for Oaktree Productions



On Warner Bros. records & tapes BSK 3163

TPLACE ket Playlists

areas.



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

Stations:

RW IV

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

RW V

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

RW VI

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

Tendency:

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

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

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

Last Week: This Week:

1	1	Bee Gees (Fever)
2	2	Barry Manilow
4	3	Yvonne Elliman
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19	18	Billy Joel
20	19	Roberta Flack (with Donny Hathaway)
21	20	John Travolta and Olivia Newton-John
23	21	Warren Zevon
24	22	Bonnie Tyler
Add	23	Andy Gibb
Add	24	Mathis/Williams
Ex	25	Eddie Money

Adds: Player
Carly Simon

Extras: Steely Dan
Gerry Rafferty

LPCuts: Bee Gees (More)

Also Possible: Heart
Michael Johnson
Elton John
Rod Stewart

Last Week: This Week:

1	1	Bee Gees (Fever)
3	2	Yvonne Elliman
2	3	Barry Manilow
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23	22	Trammps
26	23	Andy Gibb
27	24	Mathis/Williams
25	25	Dolly Parton
28	26	Bonnie Tyler
Ex	27	Eddie Money
AP	28	Steely Dan

Adds: Gerry Rafferty
Carly Simon

Extras: Patti Smith
Rubicon
Player

LPCuts: Bee Gees (More)
Steely Dan (FM)

Also Possible: Robert Palmer
Wet Willie
Elton John

Last Week: This Week:

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5	3	Barry Manilow
3	4	Eric Clapton
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18	22	Bee Gees (Alive)
25	23	Player
Add	24	Bonnie Tyler
26	25	Dolly Parton
Ex	26	Eddie Money
Ex	27	George Benson

Adds: ABBA
Andy Gibb

Extras: Heart

LPCuts: Bee Gees (More)

Also Possible: Elton John
Meatloaf

Hottest:

Country Crossovers:

None

Teen:

Shaun Cassidy
Andy Gibb

LP Cuts:

Billy Joel (Only the Good)
Steely Dan (FM)

Paul de Souza



His first Capitol album, "Sweet Lucy," furthered his reputation as one of the world's premier trombonists. His new album, **DON'T ASK MY NEIGHBORS** is a fresh and original production with all the ingredients for getting the streets jumping again!

Produced by George Duke



HOT ADDS

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

Most Added Records at Major Markets:

Andy Gibb (RSO)	20
Carly Simon (Elektra)	19
Johnny Mathis/Deniece Williams (Columbia)	15
Gerry Rafferty (UA)	13
ABBA (Atlantic)	11
Bonnie Tyler (RCA)	10
Patti Smith (Arista)	9

Most Added Records at Secondary Markets:

Carly Simon (Elektra)	29
Gerry Rafferty (UA)	19
Andy Gibb (RSO)	18
Johnny Mathis/Deniece Williams (Columbia)	16
ABBA (Atlantic)	16
Michael Johnson (EMI America)	15

Most Added R&B:

Whispers (Solar)	11
Eddie Kendricks (Arista)	10
George Duke (Epic)	9
Johnny Bristol (Atlantic)	8
Chic (Atlantic)	7
Chocolate Milk (RCA)	7
Curtis Mayfield (Curton)	7
Aretha Franklin (Atlantic)	7
Bar Kays (Mercury)	7

Most Added Country:

Margo Smith (Warner Bros.)	38
Oak Ridge Boys (ABC)	31
Billie Jo Spears (United Artists)	31
Bill Anderson (MCA)	30
Mel Street (Polydor)	29
Tammy Wynette (Epic)	28
Emmylou Harris (Warner Bros.)	27
Larry Gatlin (Monument)	26
Johnny Paycheck (Epic)	25

RECORD WORLD SINGLES CHART

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

APR. 29	APR. 22		WKS. ON CHART
1	1	NIGHT FEVER BEE GEES RSO 889 (6th Week)	13
2	2	CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305	13
3	3	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	11
4	5	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	11
5	4	STAYIN' ALIVE BEE GEES/RSO 885	21
6	6	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	14
7	8	JACK & JILL RAYDIO/Arista 0382	20
8	7	EMOTION SAMANTHA SANG/Private Stock 178	25
9	12	WITH A LITTLE LUCK WINGS/Capitol 4559	5
10	9	LAY DOWN SALLY ERIC CLAPTON/RSO 886	18
11	11	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic)	10
12	15	COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA)	8
13	17	ON BROADWAY GEORGE BENSON/Warner Bros. 8542	8
14	16	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	14
15	21	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693	7
16	18	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459	10
17	20	GOODBYE GIRL DAVID GATES/Elektra 45450	20
18	10	EBONY EYES BOB WELCH/Capitol 4543	14
19	24	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	5
20	23	FOOLING YOURSELF STYX/A&M 2007	11
21	22	DISCO INFERNO TRAMMPS/Atlantic 3389	11
22	25	WEREWOLVES OF LONDON WARREN ZEVON/Asylum 45472	6
23	13	RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460	12
24	37	SHADOW DANCING ANDY GIBB/RSO 893	3
25	30	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	11
26	29	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708	7
27	26	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/20th Century 2362	10
28	32	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	9
29	33	THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890	8
30	14	FLASH LIGHT PARLIAMENT/Casablanca 909	13
31	19	OUR LOVE NATALIE COLE/Capitol 4509	19
32	36	TWO DOORS DOWN DOLLY PARTON/RCA 11240	7
33	39	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	6
34	27	THANK YOU FOR BEING A FRIEND ANDREW GOLD/Asylum 45456	12
35	38	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184	9
36	41	EGO ELTON JOHN/MCA 40892	3
37	35	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	12
38	28	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	27
39	34	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	23
40	51	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/Cleveland Intl. 8 50513	7
41	46	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	10
42	52	DEACON BLUES STEELY DAN/ABC 1235	4
43	72	YOU BELONG TO ME CARLY SIMON/Elektra 45477	2
44	47	MAKE YOU FEEL LOVE AGAIN WET WILLIE/Epic 8 50528	5
45	53	EVERY KINDA PEOPLE ROBERT PALMER/Island 100	5
46	40	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	10
47	50	(I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/Atlantic 3459	6
48	59	BECAUSE THE NIGHT PATTI SMITH/Arista 0318	4
49	31	SWEET TALKIN' WOMAN ELO/Jet 1145 (UA)	11
50	55	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)	7



51	43	MORE THAN A WOMAN TAVARES/Capitol 4500	12
52	44	ROCKET RIDE KISS/Casablanca 915	9
53	54	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	7
54	48	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/Elektra 45441	28
55	64	DO YOU BELIEVE IN MAGIC SHAUN CASSIDY/Warner/Curb 8488 (WB)	4
56	68	TAKE A CHANCE ON ME ABBA/Atlantic 3457	2
57	61	AIN'T GONNA EAT MY HEART OUT ANYMORE ANGEL/Casablanca 914	5
58	65	HEARTLESS HEART /Mushroom 7031	4
59	62	WHEEL IN THE SKY JOURNEY/Columbia 3 10700	5
60	63	THAT IS YOUR SECRET SEA LEVEL/Capricorn 9287	8
61	80	BAKER STREET GERRY RAFFERTY/United Artists 1192	3
62	74	CHEESEBURGER IN PARADISE JIMMY BUFFETT/ABC 12358	2
63	58	SWEET, SWEET SMILE CARPENTERS/A&M 2008	12
64	42	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518	12
65	75	OH WHAT A NIGHT FOR DANCING BARRY WHITE/20th Century 2365	2
66	67	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652	5
67	45	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)	19
68	77	STAY RUFUS/CHAKA KHAN /ABC 12349	3
69	49	FALLING LeBLANC & CARR/Big Tree 16101 (Atlantic)	22
70	69	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	18
71	56	YANK ME, CRANK ME TED NUGENT/Epic 50533	5
72	57	DON'T COST YOU NOTHING ASHFORD & SIMPSON/Warner Bros. 8514	10
73	76	MAMA LET HIM PLAY DOUCETTE/Mushroom 7030	4

CHARTMAKER OF THE WEEK

74 — **FOLLOW YOU, FOLLOW ME**
GENESIS
Atlantic 3474

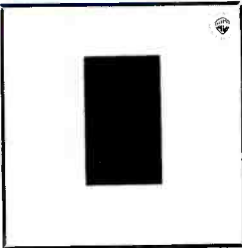


75	70	MUSIC, HARMONY AND RHYTHM BROOKLYN DREAMS/Millennium 610 (Casablanca)	6
76	71	I GO CRAZY PAUL DAVIS/Bang 733	36
77	60	BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025	13
78	—	I WAS ONLY JOKING ROD STEWART/Warner Bros. 8568	1
79	88	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS)	2
80	83	A LOVER'S QUESTION JACKY WARD/Mercury 55018	3
81	66	THUNDER ISLAND JAY FERGUSON/Asylum 45444	20
82	84	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/United Artists 1136	6
83	82	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/Casablanca 913	8
84	92	ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE/MCA 40891	2
85	89	THE WANDERER LEIF GARRETT/Atlantic 3476	2
86	—	THE GROOVE LINE HEATWAVE/Epic 8 50524	1
87	78	SITTING IN LIMBO DON BROWN/First American Records 102	5
88	81	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512	15
89	86	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA 11198	11
90	87	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	25
91	85	BABY COME BACK PLAYER/RSO 879	31
92	—	SINCE YOU BEEN GONE HEAD EAST/A&M 2026	1
93	95	OH HOW HAPPY SKYLINERS/Tortoise Intl. 11243 (RCA)	3
94	94	I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum)	4
95	99	YOU'LL LOVE AGAIN HOTEL/Mercury 73974	2
96	100	GET ON UP TYRONE DAVIS/Columbia 3 10648	2
97	—	TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./T-Neck ZS8 2272 (CBS)	1
98	90	NEVER GET ENOUGH OF YOUR LOVE LTD/A&M 2005	8
99	93	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3425	24
100	—	RIDING HIGH FAZE-O/SHE 8700 (Atlantic)	1

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



THE LAST WALTZ
(soundtrack)
THE BAND
WB

MOST ADDED:

THE LAST WALTZ (soundtrack)
—The Band—WB
FM (soundtrack)—MCA
HERMIT OF MINK HOLLOW—
Todd Rundgren—Bearsville
SHINE ON—Climax Blues Band
—Sire
BAD BOY—Ringo Starr—
Portrait
BOYS IN THE TREES—
Carly Simon—Elektra
GHOST TOWN PARADE—
Les Dudek—Col
STILL HERE—Ian Thomas Band
—Atlantic
TOGETHER FOREVER—Marshall
Tucker Band—Capricorn
ZARAGON—John Miles—Arista

WNEW-FM/NEW YORK

ADDS:
ADVENTURE—Television—Elektra
ATLANTA'S BURNING DOWN—
Dickey Betts—Arista
BAD BOY—Ringo Starr—Portrait
DOWN TO EARTH—Sutherland
Brothers—Col
FLAME—RCA
GENERATION X—Chrysalis
MIDNIGHT BELIEVER—B. B. King
—ABC
SHINE ON—Climax Blues Band—
Sire
SWEET CHEEKS—Duke Jupiter—
Mercury
ZARAGON—John Miles—Arista

HEAVY ACTION (airplay in descending order):
THE LAST WALTZ (soundtrack)—
The Band—WB
FM (soundtrack)—MCA
THIS YEARS MODEL—Elvis
Costello—Col
HERMIT OF MINK HOLLOW—
Todd Rundgren—Bearsville
BOYS IN THE TREES—Carly Simon
—Elektra
EASTER—Patti Smith Group—
Arista
HEAVY HORSES—Jethro Tull—
Chrysalis
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon
—Asylum
PURE POP FOR NOW PEOPLE—
Nick Lowe—Col

WBCN-FM/BOSTON

ADDS:
DOUBLE TROUBLE—Frankie Miller
—Chrysalis
HERMIT OF MINK HOLLOW—Todd
Rundgren—Bearsville

**ROOT BOY SLIM & THE SEX
CHANGE BAND**—WB
SHINE ON—Climax Blues Band—
Sire
THE LAST WALTZ (soundtrack)—
The Band—WB
TOGETHER FOREVER—Marshall
Tucker Band—Capricorn
ZARAGON—John Miles—Arista

HEAVY ACTION (airplay in descending order):
DOUBLE FUN—Robert Palmer—
Island
EXCITABLE BOY—Warren Zevon
—Asylum
MAGAZINE—Heart—Mushroom
HEAVY HORSES—Jethro Tull—
Chrysalis
THIS YEARS MODEL—Elvis Costello
—Col
THE STRANGER—Billy Joel—Col
EARTH—Jefferson Starship—Grunt
PURE POP FOR NOW PEOPLE—
Nick Lowe—Col
FM (soundtrack)—MCA
KAYA—Bob Marley & Wailers—
Island

WLIR-FM/LONG ISLAND

ADDS:
BAD BOY—Ringo Starr—Portrait
DOWN TO EARTH—Sutherland
Brothers—Col
GIVE US A BREAK—Proctor &
Bergman—Mercury
LONG LIVE ROCK & ROLL—
Rainbow—Polydor
MAGAZINE—Heart—Mushroom
MODERN MAN—Stanley Clarke—
Nemperor
SHINE ON—Climax Blues Band—
Sire
WHAT IF—Dixie Dregs—Capricorn
ZARAGON—John Miles—Arista

HEAVY ACTION (airplay in descending order):
HERMIT OF MINK HOLLOW—
Todd Rundgren—Bearsville
THE LAST WALTZ (soundtrack)—
The Band—WB
FM (soundtrack)—MCA
WAITING FOR COLUMBUS—
Little Feat—WB
EXCITABLE BOY—Warren Zevon—
Asylum
HEAVY HORSES—Jethro Tull—
Chrysalis
SLOWHAND—Eric Clapton—RSO
EDDIE MONEY—Col
THE STRANGER—Billy Joel—Col
LONDON TOWN—Wings—Capitol

WCOZ-FM/BOSTON

ADDS:
FM (soundtrack)—MCA
SPINOZZA—David Spinozza
—A&M
THE LAST WALTZ (soundtrack)—
The Band—WB

HEAVY ACTION (airplay in descending order):
CHAMPAGNE JAM—Atlanta
Rhythm Section—Polydor
LEVEL HEADED—Sweet—Capitol
EARTH—Jefferson Starship—Grunt
BAT OUT OF HELL—Meat Loaf—
Epic/Cleveland Intl.
THE STRANGER—Billy Joel—Col
SATURDAY NIGHT FEVER
(soundtrack)—RSO
MAGAZINE—Heart—Mushroom
DOUBLE FUN—Robert Palmer—
Island
EXCITABLE BOY—Warren Zevon—
Asylum
NIGHT FLIGHT—Yvonne Elliman
—RSO

WPLR-FM/NEW HAVEN

ADDS:
HERMIT OF MINK HOLLOW—
Todd Rundgren—Bearsville
LONG LIVE ROCK & ROLL—
Rainbow—Polydor
NEW BOOTS & PANTIES!!—
Ian Dury—Arista/Stiff
SHINE ON—Climax Blues Band
Sire
STILL HERE—Ian Thomas Band
—Atlantic
THE LAST WALTZ (soundtrack)—
The Band—WB
YOU CAN TUNE A PIANO—REO
Speedwagon—Epic

HEAVY ACTION (airplay, sales, phones in descending order):
EARTH—Jefferson Starship—Grunt
WAITING FOR COLUMBUS—
Little Feat—WB
HEAVY HORSES—Jethro Tull—
Chrysalis
THE LAST WALTZ (soundtrack)—
The Band—WB
THE STRANGER—Billy Joel—Col
SLOWHAND—Eric Clapton—RSO
POINT OF KNOW RETURN—
Kansas—Kirshner
RUNNING ON EMPTY—Jackson
Browne—Asylum
GHOST TOWN PARADE—Les
Dudek—Col
WEEKEND IN L.A.—George Benson
—WB

WOUR-FM/UTICA

ADDS:
ATLANTA'S BURNING DOWN—
Dickey Betts—Arista
BOYS IN THE TREES—Carly Simon
—Elektra
BRITISH LIONS—RSO
CASINO—Al DiMeola—Col
DANCE A LITTLE LIGHT—Richie
Fury—Asylum
FM (soundtrack)—MCA
HERMIT OF MINK HOLLOW—
Todd Rundgren—Bearsville
STANKY BROWN—Sire
SWEET CHEEKS—Duke Jupiter—
Mercury
THE LAST WALTZ (soundtrack)—
The Band—WB

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
CITY TO CITY—Gerry Rafferty—
UA
EXCITABLE BOY—Warren Zevon
—Asylum
EARTH—Jefferson Starship—Grunt
LINES—Charlie Janus
LONDON TOWN—Wings—Capitol
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC
YOU CAN TUNE A PIANO—REO
Speedwagon—Epic

WAIV-FM/JACKSONVILLE

ADDS:
BOYS IN THE TREES—Carly Simon
—Elektra
CITY TO CITY—Gerry Rafferty—
UA
FM (soundtrack)—MCA
LONG LIVE ROCK & ROLL—
Rainbow—Polydor
HEAVY ACTION (airplay, sales in descending order):
LEVEL HEADED—Sweet—Capitol
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC

SATURDAY NIGHT FEVER
(soundtrack)—RSO
EARTH—Jefferson Starship—Grunt
CHAMPAGNE JAM—Atlanta
Rhythm Section—Polydor

WQSR-FM/TAMPA

ADDS:
BOYS IN THE TREES—Carly Simon
—Elektra
CASINO—Al DiMeola—Col
ENCORE—Brian Auger &
Julie Tippetts—WB
FM (soundtrack)—MCA
GHOST TOWN PARADE—Les
Dudek—Col
HERMIT OF MINK HOLLOW—
Todd Rundgren—Bearsville
MODERN MAN—Stanley Clarke—
Nemperor
SPYRO GYRA—Amherst
THE LAST WALTZ (soundtrack)—
The Band—WB
WHAT IF—Dixie Dregs—Capricorn

HEAVY ACTION (airplay, sales, phones in descending order):
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC
LONDON TOWN—Wings—Capitol
EARTH—Jefferson Starship—Grunt
THE STRANGER—Billy Joel—Col
CHAMPAGNE JAM—Atlanta
Rhythm Section—Polydor
ATLANTA'S BURNING DOWN—
Dickey Betts—Arista
HEAVY HORSES—Jethro Tull—
Chrysalis
THIS YEARS MODEL—Elvis Costello
—Col
KAYA—Bob Marley & Wailers—
Island
HEAVEN HELP THE FOOL—
Bob Weir—Arista

WORJ-FM/ORLANDO

ADDS:
CITY TO CITY—Gerry Rafferty—UA
DANCE A LITTLE LIGHT—Richie
Fury—Asylum
FM (soundtrack)—MCA
THE LAST WALTZ (soundtrack)—
The Band—WB
HEAVY ACTION (airplay, sales, phones in descending order):
EXCITABLE BOY—Warren Zevon
—Asylum
SLOWHAND—Eric Clapton—RSO
RUNNING ON EMPTY—Jackson
Browne—Asylum
EDDIE MONEY—Col
INFINITY—Journey—Col

WQDR-FM/RALEIGH

ADDS:
FM (soundtrack)—MCA
STILL HERE—Ian Thomas Band—
Atlantic
THE LAST WALTZ (soundtrack)—
The Band—WB
TRIGGER—Casablanca

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
LONDON TOWN—Wings—Capitol
THE STRANGER—Billy Joel—Col
FEELS SO GOOD—Chuck Mangione
—A&M
WAITING FOR COLUMBUS—
Little Feat—WB
CITY TO CITY—Gerry Rafferty—UA

ONE-EYED JACK—Garland
Jeffreys—A&M

WKLS-FM/ATLANTA

ADDS:
BRITISH LIONS—RSO
FM (soundtrack)—MCA
GHOST TOWN PARADE—Les
Dudek—Col
TRIGGER—Casablanca
HEAVY ACTION (airplay, sales, phones in descending order):
EARTH—Jefferson Starship—Grunt
LONDON TOWN—Wings—Capitol
CHAMPAGNE JAM—Atlanta
Rhythm Section—Polydor
SLOWHAND—Eric Clapton—RSO
POINT OF KNOW RETURN—
Kansas—Kirshner
STREET SURVIVORS—Lynyrd
Skynyrd—MCA
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC
AJA—Steely Dan—ABC
OUT OF THE BLUE—ELO—Jor
CATS ON THE COAST—Sea Level
—Capricorn

WSAN-AM/ALLENTOWN

ADDS:
BRITISH LIONS—RSO
CITY TO CITY—Gerry Rafferty—UA
FM (soundtrack)—MCA
HEAVY HORSES—Jethro Tull—
Chrysalis
HERMIT OF MINK HOLLOW—
Todd Rundgren—Bearsville
NEW DAY—Airwaves—A&M
PLEASE DON'T TOUCH—Steve
Hackett—Chrysalis
SHINE ON—Climax Blues Band—
Sire
STILL HERE—Ian Thomas Band—
Atlantic
THE LAST WALTZ (soundtrack)—
The Band—WB

HEAVY ACTION (airplay):
AND THEN THERE WERE THREE—
Genesis—Atlantic
CHAMPAGNE JAM—Atlanta
Rhythm Section—Polydor
EXCITABLE BOY—Warren Zevon
—Asylum
LONDON TOWN—Wings—Capitol
POINT OF KNOW RETURN—
Kansas—Kirshner
RUNNING ON EMPTY—Jackson
Browne—Asylum
SLOWHAND—Eric Clapton—RSO
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC
THE STRANGER—Billy Joel—Col
THIS YEARS MODEL—Elvis Costello
—Col

WIOQ-FM/PHILADELPHIA

ADDS:
BAD BOY—Ringo Starr—Portrait
BEFORE & AFTER SCIENCE—Brian
Eno—Island
FLAME—RCA
LONG LIVE ROCK & ROLL—
Rainbow—Polydor
STANKY BROWN—Sire
SURVIVOR—Randy Bachman—
Polydor
THE LAST WALTZ (soundtrack)—
The Band—WB

HEAVY ACTION (airplay, sales, phones in descending order):
HEAVY HORSES—Jethro Tull—
Chrysalis
LINES—Charlie Janus
AND THEN THERE WERE THREE—
Genesis—Atlantic
CITY TO CITY—Gerry Rafferty—UA
LONDON TOWN—Wings—Capitol
THE HOMETOWN BAND—A&M
INFINITY—Journey—Col
EARTH—Jefferson Starship—Grunt
THIS YEARS MODEL—Elvis Costello
—Col
YOU CAN TUNE A PIANO—REO
Speedwagon—Epic

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
EXCITABLE BOY—Warren Zevon—Asylum
LONDON TOWN—Wings—Capitol
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
HEAVY HORSES—Jethro Tull—Chrysalis
SLOWHAND—Eric Clapton—RSO
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
THE STRANGER—Billy Joel—Col
THIS YEARS MODEL—Elvis Costello—Col
AND THEN THERE WERE THREE—Genesis—Atlantic
RUNNING ON EMPTY—Jackson Browne—Asylum

WMMS-FM/CLEVELAND

ADDS:
BAD BOY—Ringo Starr—Portrait
KAYA—Bob Marley & Wailers—Island
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

HEAVY ACTION (airplay, sales in descending order):

AND THEN THERE WERE THREE—Genesis—Atlantic
EARTH—Jefferson Starship—Grunt
SLOWHAND—Eric Clapton—RSO
VAN HALEN—WB
MAGAZINE—Heart—Mushroom
FM (soundtrack)—MCA
LONG LIVE ROCK & ROLL—Rainbow—Polydor
EXCITABLE BOY—Warren Zevon—Asylum
THE GODZ—Millennium
LONDON TOWN—Wings—Capitol

WABX-FM/DETROIT

ADDS:
GLIDER—UA

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

RUNNING ON EMPTY—Jackson Browne—Asylum
INFINITY—Journey—Col
DOUBLE TROUBLE—Frankie Miller—Chrysalis
SLOWHAND—Eric Clapton—RSO
THE STRANGER—Billy Joel—Col
EARTH—Jefferson Starship—Grunt
LONDON TOWN—Wings—Capitol

WXRT-FM/CHICAGO

ADDS:
ALMOST SUMMER (single)—Celebration—MCA

CITY TO CITY—Gerry Rafferty—UA
FM (soundtrack)—MCA
GHOST TOWN PARADE—Les Dudek—Col
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
PEG LEG—Ron Carter—Milestone
SHINE ON—Climax Blues Band—Sire
STILL HERE—Ian Thomas Band—Atlantic
THE LAST WALTZ (soundtrack)—The Band—WB

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

AND THEN THERE WERE THREE—Genesis—Atlantic
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
RUNNING ON EMPTY—Jackson Browne—Asylum
WAITING FOR COLUMBUS—Little Feat—WB
THE STRANGER—Billy Joel—Col
EXCITABLE BOY—Warren Zevon—Asylum
LINES—Charlie—Janus
EARTH—Jefferson Starship—Grunt
LONDON TOWN—Wings—Capitol
CASINO—Al DiMeola—Col

KSHE-FM/ST. LOUIS

ADDS:
FM (soundtrack)—MCA
GHOST TOWN PARADE—Les Dudek—Col
SHINE ON—Climax Blues Band—Sire
ZARAGON—John Miles—Arista

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

DOUBLE TROUBLE—Frankie Miller—Chrysalis
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
INFINITY—Journey—Col
HEAD EAST—A&M
EARTH—Jefferson Starship—Grunt
MAGAZINE—Heart—Mushroom
LINES—Charlie—Janus
HEAVY HORSES—Jethro Tull—Chrysalis
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
VAN HALEN—WB

WKDF-FM/NASHVILLE

ADDS:
BRITISH LIONS—RSO
DANCE A LITTLE LIGHT—Richie Furay—Asylum
EASTER—Patti Smith Group—Arista
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis
SPECIAL DELIVERY—38 Special—A&M
STILL HERE—Ian Thomas Band—Atlantic
THE LAST WALTZ (soundtrack)—The Band—WB
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

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

EARTH—Jefferson Starship—Grunt
RUNNING ON EMPTY—Jackson Browne—Asylum
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
SLOWHAND—Eric Clapton—RSO
LONDON TOWN—Wings—Capitol
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
INFINITY—Journey—Col

WAITING FOR COLUMBUS—Little Feat—WB
WEEKEND IN L.A.—George Benson—WB
MAGAZINE—Heart—Mushroom

WQFM-FM/MILWAUKEE

ADDS:
BOYS IN THE TREES—Carly Simon—Elektra
FM (soundtrack)—MCA
GALE FORCE TWO—Fantasy
GHOST TOWN PARADE—Les Dudek—Col
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
THE LAST WALTZ (soundtrack)—The Band—WB

HEAVY ACTION (airplay in descending order):

MAGAZINE—Heart—Mushroom
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
HEAVY HORSES—Jethro Tull—Chrysalis
LONDON TOWN—Wings—Capitol
AND THEN THERE WERE THREE—Genesis—Atlantic
BACK TO BACK—Bad Boy—UA
SLOWHAND—Eric Clapton—RSO
POINT OF KNOW RETURN—Kansas—Kirshner
EARTH—Jefferson Starship—Grunt
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor

KLOL-FM/HOUSTON

ADDS:
DOUBLE DOSE—Hot Tuna—Grunt
FM (soundtrack)—MCA
HEAVY HORSES—Jethro Tull—Chrysalis
JUST FLY—Pure Prairie League—RCA
MAGAZINE—Heart—Mushroom
NEW DAY—Airwaves—A&M
NO PROBLEM HERE—Mac McAnally—Ariola
SURVIVOR—Randy Bachman—Polydor
THE LAST WALTZ (soundtrack)—The Band—WB
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

HEAVY ACTION (airplay in descending order):

LINES—Charlie—Janus
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
HEAVEN HELP THE FOOL—Bob Weir—Arista
SHINE ON—Climax Blues Band—Sire
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
AND THEN THERE WERE THREE—Genesis—Atlantic
RUNNING ON EMPTY—Jackson Browne—Asylum
HEAVY HORSES—Jethro Tull—Chrysalis
BERKSHIRE—Wha-Koo—ABC
BOYS IN THE TREES—Carly Simon—Elektra

KZEW-FM/DALLAS

ADDS:
DANCE A LITTLE LIGHT—Richie Furay—Asylum
FLAME—RCA
JUST FLY—Pure Prairie League—RCA
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis
SPECIAL DELIVERY—38 Special—A&M
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
WHAT IF—Dixie Dregs—Capricorn
ZARAGON—John Miles—Arista

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

EARTH—Jefferson Starship—Grunt
LONDON TOWN—Wings—Capitol
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
HEAD EAST—A&M
EXCITABLE BOY—Warren Zevon—Asylum
SLOWHAND—Eric Clapton—RSO
WAITING FOR COLUMBUS—Little Feat—WB
EDDIE MONEY—Col
VAN HALEN—WB
INFINITY—Journey—Col

KGB-FM/SAN DIEGO

ADDS:
HEAVY HORSES—Jethro Tull—Chrysalis
NEW BOOTS & PANTIES!!—Ian Dury—Arista/Stiff
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis
SINCE YOU BEEN GONE (single)—Head East—A&M
YOU CAN TUNE A PIANO—REO Speedwagon—Epic

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

WEEKEND IN L.A.—George Benson—WB
SLOWHAND—Eric Clapton—RSO
VAN HALEN—WB
AND THEN THERE WERE THREE—Genesis—Atlantic
LONDON TOWN—Wings—Capitol
EXCITABLE BOY—Warren Zevon—Asylum
BRING IT BACK ALIVE—Outlaws—Arista
HEAVY HORSES—Jethro Tull—Chrysalis
THE STRANGER—Billy Joel—Col
AJA—Steely Dan—ABC

KWST-FM/LOS ANGELES

ADDS:
BAD BOY—Ringo Starr—Portrait
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
SHINE ON—Climax Blues Band—Sire
THE LAST WALTZ (soundtrack)—The Band—WB

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

CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
INFINITY—Journey—Col
VAN HALEN—WB
EARTH—Jefferson Starship—Grunt
LONDON TOWN—Wings—Capitol
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
HEAVY HORSES—Jethro Tull—Chrysalis
WATCH—Manfred Mann—WB
THIS YEARS MODEL—Elvis Costello—Col
EXCITABLE BOY—Warren Zevon—Asylum

KZAP-FM/SACRAMENTO

ADDS:
DEEP IN THE NIGHT—Etta James—WB
FM (soundtrack)—MCA
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
MEMORIES—Bonnie Bramlett—Capricorn
SHINE ON—Climax Blues Band—Sire
SURVIVOR—Randy Bachman—Polydor
THE LAST WALTZ (soundtrack)—The Band—WB
WARDANCE—Colosseum II—MCA

HEAVY ACTION (airplay in descending order):

EARTH—Jefferson Starship—Grunt
THIS YEARS MODEL—Elvis Costello—Col
ONE-EYED JACK—Garland Jeffreys—A&M
EXCITABLE BOY—Warren Zevon—Asylum
AND THEN THERE WERE THREE—Genesis—Atlantic
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
LONEWOLF—Michael Murphey—Epic
EDDIE MONEY—Col
SOUTHERN WINDS—Maria Muldaur—WB
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

KSAN-FM/SAN FRANCISCO

ADDS:
ADVENTURE—Television—Elektra
BOYS IN THE TREES—Carly Simon—Elektra
DEEP IN THE NIGHT—Etta James—WB
DOUBLE TROUBLE—Frankie Miller—Chrysalis
FM (soundtrack)—MCA
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville

HEAVY ACTION (airplay):

EARTH—Jefferson Starship—Grunt
EASTER—Patti Smith Group—Arista
EXCITABLE BOY—Warren Zevon—Asylum
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
MODERN MAN—Stanley Clarke—Nemperor
NO DICE—Capitol
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
THE LAST WALTZ (soundtrack)—The Band—WB
THIS YEARS MODEL—Elvis Costello—Col

WAITING FOR COLUMBUS—Little Feat—WB

KZAM-FM/SEATTLE

ADDS:
A LITTLE KISS IN THE NIGHT—Ben Sidran—Arista
BAD BOY—Ringo Starr—Portrait
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
IAN TAMBLYN—Cream
MIDNIGHT BELIEVER—B. B. King—ABC
MODERN MAN—Stanley Clarke—Nemperor
MY SONG—Jarrett/Garbarek—ECM (import)
PAT METHENY GROUP—ECM (import)
SHINE ON—Climax Blues Band—Sire
TURNING: TURNING BACK—Alex DeGrassi—Windham Hill

HEAVY ACTION (airplay):

BOYS IN THE TREES—Carly Simon—Elektra
BURNING THE BALLROOM DOWN—Amazing Rhythm Aces—ABC
CITY TO CITY—Gerry Rafferty—UA
EARTH—Jefferson Starship—Grunt
ENCORE—Brian Auger & Julie Tippetts—WB
EXCITABLE BOY—Warren Zevon—Asylum
GRAND ARRIVAL—Bryn Haworth—A&M
KAYA—Bob Marley & Wailers—Island
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
THE LAST WALTZ (soundtrack)—The Band—WB

101 THE SINGLES CHART 150

APRIL 29, 1978

APR. 29	APR. 22	
101	103	WEEKEND LOVER ODYSSEY/RCA 11245 (Featherbed/Desiderato/Unichappell, BMI)
102	102	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor) (Sherlyn, BMI)
103	109	ROLL WITH THE CHANGES REO SPEEDWAGON/Epic 8 0902 (Fate, ASCAP)
104	105	TAKE MY HAND RANDY EDELMAN/Arista 0309 (Piano Picker/Unart, BMI)
105	106	WHERE HAVE YOU BEEN ALL MY LIFE FOTOMAKER/Atlantic 3471 (Fourth of July, BMI)
106	108	ISN'T IT ALWAYS LOVE KARLA BONOFF/Columbia 3 10710 (Sky Harbor, BMI)
107	107	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic) (S.D.R.M., ASCAP)
108	130	YOU'RE THE LOVE SEALS & CROFTS/Warner Bros. 8521 (David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI)
109	110	TWICE AS STRONG SPRINGER BROS./Elektra 45475 (Acuff-Rose, BMI)
110	104	(ANY WAY THAT YOU WANT IT) I'LL BE THERE STARZ/Capitol 8786 (Rock Steady/Starzonga, ASCAP)
111	119	GET IT UP AEROSMITH/Columbia 3 10727 (Daskel/Song & Dance/Vindaloo, BMI)
112	114	BOMBS AWAY BOB WEIR/Arista 0315 (Ice Nine, BMI)
113	115	ONE NIGHT WITH YOU GINO VANNELLI/A&M 2025 (Almo/Giva, ASCAP)
114	112	WOMAN TO WOMAN BARBARA MANDRELL/ABC 17736 (East Memphis, BMI)
115	—	BLUER THAN BLUE MICHAEL JOHNSON/EMI-America 8001 (Springcreek/Let There Be, ASCAP)
116	117	IT'S A HEARTACHE JUICE NEWTON/Capitol 4552 (Pi-Gem, BMI)
117	118	TURN UP THE MUSIC SAMMY HAGAR/Capitol 4550 (The Nine, BMI)
118	122	SOFTLY AS I LEAVE YOU ELVIS PRESLEY/RCA 11212 (Miller, ASCAP)
119	123	I WANT YOU TO BE MINE KAYAK/Janus 274 (Heavy, BMI)
120	113	WORKIN' TOGETHER MAZE FEATURING FRANKIE BEVERLY/Capitol 4531 (Pecle, BMI)
121	144	MS. DAVID OLIVER /Mercury 73973 (EleCon/Relaxed, BMI)
122	126	IT'S SERIOUS CAMEO/Chocolate City 013 (Casablanca) (Better Days, BMI)
123	111	DOWN THE ROAD BTO/Mercury 2 54260 (Overhaul/Turnup, PRO)
124	121	IF I HAD MY WAY WALTER JACKSON/Chi Sound 1140 (UA) (Siv Strings/Golden Fleece, BMI)
125	—	SO HARD LIVING WITHOUT YOU AIRWAVES/A&M 2032 (Irving, BMI)
126	128	IT'S A HEARTACHE RONNIE SPECTOR/Alston 3738 (TK) (Pi-Gem, BMI)
127	133	SLICK SUPERCHICK KOOL & THE GANG/DeLite 901 (Delightful/Gang, BMI)
128	—	MY ANGEL BABY TOBY BEAU/RCA 11250 (Texongs/BoMass, BMI)
129	132	IT'S ALL IN YOUR MIND SIDE EFFECTS/Fantasy 818 (Relaxed/Happy Birthday, BMI)
130	139	RUNNIN' WITH THE DEVIL VAN HALEN/Warner Bros. 8556 (Van Halen, ASCAP)
131	131	LET'S PUT OUR LOVE BACK TOGETHER MICKY DENNE & KEN GOLD/MCA 40879 (Screen Gems, EMI/BMI)
132	116	HOLD ON TO YOUR HINEY TRAVIS WAMMACK/Epic 8 50511 (Tennessee Swamp Box, ASCAP)
133	134	OCEANS FOR THOUGHTS AND DREAMS DRAMATICS/ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)
134	136	GIMME SOME LOVING KONGAS/Polydor 14461 (Island, BMI)
135	—	CA PLANE POUR MOI PLASTIC BERTRAND/Sire 1020 (WB) (Bleu Disque, ASCAP)
136	137	NUMBER ONE ELOISE LAWS/ABC 12341 (Novalene, BMI)
137	—	OH ATLANTA LITTLE FEAT/Warner Bros. 8566 (Naked Snake, ASCAP)
138	138	HEY, SENORITA WAR/MCA 40883 (Far Out, ASCAP)
139	142	THIS NIGHT WON'T LAST FOREVER BILL LaBOUNTY/Warner Bros. 8529 (Captain Crystal, BMI)
140	143	I LOVE HER, SHE LOVES ME NRBQ/Mercury 73991 (NRBQ, ASCAP)
141	124	TO DADDY EMMYLOU HARRIS/Warner Bros. 8489 (Owepaw, BMI)
142	—	GODZILLA BLUE OYSTER CULT/Columbia 3 10697 (Blue Oyster Cult, BMI)
143	—	DUKEY STICK (PT. I) GEORGE DUKE/Epic 8 50531 (Mycenae, ASCAP)
144	125	EYE OF MY STORM (OH WOMAN) SANFORD & TOWNSEND/Warner Bros. 8539 (Gandharva/Edzactly, BMI)
145	150	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Bertam, ASCAP)
146	148	THE ONE AND ONLY GLADYS KNIGHT & THE PIPS/Buddah 592 (Arista) (Famous, ASCAP/Ensign, BMI)
147	—	GIRL CALLIN' CHOCOLATE MILK/RCA 11222 (Marsaint, BMI)
148	—	(YOU'RE SUCH A) FABULOUS DANCER WHA-KOO/ABC 12354 (ABC/Wha-Koo, ASCAP)
149	—	NOBODY LIKES LOVIN' MORE THAN I DO LISA HARTMAN/Kirshner 8 4275 (CBS) (Warner-Tamerlane/Marsaint, BMI)
150	—	CHATTANOOGA CHOO CHOO TUXEDO JUNCTION/Butterfly 1205 (Not listed, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A LOVER'S QUESTION	Jerry Kennedy (Eden/Progressive, BMI)	80	MAKE YOU FEEL LOVE AGAIN	Gary Lyons (Muscle Shoals, BMI)	44	
AIN'T GONNA EAT OUT MY HEART	ANYMORE	Eddie Leonetti (Web IV, BMI)	57	MAMA LET HIM PLAY	Rolf Henneman (Andorra, ASCAP)	73
ALMOST SUMMER	Ron Altbach (Duchess/Executive/Challove, BMI)	84	MAMMAS DON'T LET YOUR BABIES	GROW UP TO BE COWBOYS	prod. not listed (Tree/Sugarplum, BMI)	89
ALWAYS AND FOREVER	Barry Blue (Almo/Rondor, ASCAP)	70	MORE THAN A WOMAN	Freddie Perren (Stigwood/Unichappell, BMI)	51	
BABY COME BACK	Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck Stigwood, BMI)	91	MOVIN' OUT (ANTHONY'S SONG)	Phil Ramone (Joelsongs, BMI)	26	
BABY HOLD ON	Bruce Botnick (Graitonca, BMI)	25	MUSIC, HARMONY AND RHYTHM	Skip Korte (Starrin/Rick's, BMI)	75	
BAKER STREET	Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	61	NEVER GET ENOUGH OF YOUR LOVE	Bobby Martin (Blendingwell, ASCAP)	98	
BECAUSE THE NIGHT	Jimmy Iovine (Ramrod)	48	NIGHT FEVER	The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	1	
BEFORE MY HEART FINDS OUT	Steven A. Gibson (Sailmaker/Chappell, ASCAP)	37	OH HOW HAPPY	Don Davis (Stone Agate, BMI)	93	
BOOGIE SHOES	H. W. Casey & R. Finch (Sherlyn, BMI)	77	OH WHAT A NIGHT FOR DANCING	Barry White (Sa-Velte, BMI)	65	
BOOTZILLA	George Clinton & William Collins (Rubber Band, BMI)	88	ON BROADWAY	Tommy LiPuma (Screen Gems-EMI, BMI)	13	
CAN'T SMILE WITHOUT YOU	Ron Dante & Barry Manilow (Dick James, BMI)	2	OUR LOVE	Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP)	31	
CELEBRATE ME HOME	Phil Ramone & Bob James (Milk Money, ASCAP)	66	READY FOR THE TIMES TO GET BETTER	Allen Reynolds (Aunt Polly's, BMI)	82	
CHEESEBURGER IN PARADISE	Norbert Putnam (Coral Reefer/Outer Banks, BMI)	62	RIDING HIGH	Tight Corp. (Play One/Unichappell, BMI)	100	
COUNT ON ME	Larry Cox and the group (Bright Moments/Diamondback, BMI)	12	ROCKET RIDE	by Group & Eddie Kramer (Kiss/Kick-A-Rock/Rock Steady, ASCAP)	52	
DANCE ACROSS THE FLOOR	Casey-Finch (Sherlyn/Harrick, BMI)	50	RUNNING ON EMPTY	Jackson Browne (Swallow Turn, ASCAP)	23	
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)	Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	99	SHADOW DANCING	Barry Gibb, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	24	
DANCE WITH ME	Cory Wade (Sherlyn/Decible, BMI)	28	SINCE YOU BEEN GONE	Jeffrey Lesser (Island, BMI)	92	
DEACON BLUES	Gary Katz (ABC/Dunhill, BMI)	42	SITTING IN LIMBO	(Island, BMI)	87	
DISCO INFERNO	Baker, Harris & Young (Six Strings/Golden Fleece, BMI)	21	SOMETIMES WHEN WE TOUCH	Mathew McCauley & Fred Mullin (Welbeck, ASCAP) (ATV/Mann/Weil Songs, BMI)	39	
DON'T COST YOU NOTHING	Nickolas Ashford & Valerie Simpson (Nick-O-Val, ASCAP)	72	STAY PROD.	by Group & Roy Hale (American Broadcasting, ASCAP/High Seas, BMI)	68	
DO YOU BELIEVE IN MAGIC	Michael Lloyd (Hudson Bay, BMI)	55	STAYIN' ALIVE	The Bee Gees, Karl Richardson and Albhy Galuten (Stigwood/Unichappell, BMI)	5	
DUST IN THE WIND	Jeff Glixman (Don Kirshner, BMI)	6	SWEET, SWEET SMILE	Richard Carpenter (Sterling/Addison Street, ASCAP)	63	
EBONY EYES	Carter (Glenwood/Cigar, ASCAP)	18	SWEET TALKIN' WOMAN	Jeff Lynne (Jet, BMI)	49	
EGO	Elton John & Clive Franks (Jodrell/Leeds, ASCAP)	36	TAKE A CHANCE ON ME	Benny Andersson & Bjorn Ulvaeus (Polar Intl., BMI)	56	
EMOTION	Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	8	TAKE ME TO THE NEXT PHASE (PT. I)	prod. by group (Bovina, ASCAP)	97	
EVERY KINDA PEOPLE	Robert Palmer (Island/Restless, BMI)	45	THANK YOU FOR BEING A FRIEND	Andrew Gold with Brock Walsh (Lucky/Special Song, BMI)	34	
FALLING	Peter Carr (Carhorn, BMI/Music Mill, ASCAP)	69	THAT'S YOUR SECRET	Stewart Levine (Stoned Individual, BMI)	60	
FANTASY	Maurice White (Saggitfire, BMI)	46	THE CIRCLE IS SMALL	Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)	64	
FEELS SO GOOD	Chuck Mangione (Gates, BMI)	14	THE CLOSER I GET TO YOU	Rubina Flake (Scarab/Ensign, BMI)	4	
FLASH LIGHT	George Clinton (Rick's/Malbiz, BMI)	30	THE GROOVE LINE	Barry Blue (Almo/Tincabell, ASCAP)	86	
FOLLOW YOU, FOLLOW ME	David Hentschel & group (Gelring/Run It, BMI)	74	THE HOUSE OF THE RISING SUN	Nicolas Skoosky & Jean-Manuel De Scarano (Al Gallico, BMI)	83	
FOOLING YOURSELF	Styx (Almo & Stygian, ASCAP)	20	THE WANDERER	Michael Lloyd (Rust, ASCAP)	85	
GET ON UP	Leo Graham (Content/Tyronza, BMI)	96	THIS TIME I'M IN IT FOR LOVE	Dennis Lambert & Brian Potter (House of Gold/Windchime, BMI)	29	
GOODBYE GIRL	David Gates (WB/Kipahulu, ASCAP)	17	THUNDER ISLAND	Bill Szymczyk (Painless, ASCAP)	81	
HEARTLESS	Mike Flicker (Andorra, ASCAP)	58	TOO MUCH, TOO LITTLE, TOO LATE	Jack Gold (Homewood House, BMI)	15	
I CAN'T STAND THE RAIN	Frank Farian (Burlington, BMI)	53	TWO DOORS DOWN	Gary Klein (Velvet Apple, BMI)	32	
I COULD HAVE LOVED YOU	Sylvia Robinson (Unichappell/Begonia Melodies/Fedora, BMI)	94	TWO OUT OF THREE AIN'T BAD	Todd Rundgren (Edward B. Marks/Neverland, Peg, BMI)	40	
I GO CRAZY	Paul Davis (Web IV, BMI)	76	USE TA BE MY GIRL	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	79	
I WAS ONLY JOKING	Tom Dowd (Riva, ASCAP)	78	WE ARE THE CHAMPIONS	Queen (Queen Music)	54	
(I WILL BE YOUR) SHADOW IN THE STREET	Spencer Proffer (Intersong/Timtope, Midsong International, ASCAP)	47	WEREWOLVES OF LONDON	Jackson Browne & Waddy Watchel (Polite, ASCAP/Vevon, BMI)	22	
IF I CAN'T HAVE YOU	Freddie Perren (Stigwood/Unichappell, BMI)	3	WE'LL NEVER HAVE TO SAY GOODBYE	AGAIN	Kyle Lehnig (Downbreaker, BMI)	11
I'M GONNA TAKE CARE OF EVERYTHING	Richard Podolor (Fox Fanfare/Nocibur, BMI)	27	WHEEL IN THE SKY	Roy Thomas Baker (Weed High Nightmare, BMI)	59	
IMAGINARY LOVER	Buddy Buie & Robert Nix (Low-Sal, BMI)	16	WITH A LITTLE LUCK	Paul McCartney (MPL/ATV, BMI)	9	
IT'S A HEARTACHE	David Mackay/Scott & Wolfe (Pi-Gem, BMI)	33	YANK ME, CRANK ME	Lew Futterman, Tom Werman & Ric Browde (Magicaland, ASCAP)	71	
JACK AND JILL	Ray Parker Jr. (Raydiola, ASCAP)	7	YOU BELONG TO ME	Arif Mardin (Snug/C'est, ASCAP)	43	
JUST THE WAY YOU ARE	Phil Ramone (Joelsongs, BMI)	90	YOU'LL LOVE AGAIN	Dain Eric (Blair/Hotel, BMI)	95	
LADY LOVE	Sherman Marshall, Jack Faith, Von Gray (Mighty Three, BMI)	67	YOU'RE THE ONE THAT I WANT	John Farrar (Stigwood/John Farrar/Ensign, BMI)	19	
LAY DOWN SALLY	Glyn Johns (Stigwood/Unichappell, BMI)	10				
LET'S ALL CHANT	Michael Zager (Sumack, BMI)	35				
LOVE IS LIKE OXYGEN	Prod. by group (Pub Sweet/WB, ASCAP)	41				
(LOVE IS) THICKER THAN WATER	Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jave/Hugh & Barry Gibb/Unichappell, BMI)	38				

DISCO FILE TOP 20

APRIL 29, 1978

- COME INTO MY HEART/LOVE'S COMING**
USA-EUROPEAN CONNECTION—Marlin (lp medleys)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**
LINDA CLIFFORD—Curtom (lp cut/disco disc)
- VOYAGE**
Marlin (entire lp)
- COME ON DANCE, DANCE**
SATURDAY NIGHT BAND—Prelude (lp cut)
- RIO DE JANEIRO**
GARY CRISS—Salsoul (disco disc)
- KEY WEST MACHO MAN/I AM WHAT I AM**
VILLAGE PEOPLE—Casablanca (lp cuts)
- ROMEO & JULIET**
ALEC COSTANDINOS & SYNCOPHONIC ORCHESTRA—Casablanca (entire lp)
- LET'S GET TOGETHER**
DETROIT EMERALDS—Westbound (lp cut)
- OH HAPPY DAY/GETTIN' THE SPIRIT**
ROBERTA KELLY—Casablanca (lp cuts)
- YOU ARE MY LOVE/PLAY WITH ME**
SANDY MERCER—H&L (disco disc)
- DANCE WITH ME**
PETER BROWN—TK (disco disc)
- TOUCH ME ON MY HOT SPOT/DON'T SATURDAY NIGHT BAND**
SATURDAY NIGHT BAND—Prelude (lp cuts)
- LET YOURSELF GO**
T CONNECTION—TK (disco disc)
- I CAN'T STAND THE RAIN**
ERUPTION—Ariola—(disco disc)
- RISKY CHANGES/DANCE LITTLE DREAMER**
BIONIC BOOGIE—Polydor (disco disc)
- GOT TO HAVE LOVING/STANDING IN THE RAIN**
DON RAY—Malligator (import lp cuts)
- TENA'S SONG**
FOXY—Dash (lp cut)
- ROUGH DIAMOND/FEVER—TOUCH MY HEART/LET'S MAKE LOVE**
MADLEEN KANE—Warner Bros. (lp cuts)
- GALAXY**
WAR—MCA (disco disc)
- WEST SIDE STORY (MEDLEY)**
SALSOU ORCHESTRA—Salsoul (disco disc)

MCA Promos Westbrook

LOS ANGELES — Dan Westbrook has been promoted to vice president / manufacturing for MCA Records, announced George Jones, vice president/operations for the label.

Col-Capitol Promotion

(Continued from page 10)
shortly, features a track from Mink DeVille's forthcoming second lp on one side, and one song each from Costello and Lowe on the other. And in a definite industry first, the two labels have broken from conventional competition to share the label, with the Mink DeVille side carrying Capitol's and the Costello/Lowe bearing the Columbia design.

Capitol's west coast pressing facilities were used for the discs after CBS was unable to handle the order through their Pittman plant, currently embroiled in a strike.

Wax Taps Sherry

NEW YORK—Karen Sherry has been named manager of the department of domestic and international promotion/publicity at Morton D. Wax & Associates.

DISCO FILE

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

This week's major release is, without a doubt, Casablanca's blockbuster "Thank God It's Friday" soundtrack, a "boxed" three-record set including 18 cuts by 14 acts on four long sides, plus a "special bonus" disco disc filled to overflowing with Donna Summer's sultry, if excessively dreamy, 16-minute version of "Je T'Aime"—the same 12-inch that was almost released last September and whose advance promo copies became instant collector's items. Bound to be one of the most heavily-hyped disco releases this year (the promotional budget for the album alone is over \$1 million), "TGIF" precedes the film by about a month and is clearly aimed at the enormous new audience for disco music created by the "Saturday Night Fever" set. And "TGIF," though lacking the sort of quick-energy single tracks the Bee Gees seem to produce so effortlessly, is much more representative of disco music right this minute than the "Saturday Night Fever" collection of oldies. With only two exceptions—The Commodores' "Too Hot Ta Trot" and Cameo's "Find My Way"—the material here is brand new and the package is a fine feast of music from some of the most innovative and influential producers and performers in the field. The highlights: Pattie Brooks' sensational "After Dark" (7:55), produced by Simon Soussan and very reminiscent of this team's earlier

(Continued on page 60)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

PARADISE GARAGE/NEW YORK

DJ: Larry Levan

- AT THE DISCOTHEQUE—Lipstique—Tom n' Jerry (lp medley)
COME ON DANCE, DANCE—Saturday Night Band—Prelude (lp cut)
GYPSY LADY/IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE/LOVE ARE, YOU ARE—Linda Clifford—Curtom (disco disc/lp cuts)
HOLD YOUR HORSES, BABE—Celi Bee—APA (lp cut)
IT'S SERIOUS—Cameo—Chocolate City (lp cut)
LADY AMERICA/FROM EAST TO WEST/POINT ZERO/LATIN ODYSSEY/ORIENT EXPRESS—Voyage—Marlin (lp cuts)
LET YOURSELF GO—T Connection—TK (disco disc)
LET'S GET TOGETHER—Detroit Emeralds—Westbound (lp cut)
SPEND THE NIGHT WITH ME/LOVE IN A SLEEPER/MISSION TO VENUS—Silver Convention—Midsong (lp cut/disco disc)
TENA'S SONG—Foxy—Dash (lp cut)

DCA CLUB/PHILADELPHIA

DJ: Kurt Borusiewicz

- AFTER DARK/THANK GOD IT'S FRIDAY/LAST DANCE/YOU'RE THE MOST PRECIOUS THING IN MY LIFE—"Thank God It's Friday" Soundtrack—Casablanca (lp cuts)
COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)
DESPERATELY—Love Machine—Buddah (disco disc)
GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (entire lp)
I CAN'T STAND THE RAIN—Eruption—Ariola (disco disc)
IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE—Linda Clifford—Curtom (disco disc/lp cut)
MACHO MAN—Village People—Casablanca (entire lp)
RIO DE JANEIRO—Gary Criss—Salsoul (disco disc)
ROMEO & JULIET—Alec Costandinos & Syncoponic Orchestra—Casablanca (entire lp)
YOU ARE MY LOVE/PLAY WITH ME—Sandy Mercer—H&L (disco disc)

TROCADERO TRANSFER/ SAN FRANCISCO

DJ: Gary Tighe

- AFRICAN WARRIOR (PART 2)—Soweto—Atlantic/Cotillion (disco disc)
AT THE DISCOTHEQUE—Lipstique—Tom n' Jerry (lp medley)
BLACK JACK—Baciotti—RCA (disco disc)
COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (disco disc)
COMIN' UP STRONG/MACHO—Celi Bee—APA (lp cuts)
COPACABANA—Barry Manilow—Arista (disco disc)
NOBODY BUT YOU—Theo Vaness—CBS (import lp cut)
ROUGH DIAMOND/TOUCH MY HEART—Madleen Kane—Warner Bros. (lp cuts)
SEVILLA NIGHTS/TAKE IT TO THE ZOO/LAST DANCE/YOU'RE THE MOST PRECIOUS THING IN MY LIFE—"Thank God It's Friday" Soundtrack—Casablanca (lp cuts)
YOU REALLY GOT ME—Eclipse—Casablanca (lp cut)

IPANEMA/NEW YORK

DJ: Ray Velazquez

- BEYOND THE CLOUDS/QUARTZ—Quartz—Vogue (import lp cuts)
BOOGIE TO THE TOP—Idris Muhammad—Kudu (lp cut)
COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)
COME ON DANCE, DANCE—Saturday Night Band—Prelude (lp cut)
GET OFF/TENA'S SONG—Foxy—Dash (lp cuts)
GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Malligator (import lp cuts)
MACHO MAN/KEY WEST—Village People—Casablanca (lp cuts)
NEVER BEEN TO SPAIN/CRUSADER—Trax—Polydor (lp cuts)
OH HAPPY DAY/TO MY FATHER'S HOUSE/MY SWEET LORD—Roberta Kelly—Casablanca (lp medley)
RUNAWAY LOVE/GYPSY LADY—Linda Clifford—Curtom (lp cut/disco disc)

London, Pickwick Set Atlanta Distrib. Pact

NEW YORK—London Records and Pickwick International's distribution division have concluded an agreement transferring all London product to Pickwick's Atlanta branch office. The Atlanta branch will distribute London in Atlanta, as well as in Memphis, Nashville, and Charlotte.

Pickwick also distributes London product in Minneapolis, Miami, and St. Louis.

Don Dempsey

(Continued from page 3)

the position of branch manager in the newly formed Atlanta branch market in 1970, Dempsey was promoted to the position of regional director, southeast region in early 1974. He was promoted to vice president, merchandising, Columbia Records later that year.

Apex-Martin

(Continued from page 3)

creditors convened April 18 to assess and claim monies owed to them by the company.

According to Irving Schneider, the attorney appointed to represent the creditors, Apex-Martin has liabilities of \$1,426,711 and assets of \$1,036,224.

According to Schneider, Apex-Martin has offered to pay back the creditors 60 percent of its debts at a rate of 10 percent per year for five years, plus 10 percent upon approval of the plan by the court. Whether this settlement will be accepted by the creditors is still undetermined as litigation of the matter is still pending. The creditors, according to Schneider, will shortly meet with the debtor to "firm up the original proposed settlement."

Audit

During the Chapter 11 proceedings, the court has appointed Robert Blasi as receiver of business, and has also appointed an independent accountant to audit the company's records.

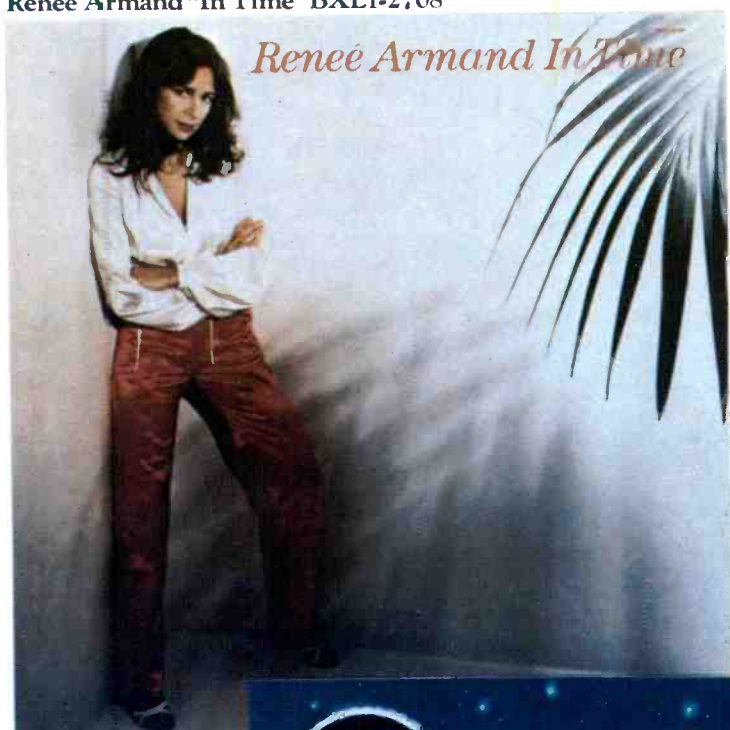
Apex-Martin has been a distributor and rack jobber for 19 years, and was formerly operated by James Martin and Jerry Cohen. According to Schneider, the corporate stock was sold to Sam Weiss of WIN Records, Inc. for \$10.00 three months ago. When contacted about the matter, Weiss had no comment.

Andy Johns did not produce the Les Dudek lp, "Ghost Town Parade" (Columbia), as reported in the album review section of this week's RW. Album was produced by Bruce Botnick.

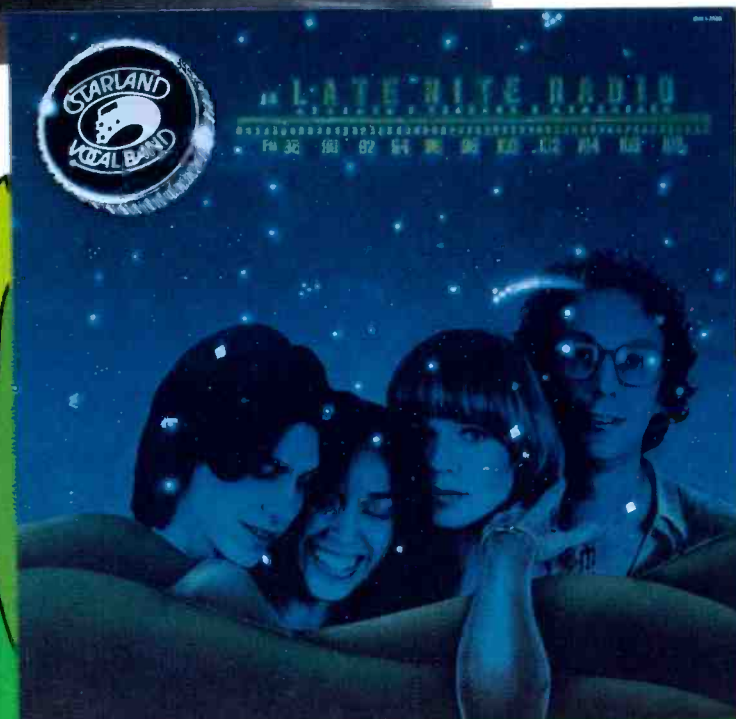
W I N D

For A Greener Spring

Reneé Armand "In Time" BXL1-2708



Take a look around and see what's blossoming! Starland Vocal Band, Helen Schneider, and our newest, Renee Armand. Now is the time to cash in on the label that's alive with spring fever. Now's the time for Windsong, 'cause everything we're showin' is growin'!



Starland Vocal Band "Late Nite Radio" BXL1-2598



Helen Schneider "Let It Be Now" BXL1-2710

S O N G

"Johnny's Dance Band"
BHL1-2216



"Rocky & ChyAnn"
BHL1-2489

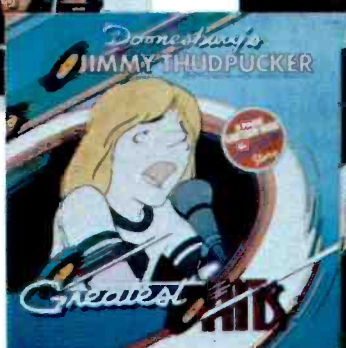


Roger Miller
"Off The Wall" BHL1-2337



"Michael Smotherman"
BHL1-2416

"Starland Vocal Band"
BHL1-1351



Doonesbury's
Jimmy Thudpucker
"Greatest Hits" BXL1-2589



Starland Vocal Band
"Rear View Mirror"
BHL1-2239



"Helen Schneider"
BHL1-2037

And we all know, things keep growin' with good, solid sales and merchandising.

- Windsong Tree – A 5 foot display featuring 3 new albums and catalog product.
- Marketing Kit – Contains minnies, bios, photos, headline sheets, scripts for radio spots and order forms.
- Starland Mobile – Featuring new release & catalog.
- Renee Armand – Album poster.
- Helen Schneider – Album poster.
- Sampler Record – For in-store play.
- Radio Spots – Pre-produced 60 seconds featuring 3 new releases and individual spots on Starland & Schneider.
- National and Local Advertising.



Manufactured and Distributed by RCA Records

Dialogue

(Continued from page 30)

audition." So I went down and took an audition with about 50, 60 other drummers down there, and I ended up with the job.

RW: So actually Billy Eaton was responsible for you getting into other percussion besides steel drums and conga.

MacDonald: Well, no, he wasn't the reason. Because I was already into these things.

RW: But in terms of giving you exposure.

MacDonald: Oh, absolutely. He believed in me when nobody else did.

RW: What about Bill Salter?

MacDonald: I also met Bill Salter in 1961. He was the conductor for Miriam Makeba. She and Hugh Masekela just came over from South Africa. And they was getting their thing off.

RW: Extremely hot at the time.

MacDonald: Burning. Click songs and all that thing. So Bill Salter was her bass player and he was her musical conductor. Now when Bill Salter came on the scene he played bass in such a way that it knocked everybody out. I mean Harry's bass player couldn't come nowhere near to the bass playing that this boy would play. Of course Harry's bass player was a little older.

RW: More conservative.

MacDonald: Yeah, right. As a matter of fact he's playin'g bass with Count Basie's band now. A great bass player, but it was just that, you know, Bill came along with the young age and young stuff, fresh out of the box. I mean we just used to look at him and just go crazy the way this guy used to play that bass. And about two years later it was in '63, '64, three years later—Makeba fired Bill Salter. When we found out that he got fired, we immediately snatched him up into Harry Belafonte's group. Now the next day Miriam called and said, "I'm sorry." And he said, "I'm sorry but I got a gig." She wanted him, you know.

RW: So her loss was your gain.

MacDonald: Exactly. So Bill came into the group about '64. Now when Bill came in in '64 he was an established songwriter. This was one of the most talented cats I ever met in my life. Back in the early '60s if there was anyone between Bill Eaton, myself and Bill Salter, the only one that was destined for fame and fortune, was Bill Salter.

RW: So you guys stuck with Belafonte for nine years?

MacDonald: I stayed with him. Although we left in '68, we went back and worked with him til 1970.

RW: Tell me about Antisia.

MacDonald: Antisia was born when Salter and I got together. Again, he was an established writer and I was taking material to him. I would just write words in the beginning. And I used to take my words to him and just ask him, "Well what do you think about it? Do you think there's anything in here?" And he used to look at it, and he used to smile and say, "Oh this is nice," you know. "Did you do anymore?" And I said, "Yeah, I got three more I did last night." So he said, "Bring them to me." And I used to bring him sheets of words, you know and he would say, "Boy this is great, do some more tonight, you know." And I didn't dig what was happening. You know I was thrilled that somebody had said, "Yeah, I like it." So I kept bringing him new things. About three weeks later he called me up. He was in Las Vegas and he said, "Come on in my room with me."

Mangione Conquers New York



A&M artist Chuck Mangione celebrated his two recent sold-out Avery Fisher Hall concerts in New York with a champagne party after his appearances. On hand to share in the festivities were (from left) Judy Friesen; Gil Friesen, president, A&M Records; Roone Arledge, president, ABC Television Network News and Sports; Chuck Mangione; and Mrs. Arledge.

Gold for Hill



Between sets of his first headlining engagement at Los Angeles' Roxy Theater, 20th Century Fox recording artist Dan Hill received a gold record for his album "Longer Fuse." Shown backstage following one of Hill's shows are, from left: Harvey Cooper, 20th Century Fox Records senior vice president, a&r and promotion; Bernie Fiedler, co-manager of Hill; Hill; John Sebastian, program director, KHJ radio; Arnie Orleans, 20th Century Fox Records senior vice president, marketing; Bernie Finkelstein, co-manager of Hill; and Hill's writing partner, Barry Mann.

He had made a cassette of all the songs that I had given him. So he made them up and "Tradewinds" was one of them, "Where Is The Love" was one of them, "When You Smile," which was a big hit for Shirley Bassey was one of them, about seven, eight good songs that are in our catalogue today, were one of the original ones that we collaborated on.

RW: Ralph, you're basically a studio musician, right? You're livelihood is basically out of the studio.

MacDonald: Right. See I'm really cutting back. People oftentimes ask me "Man, when do you sleep? I see your name on everything." And really I don't do as much as people think I do. You know it's just that I get a chance to do the name acts that get out there. The records get on the charts and that's why it look that way.

RW: Approximately how many dates do you think you do in let's say a month? On an average month. Commercials, studios, whatever.

MacDonald: Well, just take an average of three to four a day.

RW: You're talking about seven days a week.

MacDonald: That's right. It takes five days. And the other two days I'll be working on my own stuff. In my own studio. Which is still seven days a week. You see what I mainly do a lot is commercials. That's the name of the game.

RW: Tell me something about "The Path."

MacDonald: "The Path," that's my new baby. "The Path," you know is an Alex Haley "Roots." I got kind of curious and I said let me find out, see where the hell we came from. I wondered where did my family come from. Not unaware that I got a 98 year old grandmother that's right there with all this source of information and nobody ever tapped it. Nobody ever asked grandma nothing about heritage or anything. So I was talking to my uncle and he said, "Maybe you should ask your grandmother. She knows something." So I asked my grandmother and sure enough my grandmother took me back to Nigeria, the Yoruba Tribe, was originally where the family came from and we moved from there to Trinidad, and from Trinidad to America. So her brother is a head schoolmaster in the West Indies which had had all the stuff documented down on paper. And when she finished telling me the whole story I was so elated with the idea I immediately said to myself, if I could translate this to music, you know, it would be something great. So one thing led to another and I came back and told my partners about it and they said, "Hey, that's great."

RW: Is the synthesized drum a Ralph MacDonald innovation?

MacDonald: No. I wish it was. It's a Joe Pollock innovation. He's a drummer from California. It's unbelievable man. I mean you can get nine hundred thousand combinations and you can live two lifetimes and never find out all the things that this machine can do. Or you can never use as many different sounds, man. You can start off with nine hundred thousand different sounds. It's unbelievable, it's endless.

RW: So, Ralph, what do you think in terms of "The Path" for the future?

MacDonald: If Alex Haley's "Roots" didn't come out, I would say that would be one of the greatest movies that somebody could write. Because everybody listens to it, although it's a listening experience, you can visualize what's happening. It tells the story. You know once the momentum gets up there, well I can only judge by my peers. It freaks me out, man. When musicians can just get there and rub their heads, scratch, and say, "Jesus Christ!" You know it makes me feel good. I have no doubt that the discos are going to love this. And I thought I was a jazz artist. ☺

RIAA Honors Joan Mondale

(Continued from page 3)

vision of tax regulations to provide greater incentives to artists, composers and writers who donate their original works to museums.

Nearly 700 record industry leaders and government officials — including many members of Congress — attended the dinner and show at the Washington Hilton, and gave Mrs. Mondale an appreciative ovation when Moss added that she "has rightfully earned the title, 'Joan of Art.'"

In her remarks thanking the industry for her award, Mrs. Mondale fondly reminded the audience that another Minnesotan had been a previous recipient of the award — the late Sen. Hubert H. Humphrey. She added that "I can only hope I can summon up a part of his knowledge and a bit of his energy" in making people aware of the arts.

With a smile she warned the crowd that "one more (award) and we Minnesotans are going to retire the title."

She went on to point out the importance of the record industry in the general art scene in this country. Noting that "one third of our citizens do not live near a concert hall or theater," she said that records of all kinds form an important educational as well as entertainment link for Americans.

She also added that the more music of all types on the air only adds to the cultural enrichment of the people, saying that "quantity does not dilute quality."

Entertainment for the dinner was provided by pop vocalist Jane Olivor and country music singers

Patti at WNEW



On the day that Patti Smith's single "Because The Night" was delivered to WNEW-FM in New York City, air personality Vin Scelsa played the record four consecutive times and predicted its eventual fate as a 45 smash. When Patti returned home after her "Easter" European resurrection tour, she stopped by the station for a two-hour on-the-air conversation with Scelsa. Following the interview, during which Patti admitted that she wanted to be a "television disc jockey," programming bits of her favorite shows (like The Stones on Ed Sullivan), The Patti Smith Group was off on the start of their U.S. roadshow.



Jerry Moss presenting RIAA Award to Joan Mondale.

Loretta Lynn and Conway Twitty. The only discordant note in the evening was struck by that spoiler of shows, the unprepared sound crew, who could not project Miss Olivor's voice beyond the first few tables. Lynn and Twitty fared better and seemed in high spirits after singing less than 24 hours before to the President of the United States at the Country Music Association dinner at the White House.

The Cultural Award is presented each year by the RIAA to a person associated with government who has made important contributions to the advancement of art and culture in the United States.

Besides Mrs. Mondale and the late Senator Humphrey, the previous award recipients are Senators Jacob Javits (R-N.Y.) and Claiborne Pell (D-R.I.); Reps. John Brademas (D-Ind.) and Frank Thomson (D-N.J.); and Roger Stevens, Nancy Hanka, Joulette Shouse and Willis Conover.

Hosts for the dinner were the top officials of the 55 member companies of RIAA, who produce and market some 90 percent of the records and tapes sold in the U.S.

Mushroom Taps Cathy Weidman

■ LOS ANGELES — Mushroom Records has named Cathy Weidman as national secondary promotion manager, according to Shelly Siegel, vice president and general manager of the label. Weidman will headquarter at Mushroom's Los Angeles offices, reporting directly to Susie Gershon and Rich Sargent, Mushroom's co-national promotion directors.

Weidman previously did independent record promotion, and was national country promotion director for Warner/Curb Records. She also was the country charts editor of Cash Box magazine.

AM ACTION

By CHRISTY WRIGHT

■ **Eddie Money** (Columbia). Eddie came back this week with good adds on major market and secondary stations, and good moves on those stations that have been playing it. Adds are 99X, WPGC, WHBQ, WCOL, CKLW, KRBE, WHHY, KLEO, WEAQ, WHB. Moves are 15-13 KFRC, 26-19 WQXI, 9-7 Z93, 30-28 WMET, 30-17 WDRQ, 35-31 WOKY, HB-40 KXOK, 11-5 Q102, 8-6 WTIK, 14-9 WNOE, 25-23 KTLK, 8-3 94Q, HB-27 WCAO, 34-30 KILT, 19-16 KRTH, HB-23 KHFI, 25-23 K100, 28-20 KAKC, 23-18 KLUE, 2-1 KTFX, HB-27 KIMN, 28-25 KOFM, 26-20 WPRO-FM, 26-23 WICC, HB-24 KKLS, 28-24 KCPX, HB-29 KTOQ, 18-13 KXX/106, 23-21 98Q, 25-20 WISE, 19-15 WBBQ, 20-17 WCGQ, 17-15 WRJZ and 31-21 WANX.



Eddie Money

■ **Andy Gibb** (RSO). This record is doing well with adds still coming in and great moves everywhere. Adds this week are 99X, WFIL, WKBW, WQAM, WPEZ, WLAC, WZZP, KSTP, WIFI, TEN-Q, 98Q, KTLQ, WHB, KNOE-FM, KLUE, KIMN and KOFM. Moves are 24-13 WPGC, 17-7 KFI, 29-27 13Q, 28-21 WRKO, 22-14 KFRC, 27-20 Y100, HB-30 WHBQ, HB-29 WQXI, 29-22 Z93, HB-28 WMAK, 24-19 WMET, 33-29 WDRQ, 29-26 CKLW, HB-30 WOKY, 30-21 KSLQ, 35-27 KXOK, 29-25 KDBW, 31-21 WNOE, 30-23 WCAO, HB-22 KYA, HB-15 WZUU, 30-24 KBEQ, 21-17 96X, HB-31 KILT, 29-25 WISE, 22-7 KCPX, 21-5 KNDE, 20-11 KJRB, 30-17 WBBQ, HB-25 WHHY, 29-22 WCGQ, HB-29 WORD, HB-27 WANS, HB-99 WBSR, HB-24 KKO, 25-19 14ZYQ, 29-21 WPRO-FM, 29-24 WICC, HB-27 KYNO, 26-19 WAVZ, HB-30 KAFY, HB-39 K100, 32-26 KAKC and 32-29 KTFX.



Meatloaf

■ **Bonnie Tyler** (RCA). This song continues each week to pick up airplay and continues to make significant moves on radio charts. The adds this week are WLAC, CKLW, KSTP, KLUE and KOFM. Moves are 20-17 WFIL, 30-25 96X, 30-25 WPGC, 27-17 WQXI, 27-21 Z93, 21-19 WMAK, 29-27 WCOL, 28-25 KSLQ, 38-34 KXOK, 21-17 KJR, 35-31 WTIK, 24-20 WNOE, 23-11 KRBE, HB-28 KLIF, 19-12 94Q, 29-25 WCAO, HB-27 KFI, HB-30 TEN-Q, 21-8 KILT, 22-18 KRTH, 28-22 KXX/106, HB-35 98Q, 22-19 WISE, 27-23 WBBQ, HB-27 WCGQ, HB-23 WRJZ, 15-9 WORD, 29-26 WANS, 36-32 WBSR, 25-22 KKLS, 11-5 KCPX, 21-19 KKO, 23-17 14ZYQ, HB-26 WPRO-FM, HB-30 KYNO, 28-21 WHB, 30-27 KAFY, HB-22 KHFI, 40-38 K100, 34-20 KNOE-FM, 30-25 KAKC, 22-18 KTFX and 29-26 KIMN.

■ **Meatloaf** (Epic). This looks like the single that's going to break this artist wide open. Every week it pulls in more stations and this week is no exception. It is taking great moves where it is being played. Adds this week are 13Q, WRKO, KILT, CKLW, KXX/106, WBBQ, WCGQ, BJ105, WBSR, WPRO-FM and KNOE-FM. Moves are 29-23 99X, 24-14 WKBW, 35-24 WPEZ, 15-12 WZZP, 10-6 WGCL, HB-40 KTFX, 14-12 KTOQ, 27-21 WHHY, 33-30 WANS.

■ **Carly Simon** (Elektra/Asylum). The most added record across the country in the past two weeks, this week's adds are WPEZ, WPGC, WLAC, WMAK, WDRQ, KSLQ, KJR, WNOE, KRBE, 94Q, KYA, 10Q, KXX/106, 98Q, WBBQ, WCGQ, BJ105, WRJZ, WBSR, KKLS, KTOQ, KKO, 14ZYQ, KHFI, KNOE-FM, KNDE, KAKC, KLUE and KIMN.

■ **Genesis** (Atlantic). This week's "Chartmaker" picked up good airplay this week. The record is on WZZP, WNOE, 94Q (lp), WZUU, WGCL, KSLQ and KLIF (lp).

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

YOU BELONG TO ME—

CARLY SIMON—Elektra
(9)

I'M ON MY WAY—The Captain & Tennille—A&M (7)

SHADOW DANCING—Andy Gibb—RSO (6)

TAKE A CHANCE ON ME—ABBA—Atlantic (6)

BLUER THAN BLUE—Michael Johnson—EMI America (5)

YOU GOT IT—Diana Ross—Motown (5)

WNEW/NEW YORK

A LOVER'S QUESTION—Jacky Ward—Mercury

EVEN NOW—Barry Manilow—Arista

GOD KNOWS—Debby Boone—Warner/Curb

I GO TO RIO—Peter Allen—A&M

WBAL/BALTIMORE

ALL OVER AGAIN—Edwards & Ralph—Ariola

MY GUY—Dara Sedaka—RSO

TAKE MY HAND—Steve Lawrence—Warner/Curb

THEME & VARIATIONS—Andrew Lloyd Webber—MCA

YOU GOT IT—Diana Ross—Motown

WMAL/WASHINGTON

COUNT ON ME—Jefferson Starship—Grunt

I'M ON MY WAY—Captain & Tennille—A&M

ON BROADWAY—George Benson—WB

TAKE A CHANCE ON ME—ABBA—Atlantic

SHADOW DANCING—Andy Gibb—RSO

YOU BELONG TO ME—Carly Simon—Elektra

WKBC-FM/WINSTON-SALEM

I'M ON MY WAY—Captain & Tennille—A&M

TAKE A CHANCE ON ME—ABBA—Atlantic

THIS NIGHT WON'T LAST FOREVER—Bill LaBounty—WB

YOU BELONG TO ME—Carly Simon—Elektra

WSB/ATLANTA

BLUER THAN BLUE—Michael Johnson—EMI America

CARA MIA—The Raes—A&M

SO HARD LIVING WITHOUT YOU—Airwaves—A&M

THEME FROM 'AN UNMARRIED WOMAN'—Bill Conti—20th Cent.

TUMBLIN' DICE—Linda Ronstadt—Asylum

WHEN OUR LOVE BEGAN—Jimmy Rogers—Scrimshaw

YOU BELONG TO ME—Carly Simon—Elektra

YOU KEEP ME DANCING—Samantha Sang—Private Stock

YOU GOT IT—Diana Ross—Motown

WIOD/MIAMI

COPACABANA—Barry Manilow—Arista (lp)

HE'S SO FINE—Jane Oliver—Col

I'M ON MY WAY—Captain & Tennille—A&M

I WANT TO LIVE—John Denver—RCA

WATCHING THE RIVER RUN—Pat Boone—Warner/Curb

YOU GOT IT—Diana Ross—Motown

WCCO/MINNEAPOLIS

HE'S SO FINE—Jane Oliver—Col

OPINION ON LOVE—Mac McAnally—Ariola

TAKE A CHANCE ON ME—ABBA—Atlantic

YOU BELONG TO ME—Carly Simon—Elektra

YOU GOT IT—Diana Ross—Motown

KMOX/ST. LOUIS

BAKER STREET—Gerry Rafferty—UA

SHADOW DANCING—Andy Gibb—RSO

SO HARD LIVING WITHOUT YOU—Airwaves—A&M

WE'LL SING IN THE SUNSHINE—Helen Reddy—Capitol

YOU BELONG TO ME—Carly Simon—Elektra

YOU KEEP ME DANCING—Samantha Sang—Private Stock

YOU'RE THE ONE THAT I WANT—Travolta & Newton-John—RSO

KMBZ/KANSAS CITY

ALL OVER AGAIN—Edwards & Ralph—Ariola

I'M ON MY WAY—Captain & Tennille—A&M

I WANT TO LIVE—John Denver—RCA

YOU BELONG TO ME—Carly Simon—Elektra

KOY/PHOENIX

BABY I'M YOURS—Debby Boone—Warner/Curb

I WANT TO LIVE—John Denver—RCA

KIIS/LOS ANGELES

TOO MUCH, TOO LITTLE, TOO LATE—Mathis & Williams—Col

WITH A LITTLE LUCK—Wings—Capitol

KPNW/EUGENE

GOD KNOWS—Debby Boone—Warner/Curb

I'M GONNA TAKE CARE OF EVERYTHING—Rubicon—20th Cent.

I'M ON MY WAY—Captain & Tennille—A&M

SHADOW DANCING—Andy Gibb—RSO

WE'LL SING IN THE SUNSHINE—Helen Reddy—Capitol

YOU'RE THE ONLY ONE THAT I WANT—Travolta & Newton-John—RSO

KVI/SEATTLE

IT'S A HEARTACHE—Bonnie Tyler—RCA

ON BROADWAY—George Benson—WB

TAKE A CHANCE ON ME—ABBA—Atlantic

Also reporting this week: WSAR, WLW, WTMJ, WSM, WIP, WGAR, WCCO-FM, WFTL, KULF, KSFO
25 stations reporting

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ AND THEN SHE WROTE . . . BMI's occasional publication "The Many World's Of Music" this issue features "I Am Woman: A Tribute to Women in Music." The book spotlights 67 women songwriters in the pop, country, r&b, jazz, gospel, classical and show fields. The profiles contain full bios on the writers and lists of some of the compositions they wrote. Among the 67 are Mae Axton, Shirley Caesar, June Carter Cash, Linda Creed, Gretchen Cryer & Nancy Ford, Aretha Franklin, Micki Grant, Billie Holiday, Ellie Greenwich, Myrna Lamb, Loretta Lynn, Helen Miller, Joni Mitchell and Laura Nyro. It might be interesting to note that BMI not only has about as many women executives as any corporation in the music business, the Carl Haverlin Collection/BMI Archives contains four documents hand-written by suffrage movement leaders Susan B. Anthony, Elizabeth Candy Stanton and Lucy Stone.

MORE READING: ASCAP recently published a booklet titled "How To Get Your Song Published" written by director of public relations Walter Wager. The easily understandable "facts only" work is free for the asking at any ASCAP office . . . In case you were wondering what's happened to all the winners of the American Song Festival, ASF has published a fanzine formatted book illustrating such. The 100-page plus magazine features festival winners from grand prize to honorable mention, as well as cover records of winning songs and profiles on the judges. Also free, from ASF in Hollywood.

SIGNING: Mike Martin, writer of The Kendalls' lp title cut "Old Fashioned Love Song," has been signed to an exclusive song writer agreement with Seals & Croft's Dawnbreaker Music. Pictured here with Martin (seated) are Bob Wyld, Marcia Day and Dude McLean of Dawnbreaker.



IN PRINT: Edward B. Marks Music has just published the score of Cole Porter's only known serious work, "Within the Quota," a ballet first staged by the Swedish Ballet in Paris in 1923. The original manuscript was discovered

in 1966, two years after Porter's death. Re-titled "Ballet for Band," it was adapted by William Bolcom and arranged by Phillip J. Lang. It is printed and distributed by Belwinx/Mills.

NEW BUSINESS: Quincy Jones has started a new ASCAP affiliated publishing company, Yellow Brick Road Music. First composition in the company is his upcoming single "Stuff Like That" co-written with Nick Ashford and Valerie Simpson and co-published by Nick-O-Val Music. Ashford & Simpson and Chaka Khan also sing along on the new disc . . . Victor Bendetto at C.A.M.-U.S.A., producers/publishers, announced recently the company is starting a commercial jingle division utilizing already established company writers.

NEW DISC: Peter Carr, whose album "Multiple Flash" is due for release next month on Big Tree, has recorded a 9:10 version of Bob Dylan's "Knockin' On Heaven's Door" . . . The Paul Winter Consort's next album on A&M, "Common Ground," will include three cuts incorporating the real life sounds of wolves, eagles and whales. Part of the royalties will be donated to various wildlife conservation organizations . . . "Who's Gonna Love Me," written by Alfie Davison and published by All Of A Sudden Music is just out here on the new Omni label by The Imperials. The record went to the top of the English pop charts and has now been sub-licensed in a half dozen territories in Europe and the Far East.

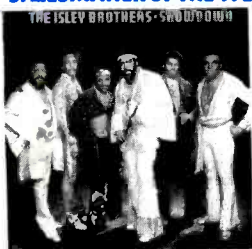
TRAVELLIN': Blue-eyed Jan Olofsson of London to Houston this week to record singer/songwriter Trevor Williams formerly of early Supertramp and Judas Jump. Olofsson will be in L.A. setting up a deal early next month.

NAMED: Pat Woods to director of administration, Chappell west coast. She was with Bicycle Music . . . Amy Bolton to assistant professional manager at Dick James Music. She'll report to Allen Tepper . . . Suzan Kapner named director of creative services at MCA Music, west coast. She was previously with Peer-Southern.

RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



SHOWDOWN
ISLEY BROTHERS
T-Neck

TOP SALES

- SHOWDOWN—Isley Brothers—T-Neck
- BOYS IN THE TREES—Carly Simon—Elektra
- HEAVY HORSES—Jethro Tull—Chrysalis

DISC/NATIONAL

- BOYS IN THE TREES—Carly Simon—Elektra
- CENTRAL HEATING—Heatwave—Epic
- FOR YOU—Prince—WB
- GHOST TOWN PARADE—Les Dudek—Col
- HEAVY HORSES—Jethro Tull—Chrysalis
- LINES—Charlie—Janus
- MAD HATTER—Chick Corea—Polydor
- MODERN MAN—Stanley Clarke—Nemperor
- SHOWDOWN—Isley Brothers—T-Neck
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

HANDLEMAN/NATIONAL

- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EARTH—Jefferson Starship—Grunt
- EVERY TIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West—UA
- LONDON TOWN—Wings—Capitol
- MAGAZINE—Heart—Mushroom
- OLD FASHIONED LOVE—Kendalls—Ovation
- SHOWDOWN—Isley Brothers—T-Neck
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- THE RUTLES—WB
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

KORVETTES/NATIONAL

- AND THEN THERE WERE THREE—Genesis—Atlantic
- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- EXCITABLE BOY—Warren Zevon—Asylum
- FEELS SO GOOD—Chuck Mangione—A&M
- HEAVY HORSES—Jethro Tull—Chrysalis
- MAGAZINE—Heart—Mushroom
- ONE EYED JACK—Garland Jeffreys—A&M
- ROCKY HORROR SHOW—Ode (Soundtrack)
- WARMER COMMUNICATIONS—Average White Band—Atlantic

MUSICLAND/NATIONAL

- AMERICAN HOT WAX—A&M (Soundtrack)
- AND THEN THERE WERE THREE—Genesis—Atlantic
- ARCHIVES—Rush—Mercury
- EASTER—Patti Smith Group—Arista
- HEAVY HORSES—Jethro Tull—Chrysalis
- OLD FASHIONED LOVE—Kendalls—Ovation
- RUBICON—20th Century
- SHOWDOWN—Isley Brothers—T-Neck
- YOU CAN TUNE A PIANO—REO Speedwagon—Epic

RECORD BAR/NATIONAL

- BOYS IN THE TREES—Carly Simon—Elektra

- BRITISH LIONS—RSO
- CASINO—Al DiMeola—Col
- GHOST TOWN PARADE—Les Dudek—Col
- LINES—Charlie—Janus
- MAGAZINE—Heart—Mushroom
- ROCKY HORROR SHOW—Ode (Soundtrack)
- SHOWDOWN—Isley Brothers—T-Neck
- SO FULL OF LOVE—O'Jays—Phila. Intl.
- THIS YEARS MODEL—Elvis Costello—Col

DISC-O-MAT/NEW YORK

- CENTRAL HEATING—Heatwave—Epic
- FEELS SO GOOD—Chuck Mangione—A&M
- GOLDEN TIME OF DAY—Maze—Capitol
- LONDON TOWN—Wings—Capitol
- REACHING FOR THE SKY—Peabo Bryson—Capitol
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SHOWDOWN—Isley Brothers—T-Neck
- SO FULL OF LOVE—O'Jays—Phila. Intl.
- THANKFUL—Natalie Cole—Capitol
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

KING KAROL/NEW YORK

- DOUBLE DOSE—Hot Tuna—Grunt
- HEAVY HORSES—Jethro Tull—Chrysalis
- LET IT BE NOW—Helen Schneider—Windsong
- LONDON TOWN—Wings—Capitol
- MICHAEL ZAGER BAND—Private Stock
- MULTIPLICATION—Eric Gale—Col
- SATURDAY NIGHT BAND—Prelude
- SHOWDOWN—Isley Brothers—T-Neck
- THIS YEARS MODEL—Elvis Costello—Col
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

RECORD WORLD-TSS STORES/LONG ISLAND

- ARCHIVES—Rush—Mercury
- BOYS IN THE TREES—Carly Simon—Elektra
- EASTER—Patti Smith Group—Arista
- HEAD EAST—A&M
- LONDON TOWN—Wings—Capitol
- NOT SHY—Walter Egan—Col
- ONE EYED JACK—Garland Jeffreys—A&M
- ROCKY HORROR SHOW—Ode (Soundtrack)
- THIS YEARS MODEL—Elvis Costello—Col
- WE CAME TO PLAY—Tower of Power—Col

SAM GOODY/EAST COAST

- AND THEN THERE WERE THREE—Genesis—Atlantic
- DOUBLE DOSE—Hot Tuna—RCA
- EARTH—Jefferson Starship—Grunt
- EASTER—Patti Smith Group—Arista
- FOTOMAKER—Atlantic
- HEAVENLY HORSES—Jethro Tull—Chrysalis
- LONDON TOWN—Wings—Capitol
- ONE EYED JACK—Garland Jeffreys—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- WHAT DO YOU WANT FROM LIVE—Tubes—A&M

FOR THE RECORD/BALTIMORE

- BLACK BEN THE BLACKSMITH—Richard Pryor—Laff
- CENTRAL HEATING—Heatwave—Epic
- GOOD, BAD & FUNKY—Shotgun—ABC
- LETTA—Letta Mbulu—A&M
- LOVE BREEZE—Smokey Robinson—Tama
- MODERN MAN—Stanley Clarke—Nemperor
- SHOWDOWN—Isley Brothers—T-Neck
- SO FULL OF LOVE—O'Jays—Phila. Intl.
- SPINOZZA—David Spinozza—A&M
- VINTAGE '78—Eddie Kendricks—Arista

WAXIE MAXIE/WASH., D.C.

- AND THEN THERE WERE THREE—Genesis—Atlantic
- DEEP IN THE NIGHT—Etta James—WB
- EARTH—Jefferson Starship—Grunt
- EASTER—Patti Smith Group—Arista
- JUST FAMILY—Dee Dee Bridgewater—Elektra
- LETTA—Letta Mbulu—A&M
- LONDON TOWN—Wings—Capitol
- RIDING HIGH—Faze-O—SHE
- SHOWDOWN—Isley Brothers—T-Neck
- SO FULL OF LOVE—O'Jays—Phila. Intl.

FATHER'S & SUN'S/MIDWEST

- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- BOYS IN THE TREES—Carly Simon—Elektra
- EXCITABLE BOY—Warren Zevon—Asylum
- HEAVY HORSES—Jethro Tull—Chrysalis
- HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
- LONG LIVE ROCK & ROLL—Rainbow—Polydor
- SHINE ON—Climax Blues Band—Sire
- SHOWDOWN—Isley Brothers—T-Neck
- THE LAST WALTZ—The Band—WB
- YOU CAN TUNE A PIANO—REO Speedwagon—Epic

NATL. RECORD MART/MIDWEST

- BOYS IN THE TREES—Carly Simon—Elektra
- BRING IT BACK ALIVE—Outlaws—Arista
- HEAVY HORSES—Jethro Tull—Chrysalis
- MAGAZINE—Heart—Mushroom
- SHOWDOWN—Isley Brothers—T-Neck
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- THIS YEARS MODEL—Elvis Costello—Col
- WARMER COMMUNICATIONS—Average White Band—Atlantic
- YOU CAN TUNE A PIANO—REO Speedwagon—Epic
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

RECORD REVOLUTION/CLEVELAND

- CASINO—Al DiMeola—Col
- DOUBLE FUN—Robert Palmer—Island
- EASTER—Patti Smith—Arista
- HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
- KAYA—Bob Marley & the Wailers—Island
- PLEASE DON'T TOUCH—Steve Hackett—Chrysalis
- SHOWDOWN—Isley Brothers—T-Neck
- THAT'S WHAT SHE SAID—Flora Purim—Milestone
- THE LAST WALTZ—The Band—WB
- THIS YEARS MODEL—Elvis Costello—Col

SOUND UNLIMITED/CHICAGO

- CENTRAL HEATING—Heatwave—Epic
- EASTER—Patti Smith Group—Arista
- EXCITABLE BOY—Warren Zevon—Asylum
- FEELS SO GOOD—Chuck Mangione—A&M
- HEAD FAST—A&M
- INFINITY—Journey—Col
- LOVE BREEZE—Smokey Robinson—Tama
- SHOWDOWN—Isley Brothers—T-Neck
- VAN HALEN—WB
- WEEKEND IN L. A.—George Benson—WB

RADIO DOCTORS/MILWAUKEE

- BRITISH LIONS—RSO

- EXCITABLE BOY—Warren Zevon—Asylum
- GET TO THE FEELING—Pleasure—Fantasy
- HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
- KAYA—Bob Marley & the Wailers—Island
- LONG LIVE ROCK & ROLL—Rainbow—Polydor
- MOONSCAPES—Bennie Maupin—Mercury
- SHINE ON—Climax Blues Band—Sire
- THE LAST WALTZ—The Band—WB

LIEBERMAN/MINNEAPOLIS

- BOYS IN THE TREES—Carly Simon—Elektra
- CASINO—Al DiMeola—Col
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EASTER—Patti Smith Group—Arista
- HEAVY HORSES—Jethro Tull—Chrysalis
- LONDON TOWN—Wings—Capitol
- MAGAZINE—Heart—Mushroom
- THE LAST WALTZ—The Band—WB
- THIS YEARS MODEL—Elvis Costello—Col
- YOU CAN TUNE A PIANO—REO Speedwagon—Epic

DISCOUNT RECORDS/ST. LOUIS

- BOYS IN THE TREES—Carly Simon—Elektra
- BRITISH LIONS—RSO
- CENTRAL HEATING—Heatwave—Epic
- HEAVY HORSES—Jethro Tull—Chrysalis
- LONG LIVE ROCK 'N' ROLL—Rainbow—Polydor
- LOVE IN A SLEEPER—Silver Convention—RCA
- MODERN MAN—Stanley Clarke—Nemperor
- PLEASE DON'T TOUCH—Steve Hackett—Chrysalis
- SO FULL OF LOVE—O'Jays—Phila. Intl.
- STILL HERE—Ian Thomas Band—Atlantic

POPLAR TUNES/MEMPHIS

- BOYS IN THE TREES—Carly Simon—Elektra
- COME INTO MY HEART—USA—European Connection—Marlin
- HEAVY HORSES—Jethro Tull—Chrysalis
- INFINITY—Journey—Col
- LOVELAND—Lonnie Liston Smith—Col
- MAGAZINE—Heart—Mushroom
- MIDNIGHT BELIEVER—B. B. King—ABC
- SHOWDOWN—Isley Brothers—T-Neck
- SO FULL OF LOVE—O'Jays—Phila. Intl.
- STREET HASSLE—Lou Reed—Arista

MUSHROOM/NEW ORLEANS

- AND THEN THERE WERE THREE—Genesis—Atlantic
- CITY TO CITY—Gerry Rafferty—UA
- FOTOMAKER—Atlantic
- KAYA—Bob Marley & the Wailers—Island
- PURE POP FOR NOW PEOPLE—Nick Lowe—Col
- ROCKY HORROR SHOW—Ode (Soundtrack)
- ROOMFUL OF BLUES—Island
- SHOWDOWN—Isley Brothers—T-Neck
- SPINOZZA—David Spinozza—A&M
- THIS YEARS MODEL—Elvis Costello—Col

DAVEY'S LOCKER/SOUTH

- AMERICAN HOT WAX—A&M (Soundtrack)
- ATLANTA'S BURNING DOWN—Dickey Betts & Great Southern—Arista
- DOUBLE DOSE—Hot Tuna—Grunt
- DOWN TO EARTH—Jefferson Starship—Grunt
- LONDON TOWN—Wings—Capitol
- MAD HATTER—Chick Corea—Polydor
- MAGIC—Floaters—ABC
- SHOWDOWN—Isley Brothers—T-Neck

- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- VAN HALEN—WB

SOUND TOWN/DALLAS

- BOYS IN THE TREES—Carly Simon—Elektra
- CATS UNDER THE STARS—Jerry Garcia Band—Arista
- DOUBLE FUN—Robert Palmer—Island
- DOUBLE TAKE—Richard Torrance—Capitol
- GHOST TOWN PARADE—Les Dudek—Col
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- ROTATION—Tim Weisberg Band—UA
- SHINE ON—Climax Blues Band—Sire
- THIS YEARS MODEL—Elvis Costello—Col
- WEST SIDE HIGHWAY—Stanley Turrentine—Fantasy

INDEPENDENT RECORDS/DENVER

- BOYS IN THE TREES—Carly Simon—Elektra
- CASINO—Al DiMeola—Col
- CENTRAL HEATING—Heatwave—Epic
- GET TO THE FEELING—Pleasure—Fantasy
- HEAVY HORSES—Jethro Tull—Chrysalis
- LONDON TOWN—Wings—Capitol
- MAGAZINE—Heart—Mushroom
- MODERN MAN—Stanley Clarke—Nemperor
- SHOWDOWN—Isley Brothers—T-Neck
- VOYAGE—Marlin

CIRCLES/ARIZONA

- ATLANTA'S BURNING DOWN—Dickey Betts & Great Southern—Arista
- BOYS IN THE TREES—Carly Simon—Elektra
- CENTRAL HEATING—Heatwave—Epic
- GET TO THE FEELING—Pleasure—Fantasy
- GOOD, BAD & FUNKY—Shotgun—ABC
- HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
- ONE EYED JACK—Garland Jeffreys—A&M
- SCARLET FEVER—Scarlet Rivera—WB
- SHOWDOWN—Isley Brothers—T-Neck
- THE LAST WALTZ—The Band—WB

MUSIC PLUS/LOS ANGELES

- BOYS IN THE TREES—Carly Simon—Elektra
- BRITISH LIONS—RSO
- FANTASY LOVE AFFAIR—Peter Brown—Drive
- HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
- ONE EYED JACK—Garland Jeffreys—A&M
- SCARLET FEVER—Scarlet Rivera—WB
- SHOWDOWN—Isley Brothers—T-Neck
- THE LAST WALTZ—The Band—WB

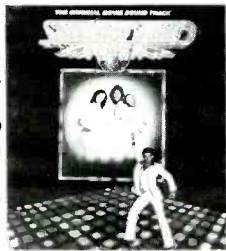
EUCALYPTUS RECORDS/NORTHWEST

- BOYS IN THE TREES—Carly Simon—Elektra
- CENTRAL HEATING—Heatwave—Epic
- EASTER—Patti Smith Group—Arista
- GHOST TOWN PARADE—Les Dudek—Col
- HEAVY HORSES—Jethro Tull—Chrysalis
- KAYA—Bob Marley & the Wailers—Island
- MAGAZINE—Heart—Mushroom
- THE LAST WALTZ—The Band—WB
- THIS YEARS MODEL—Elvis Costello—Col
- WEST SIDE HIGHWAY—Stanley Turrentine—Fantasy

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. 29 APR. 22



WKS. ON CHART

1 **1** **SATURDAY NIGHT FEVER**
BEE GEES AND VARIOUS ARTISTS
RSO RS 2 4001
(15th Week)
19 J

2	3	LONDON TOWN WINGS/Capitol SW 11777	3	G
3	2	EVEN NOW BARRY MANILOW/Arista AB 4164	10	G
4	4	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	18	G
5	5	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	28	G
5	7	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	23	G
7	6	THE STRANGER BILLY JOEL/Columbia JC 34987	30	G
8	8	EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	7	G
9	10	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	13	J
10	9	AJA STEELY DAN/ABC AA 1006	30	G
11	11	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	62	G
12	48	SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)	2	G
13	16	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	4	G
14	12	NEWS OF THE WORLD QUEEN/Elektra 6E 112	23	G
15	13	ALL 'N ALL EARTH, WIND & FIRE /Columbia JC 34905	22	G
16	14	THE GRAND ILLUSION STYX/A&M SP 4637	40	G
17	15	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	24	G
18	26	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	4	G
19	17	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)	44	F
20	20	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049	12	G
21	19	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	16	G
22	21	BOOTSYP? PLAYER OF THE YEAR BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093	10	G
23	32	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	26	G
24	23	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	23	G
25	27	WAITING FOR COLUMBUS LITTLE FEAT/Warner Bros. 2BS 3140	9	H
26	28	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118	10	G
27	24	FUNKENTELECHY VS. THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034	20	G
28	18	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	33	G
29	30	INFINITY JOURNEY/Columbia JC 34912	13	G
30	25	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	23	I
31	22	DOUBLE LIVE GONZO! TED NUGENT/Epic KE 35069	12	I
32	29	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	13	G
33	36	VAN HALEN /Warner Bros. BSK 3075	8	G
34	35	FRENCH KISS BOB WELCH/Capitol ST 11663	30	G
35	31	STREET SURVIVORS LYNYRD SKYNYRD/MCA 3029	26	G
36	37	EMOTION SAMANTHA SANG/Private Stock PS 7009	8	G
37	41	WARMER COMMUNICATIONS AVERAGE WHITE BAND/Atlantic SD 19162	5	G
38	40	BRING IT BACK ALIVE THE OUTLAWS/Arista AL 8300	6	H
39	43	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	20	G
40	33	THANKFUL NATALIE COLE/Capitol SW 11708	21	G
41	42	RAYDIO /Arista AB 4163	11	G
42	51	YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259	5	G
43	34	STARGARD /MCA 2321	9	F
44	46	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550	19	G
45	47	DOUBLE FUN ROBERT PALMER/Island ILPS 9476	7	G
46	39	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	23	G
47	44	KISS ALIVE II /Casablanca NBLP 7076	24	I
48	79	HEAVY HORSES JETHRO TULL/Chrysalis CHR 1175	2	G
49	55	... AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173	3	G

50	68	CENTRAL HEATING HEATWAVE/Epic JE 35260	2	G
51	38	WATERMARK ART GARFUNKEL/Columbia JC 34975	14	G
52	54	HEAD EAST /A&M SP 4680	9	G
53	53	HERE AT LAST—BEE GEES LIVE /RSO 2 3901	48	I
54	52	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century T 541	46	H
55	49	BARRY MANILOW LIVE /Arista AL 8500	48	I
56	59	10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	12	G
57	45	GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710	13	G
58	50	LONGER FUSE DAN HILL/20th Century T 547	18	G
59	63	EDDIE MONEY /Columbia PC 34909	9	F
60	81	MAGAZINE HEART/Mushroom MRS 5008	2	G
61	57	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036 (CBS)	16	G
62	56	THE ALBUM ABBA/Atlantic SD 19164	11	G
63	74	THIS YEARS MODEL ELVIS COSTELLO/Columbia JC 35331	4	G
64	61	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	31	G
65	70	HER GREATEST HITS CAROLE KING/Epic/Ode JE 34967	5	G
66	58	MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 35037	14	G
67	65	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	14	G
68	62	CHIC /Atlantic SD 19153	17	G
69	73	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019	8	G
70	72	LET'S DO IT ROY AYERS/Polydor PD 1 6126	7	F
71	75	ZAPPA IN NEW YORK FRANK ZAPPA/DiscReet 2D 2290 (WB)	4	J
72	60	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	14	G

CHARTMAKER OF THE WEEK

73 **131** **BOYS IN THE TREES**
CARLY SIMON
Elektra 6E 128



74	84	EASTER PATTI SMITH/Arista AB 4171	3	G
75	67	CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL SOUNDTRACK)/Arista AL 9500	18	X
76	78	FOTOMAKER /Atlantic SD 19165	5	G
77	96	SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)	2	G
78	69	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	28	G
79	76	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	27	F
80	82	NIGHT FLIGHT YVONNE ELLIMAN/RSO RS 1 3031	6	G
81	91	MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)	2	G
82	83	PEABO PEABO BRYSON/Capitol ST 11729	9	G
83	64	THE RUTLES /Warner Bros. HS 3151	4	X
84	86	PLASTIC LETTERS BLONDIE/Chrysalis CHR 1168	6	G
85	77	PLAYER /RSO RS 1 3026	15	G
86	66	CATS ON THE COAST SEA LEVEL/Capricorn CPN 0198	14	G
87	89	WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy 9548	6	G
88	80	FOREIGNER /Atlantic SD 19109	57	G
89	85	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/Casablanca NBLP 7088	8	G
90	71	HEAVEN HELP THE FOOL BOB WEIR/Arista AB 4155	12	G
91	87	HERB ALPERT—HUGH MASEKELA /Horizon SP 728 (A&M)	11	G
92	90	COMMODORES LIVE /Motown M9 984A2	26	I
93	—	THE LAST WALTZ THE BAND/Warner Bros. 3WS 3146	1	X
94	93	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	71	G
95	94	FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)	16	G
96	99	RAINBOW SEEKER JOE SAMPLE/ABC AA 1050	2	G
97	100	SOME THINGS DON'T COME EASY ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76006 (Atlantic)	2	G
98	103	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	1	G
99	101	THE PATH RALPH MacDONALD/Marlin 2210 (TK)	1	G
100	118	KAYA BOB MARLEY & THE WAILERS/Island ILPS 9517	1	G

151-200 ALBUM CHART

- 151 **A SONG FOR ALL SEASONS** RENAISSANCE/Sire SAK 6049 (WB)
- 152 **NOT SHY** WALTER EGAN/Columbia JC 35077
- 153 **BURNING THE BALLROOM DOWN** AMAZING RHYTHM ACES/ABC AA 1063
- 154 **FRESH FISH SPECIAL** ROBERT GORDON WITH LINK WRAY/Private Stock PS 7008
- 155 **PLEASE DON'T TOUCH** STEVE HACKETT/Chrysalis CHR 1176
- 156 **CITY TO CITY** GERRY RAFFERTY/United Artists UA LA 840 H
- 157 **SOUTHERN WINDS** MARIA MULDAUR/Warner Bros. BSK 3162
- 158 **DOUBLE DOSE** HOT TUNA/Grunt CYL 2545 (RCA)
- 159 **MAMA LET HIM PLAY** DOUCETTE/Mushroom MRS 5009
- 160 **ARCHIVES** RUSH/Mercury SRM 3 9200
- 161 **THE GODZ**/Millennium 8003 (Casablanca)
- 162 **COME INTO MY HEART** USA-EUROPEAN CONNECTION/Marlin 2212 (TK)
- 163 **ATLANTA'S BURNING DOWN** DICKEY BETTS & GREAT SOUTHERN/Arista AB 4168
- 164 **FUNK IN A MASON JAR** HARVEY MASON/Arista AB 4157
- 165 **LOVE BREEZE** SMOKEY ROBINSON/Tamla T7 3591 (Motown)
- 166 **PURE POP FOR NOW** PEOPLE NICK LOWE/Columbia JC 35329
- 167 **THAT'S WHAT SHE SAID** FLORA PURIM/Milestone M 9081 (Fantasy)
- 168 **LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES**/Elektra 6E 121
- 169 **VOYAGE**/Marlin 2213 (TK)
- 170 **SWEET BOTTOM**/Sweet Bottom SB 10177
- 171 **LOVE WILL FIND A WAY** PHAROAH SANDERS/Arista 4161
- 172 **GET TO THE FEELING** PLEASURE/Fantasy F 9550
- 173 **STRIKER**/Arista AB 4165
- 174 **TAKE THIS JOB AND SHOVE IT** JOHNNY PAYCHECK/Epic KE 35045
- 175 **NIGEL OLSSON**/Columbia JC 35048
- 176 **MOTION ALLEN TOUSSAINT**/Warner Bros. BSK 3142
- 177 **SUNBURN SUN**/Capitol ST 11723
- 178 **DISCO INFERNO** THE TRAMMPS/Atlantic SD 18211
- 179 **INNER VOICES** McCOY TYNER/Milestone M 9079 (Fantasy)
- 180 **LOVE ISLAND** DEODATO/Warner Bros. BSK 3132
- 181 **ERUPTION**/Ariola SW 50033
- 182 **EVER READY** JOHNNIE TAYLOR/Columbia JC 35340
- 183 **BACK TO BACK** BAD BOY/United Artists UA LA 869 H
- 184 **OLD FASHIONED LOVE** KENDALLS/Ovation OV 1733
- 185 **ROOT BOY SLIM & THE SEX CHANGE BAND WITH THE ROOTETTES**/Warner Bros. BSK 3167
- 186 **BERKSHIRE** WHA-KOO/ABC AA 1043
- 187 **PLEASURE PRINCIPLE** PARLET/Casablanca NBLP 7094
- 188 **PROKOFIEV'S PETER & THE WOLF** EUGENE ORMANDY & THE PHILADELPHIA ORCHESTRA/Red Seal ARLI 2743 (RCA)
- 189 **LET ME PARTY WITH YOU** BUNNY SIGLER/Gold Mind GZS 7502 (Salsoul)
- 190 **JAM/1980's** JAMES BROWN/Polydor PD 1 6140
- 191 **ROMEO & JULIET** ALEC R. COSTANDINOS & THE SYNCOPHONIC ORCHESTRA/Casablanca NBLP 7086
- 192 **DOWN TO EARTH** SUTHERLAND BROS./Columbia JC 35293
- 193 **LOVE IN A SLEEPER** SILVER CONVENTION/Midsong 3038 (MCA)
- 194 **UP THE YELLOW BRICK ROAD** SALSOL ORCHESTRA/Salsoul SA 8500
- 195 **TUXEDO JUNCTION** Butterfly Fly 007
- 196 **LETTA LETTA** MBULU/A&M SP 4688
- 197 **DREAMBOAT** ANNIE HEART/Mushroom MRS 5005
- 198 **BIONIC BOOGIE**/Polydor PD 1 6123
- 199 **LET'S ALL CHANT** MICHAEL ZAGER BAND/Private Stock PS 7013
- 200 **96° IN THE SHADE** THIRD WORLD/ILPS 9443

101 THE ALBUM CHART 150

APRIL 29, 1978

- | APR. 29 | APR. 22 | |
|---------|---------|---|
| 101 | 102 | SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022 |
| 102 | 104 | BURCHFIELD NINES MICHAEL FRANKS/Warner Bros. BSK 3167 |
| 103 | 113 | AMERICAN HOT WAX (ORIGINAL SOUNDTRACK)/A&M SP 6500 |
| 104 | 95 | WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca) |
| 105 | 97 | BOSTON/Epic JE 34188 |
| 106 | 110 | THE MAD HATTER CHICK COREA/Polydor PD 1 6130 |
| 107 | 111 | LINES CHARLIE/Janus JXS 7036 |
| 108 | 88 | DRASTIC PLASTIC BE BOP DELUXE/Harvest SW 11750 (Capitol) |
| 109 | 92 | WHAT DO YOU WANT FROM LIVE THE TUBES/A&M SP 6003 |
| 110 | 130 | YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082 |
| 111 | 115 | WE CAME TO PLAY TOWER OF POWER/Columbia JC 34906 |
| 112 | 114 | LOVELAND LONNIE LISTON SMITH/Columbia JC 35332 |
| 113 | 127 | ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)/Ode OSY 21653 (Jem) |
| 114 | 116 | MAGIC FLOATERS/ABC AA 1047 |
| 115 | 119 | MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096 |
| 116 | 135 | CASINO AL Di MEOLA/Columbia JC 35277 |
| 117 | 122 | RUBICON/20th Century T 552 |
| 118 | 106 | BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630 |
| 119 | 121 | LEVEL HEADED SWEET/Capitol SKAO 11744 |
| 120 | 136 | ONE-EYED JACK GARLAND JEFFREYS/A&M SP 4681 |
| 121 | 105 | HOLD ON NOEL POINTER/United Artists UA LA 848 H |
| 122 | 117 | ONCE UPON A DREAM ENCHANTMENT/Roadshow RS LA 811G (UA) |
| 123 | 107 | ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587 |
| 124 | 108 | SHOUT! BT EXPRESS/Columbia JC 37078 |
| 125 | 109 | VOYAGER DEXTER WANSEL/Phila. Intl. JZ 34985 (CBS) |
| 126 | 98 | LONEWOLF MICHAEL MURPHEY/Epic PE 35013 |
| 127 | 123 | LIVE AT THE BIJOU GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown) |
| 128 | — | HERMIT OF MINK HOLLOW TODD RUNDGREN/Bearsville BRK 6981 (WB) |
| 129 | 139 | EVERYTIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists UA LA 684 H |
| 130 | 112 | THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105 |
| 131 | 133 | SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088 |
| 132 | 134 | RIDING HIGH FAZE-O/She SH 740 (Atlantic) |
| 133 | 120 | DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/Casablanca NBLP 7080 |
| 134 | 137 | CATS UNDER THE STARS JERRY GARCIA BAND/Arista AB 4160 |
| 135 | 124 | ATTENTION SHOPPERS STARZ/Capitol ST 11730 |
| 136 | 128 | THIS ONE'S FOR YOU BARRY MANILOW/Arista AB 4164 |
| 137 | — | LONG LIVE ROCK 'N' ROLL RAINBOW/Polydor PD 1 6143 |
| 138 | — | GHOST TOWN PARADE LES DUDEK/Columbia JC 35088 |
| 139 | — | BRITISH LIONS/RSO RS 1 3032 |
| 140 | 142 | JUST FAMILY DEE DEE BRIDGEWATER/Elektra 6E 117 |
| 141 | 141 | SINGER OF SONGS—TELLER OF TALES PAUL DAVIS/Bang BLP 410 |
| 142 | 140 | EASTER ISLAND KRIS KRISTOFFERSON/Columbia JZ 35310 |
| 143 | 144 | STREET HASSLE LOU REED/Arista AB 4169 |
| 144 | 126 | OLIVIA NEWTON-JOHN'S GREATEST HITS/MCA 3028 |
| 145 | 132 | WHITE HOT ANGEL/Casablanca NBLP 7085 |
| 146 | 138 | LIVE FRANK MARINO & MAHOGANY RUSH/Columbia JC 35257 |
| 147 | 147 | GREATEST HITS LINDA RONSTADT/Asylum 6E 106 |
| 148 | 143 | THERE'S NO GOOD IN GOODBYE MANHATTANS/Columbia JC 35252 |
| 149 | 145 | SAFETY IN NUMBERS CRACK THE SKY/Lifesc JZ 35041 (CBS) |
| 150 | — | SPINOZZA DAVID SPINOZZA/A&M SP 4677 |

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LITTLE FEAT	25	WARREN ZEVON	26

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Piece Of My Heart" — Etta James (Warner Brothers). Ms. James' delivery is quite soulful, laced with that unique quality that only she can portray. It has been a long time since her fans have heard from this dynamite artist.

DEDE'S DITTIES TO WATCH: "Baltimore" — Ron Preyer (Shock); "Desperately" — The Love Machine (Buddah); "Theme From 'Star Trek'" — Gene Page (Arista).

Radio Station WYLD-AM (New Orleans) is now the new W-9-4 YLD. Travis Smith has been named the program and music director and will be heard during afternoon drive (3-7). The following radio announcers will also be handling slots: Jahve Murphey, formerly of LOK, middays; Moses Cage, 6-10 a.m.; Garland "Wild Child" Markham, 7-midnight, and Bernard "Dreams" Mabrey, midnight-6 a.m. Smith is appealing to all record companies for service and information.

Who said that she didn't have it!? In fact she had it all — we're speaking of Barbara Mason. Ms. Mason's new hit single, "I Am Your Woman She Is Your Wife" (Prelude), is exploding throughout the entire country. She wrote it and performs the heavyweight dialogue with perfection only she can lay down.

Last week we had the news from Detroit, now we have moved on to the Windy City. Radio Station WVON-AM has been sold! That's right! 'VON has a new owner, Combined Communications, a Phoenix-based company. In 1974 Globetrotters Communication, Inc. purchased the station as it was soaring up the rating books. Three radio announcers were released from their positions. Walt "Baby" Love now is the program director, replacing E. Rodney Jones, who has been with WVON for many years. Jerry Boulding, who had been operations manager for a couple of years, was also

relieved of his duties, as was Berndine Washington. There is a new station manager, Joe Jones; at press time he was not at the station for comment. We have no further details as to whether the station will follow the same format as before.

Confirmation that a Department of Funk had not been established sent Bootsy Collins stepping to Washington on a visit to the White House. On



tour right now, wherever he goes the crowds always follow.

Atlantic Fetes The Temptations



Atlantic recording group the Temptations were recently honored at a luncheon held at Atlantic's New York headquarters to welcome the group to New York for their Westbury Music Fair appearances and announce the completion of their second Atlantic lp, "Barbebakon." The album was produced by Brian and Eddie Holland at Wally Heider Studios in Los Angeles, and is scheduled for July '78 release. The Temptations are currently on a tour of the east coast and midwest. Shown at the New York luncheon are, from left: Atlantic vice president/ director of special markets Hillery Johnson, Temptations musical director Benjamin Wright, Glenn Leonard of the Temptations, WWRL air personality Bobby Jay, Record World r&b editor Dede Dabney, Melvin Franklin, Otis Williams, Louis Price, and Richard Street of the Temptations.

RCA Taps Woods

■ **NEW YORK** — Sonny Woods has joined RCA Records as manager, rhythm and blues promotion, southeast region, it was announced by Ray Harris, director, rhythm and blues promotion and merchandising, to whom he will report.

Woods began his career in promotion after working as a vocalist with Hank Ballard and The Midnighters. From January, 1970, to January, 1975, he was southeast regional promotion director for Atlantic Records. For one year after that, Woods served as national promotion director, rhythm & blues, pop and country music for Motown Records.

ABC Taps Williams

■ **LOS ANGELES**—Bill Craig, national director of promotion, special markets, ABC Records, has announced the appointment of Bill Williams to the position of southern regional promotion representative, special markets.

Based in Memphis, Williams will be covering the Memphis, Little Rock, Pine Bluff, Nashville, and Knoxville areas in a promotion capacity.

Williams was formerly national sales manager at Stax Records.

Carlin Admin. Deal With Two Pubberies

■ **NEW YORK**—Carlin Music has announced a deal to administer two new publishing companies, Terra Firma Music and Katja Music. Terra Firma and Katja Music have been formed by Jimmy Bishop, formerly vice president and general manager of CBS publishing company April Blackwood.

5 Dismissed from WVON

(Continued from page 20) pany has bought WGCI-FM in Chicago (an adult contemporary station), WDOK-FM in Cleveland (a beautiful music outlet), WDEE-AM in Detroit (modern country), and, in a separate purchase, WLDM-FM in Detroit, another a/c station.

Other Properties

Combined Communications' other radio properties include KHS-AM-FM in Los Angeles, KSDO-AM/KEZL-FM in San Diego and KTAR-AM/KBBC-FM in Phoenix. The group has an agreement in principle to sell its WWDJ-AM in Hackensack, N.J. — another black-formatted station — to Palmer Broadcasting.

The Globe sale became effective April 1, and has secured FCC approval.

R&B PICKS OF THE WEEK

SINGLE



NATALIE COLE, "ANNIE MAE" (Cole-rama Music, BMI). Ms. Cole's execution of this self-penned uptempo ditty is simply superb. Her style and delivery get even better as the songs go on! Producers Marvin Yancy and Charles Jackson enhance this tune by giving it a quality that should put Ms. Cole on top. Capitol P-4572.

SLEEPER



RUBY WINTER, "I WILL" (Ridgeway Music, BMI). This ballad should garner immediate airplay on r&b and pop stations with a strong possibility of a country crossover. This timely song should be riding everyone's playlist in the very near future. Strong vocals enhance the lyrical concept. Millennium MN 612 (Casablanca).

ALBUM

THE DRAMATICS, "DO WHAT YOU WANNA DO." This is without a doubt their best effort to date. Following in the tracks of their last golden lp, this album should easily reach that level. Interesting songs include "Why You Want To Do Me Wrong," "Stop Your Weeping" and "I Want You," any of which could be a potential single. ABC AA-1072.



RECORD WORLD R&B SINGLES CHART

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

APR. 29 APR. 22

- 1 1 **TOO MUCH, TOO LITTLE, TOO LATE**
JOHNNY MATHIS/
DENIECE WILLIAMS
Columbia 3 10693 

- 2 2 **THE CLOSER I GET TO YOU** ROBERTA FLACK (WITH
DONNY HATHAWAY)/Atlantic 3463
- 3 4 **ON BROADWAY** GEORGE BENSON/Warner Bros. 8542
- 4 5 **DANCE WITH ME** PETER BROWN/Drive 6269 (TK)
- 5 3 **BOOTZILLA** BOOTSY'S RUBBER BAND/Warner Bros. 8512
- 6 26 **TAKE ME TO THE NEXT PHASE (PT. I)** ISLEY BROS./T-Neck
2272 (CBS)
- 7 6 **FLASH LIGHT** PARLIAMENT/Casablanca 909
- 8 15 **STAY RUFUS**/CHAKA KHAN/ABC 12349
- 9 9 **NIGHT FEVER** BEE GEES/RSO 889
- 10 28 **USE TA BE MY GIRL** THE O'JAYS/Phila. Intl. 8 3642 (CBS)
- 11 8 **OUR LOVE** NATALIE COLE/Capitol 4509
- 12 7 **STAYIN' ALIVE** BEE GEES/RSO 885
- 13 16 **GET ON UP** TYRONE DAVIS/Columbia 3 10648
- 14 12 **REACHING FOR THE SKY** PEABO BRYSON/Capitol 4522
- 15 10 **IT'S YOU THAT I NEED** ENCHANTMENT/Roadshow 1124 (UA)
- 16 22 **RIDING HIGH** FAZE-O/She 8700 (Atlantic)
- 17 21 **OH WHAT A NIGHT FOR DANCING** BARRY WHITE/
20th Century 2365
- 18 18 **I COULD HAVE LOVED YOU** MOMENTS/Stang 5075
(All Platinum)
- 19 23 **DANCE ACROSS THE FLOOR** JIMMY 'BO' HORNE/SHS 1003 (TK)
- 20 35 **THE GROOVE LINE** HEATWAVE/Epic 8 50524
- 21 17 **DO YOU LOVE SOMEBODY** LUTHER INGRAM/Koko 728
- 22 25 **IT'S SERIOUS** CAMEO/Chocolate City 013 (Casablanca)
- 23 24 **ALL THE WAY LOVER** MILLIE JACKSON/Spring 179 (Polydor)
- 24 11 **WHICH WAY IS UP** STARGARD/MCA 40825
- 25 13 **JACK & JILL** RAYDIO/Arista 0283
- 26 37 **MS DAVID** OLIVER/Mercury 73973
- 27 29 **I CAN'T STAND THE RAIN** ERUPTION/Ariola 7686
- 28 41 **EVERYBODY DANCE** CHIC/Atlantic 3469
- 29 33 **SLICK SUPERCHICK** KOOL & THE GANG/DeLite 901
- 30 34 **IT'S ALL IN YOUR MIND** SIDE EFFECT/Fantasy 818
- 31 32 **LET'S ALL CHANT** MICHAEL ZAGER BAND/Private Stock 45184
- 32 20 **LET ME PARTY WITH YOU (PT. II)** BUNNY SIGLER/
Gold Mind 4008 (Salsoul)
- 33 19 **ALWAYS AND FOREVER** HEATWAVE/Epic 8 50490
- 34 36 **OCEANS OF THOUGHTS AND DREAMS** DRAMATICS/ABC 12331
- 35 14 **DON'T COST YOU NOTHING** ASHFORD & SIMPSON/
Warner Bros. 8514
- 36 38 **MISS BROADWAY** BELLE EPOQUE/Big Tree 16109 (Atlantic)
- 37 55 **DUKEY STICK (PART ONE)** GEORGE DUKE/Epic 8 50531

- 38 48 **GIRL CALLIN'** CHOCOLATE MILK/RCA 11222
- 39 46 **DAYLIGHT AND DARKNESS** SMOKEY ROBINSON/Tamla 54293
(Motown)
- 40 49 **SUPERNATURAL FEELING** BLACKBYRDS/Fantasy 819
- 41 47 **OLD MAN WITH YOUNG IDEAS** ANN PEEBLES/Hi 78509
(Cream)
- 42 27 **RUMOUR HAS IT** DONNA SUMMER/Casablanca 916
- 43 43 **THE ONE AND ONLY** GLADYS KNIGHT & THE PIPS/
Buddah 592 (Arista)
- 44 30 **NEVER GET ENOUGH OF YOUR LOVE** LTD/A&M 2005
- 45 52 **YOU ARE, YOU ARE** CURTIS MAYFIELD/Curtom 0135 (WB)
- 46 51 **WAITING ON LOVE** JOHNNY BRISTOL/Atlantic 3421
- 47 31 **FANTASY EARTH, WIND & FIRE**/Columbia 3 10688
- 48 45 **THIS TIME THEY TOLD THE TRUTH** Z. Z. HILL/Columbia 3 10680
- 49 56 **ATTITUDES** BAR KAYS/Mercury 2 54283
- 50 53 **CONFUNKSHUNIZEYA** CON FUNK SHUN/Mercury 2 53974
- 51 44 **YOUR LOVE IS SO GOOD FOR ME** DIANA ROSS/Motown 1436
- 52 54 **KEEP ON DANCING** JOHNNIE TAYLOR/Columbia 3 10709
- 53 42 **WHERE DID LOVE GO** LeROY HUTSON/Curtom 0134 (WB)
- 54 57 **IF I CAN'T HAVE YOU** YVONNE ELLIMAN/RSO 884
- 55 61 **TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY**
JAISUN/Jett Sett 1001
- 56 62 **LET'S GET FUNKTIFIED** BOILING POINT/Bullet 05 (Bang)
- 57 63 **I FEEL GOOD** AL GREEN/Hi 78511 (Cream)
- 58 64 **EYESIGHT** JAMES BROWN/Polydor 1 4465
- 59 71 **(LET'S GO) ALL THE WAY** WHISPERS/Solar 11246 (RCA)

CHARTMAKER OF THE WEEK

- 60 — **AIN'T NO SMOKE WITHOUT FIRE**
EDDIE KENDRICKS
Arista 0325



- 61 73 **LET THE MUSIC PLAY** DOROTHY MOORE/Malaco 1048 (TK)
- 62 65 **BLACK WATER GOLD** SUNSHINE BAND/TK 1026
- 63 40 **LOVE ME RIGHT** DENISE LaSALLE/ABC 12312
- 64 70 **SHAME** EVELYN "CHAMPAGNE" KING/RCA 11122
- 65 50 **WORKIN' TOGETHER** MAZE FEATURING FRANKIE BEVERLY/
Capitol 4531
- 66 58 **IF I HAD MY WAY** WALTER JACKSON/Chi Sound 1140 (UA)
- 67 — **MY FAVORITE FANTASY** VAN McCOY/MCA 40885
- 68 — **ALMIGHTY FIRE (WOMAN OF THE FUTURE)** ARETHA
FRANKLIN/Atlantic 3468
- 69 69 **MAKIN' LOVE IS GOOD FOR YOU** BROOK BENTON/
Olde World 1100
- 70 67 **YOU'VE BEEN A PART OF ME** WEE GEE/Junny 533 (Ju-Par)
- 71 66 **TOMORROW I MAY NOT FEEL THE SAME** GENE CHANDLER/
Chi Sound 1168 (UA)
- 72 72 **TWO HOT FOR LOVE** THP ORCHESTRA/Butterfly 1026
- 73 — **NUMBER ONE** ELOISE LAWS/ABC 12341
- 74 60 **TRUST YOUR HEART** BOBBY WOMACK/Columbia 3 10672
- 75 — **HEY SENORITA** WAR/MCA 40883

Fantasy
PRESENTS
AN UNLIMITED
FIRST EDITION

THE ORIGINALS

ANOTHER TIME, ANOTHER PLACE

F-9546



FANTASY INTERLUDE • DON'T PUT ME ON • I'VE LOVED, I'VE LOST, I'VE LEARNED • TEMPORARILY OUT OF ORDER
LADIES (WE NEED YOU) • TAKE THIS LOVE • IT'S ALRIGHT • THANKS FOR YOUR LOVE (HAPPINESS IS YOU)



THE R&B LP CHART

APRIL 29, 1978

- SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO
RS 2 4001
- SHOWDOWN**
ISLEY BROS./T-Neck JZ 34930 (CBS)
- CENTRAL HEATING**
HEATWAVE/Epic JE 35260
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB
3139
- STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
- BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
- BOOTS? PLAYER OF THE YEAR**
BOOTSY'S RUBBER BAND/Warner Bros.
BSK 3093
- SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
- FUNKTELECHY VS. THE PLACEBO
SYNDROME**
PARLIAMENT/Casablanca NBLP 7034
- WARMER COMMUNICATIONS**
AVERAGE WHITE BAND/Atlantic SD
19162
- RAYDIO**
Arista AB 4163
- YOU LIGHT UP MY LIFE**
JOHNNY MATHIS/Columbia JC 35259
- THANKFUL**
NATALIE COLE/Capitol SW 11708
- PEABO**
PEABO BRYSON/Capitol ST 11729
- ALL 'N ALL**
EARTH, WIND & FIRE/Columbia
JC 34905
- STARGARD**
MCA 2321
- WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004
(Casablanca)
- RIDING HIGH**
FAZE-O/SHE SH 740 (Atlantic)
- GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/
Capitol ST 11710
- LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
- ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA 811 G
(UA)
- WHEN YOU HEAR LOU, YOU'VE
HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
- MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
- CHIC**
Atlantic SD 19153
- FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
- LOVE BREEZE**
SMOKEY ROBINSON/Tamla T7 359R1
(Motown)
- WE CAME TO PLAY**
TOWER OF POWER/Columbia JC 34906
- SUNBURN**
SUN/Capitol ST 11723
- SEND IT**
ASHFORD & SIMPSON/Warner Bros.
BSK 3088
- LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX
3637 (Motown)
- MAGIC**
FLOATERS/ABC AA 1047
- MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303
(CBS)
- VOYAGE**
Marlin 2213 (TK)
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- JAM/1980's**
JAMES BROWN/Polydor PD 1 6140
- EVER READY**
JOHNNIE TAYLOR/Columbia JC 35340
- THERE IS NO GOOD IN GOODBYE**
MANHATTANS/Columbia JC 35252
- KAYA**
BOB MARLEY & THE WAILERS/Island
ILPS 9517
- JOURNEY TO THE LIGHT**
BRAINSTORM/Tabu JZ 35327 (CBS)
- I CAN'T GO ON THIS WAY**
TYRONE DAVIS/Columbia 35304



JAZZ

By ROBERT PALMER

Concord Jazz, a straight-ahead jazz label out of Concord, California that is distributed in the east by Record People, never makes much of a fuss about itself. But solid, swinging jazz albums keep coming from the company. Heading the latest release is a date by two largely unsung musicians who have devoted years to leading the trumpet and saxophone sections of several great big bands, Count Basie's most prominently. They are trumpeter **Snooky Young**, who remarkably enough has never made an album of his own, and also saxophonist **Marshal Royal**, who did one date as a leader in the fifties. They were ready, to say the least, and the result is a sunny, cooking album, with an exceptional rhythm section of **Ross Tompkins**, **Freddie Green**, **Ray Brown** and **Louis Bellson** and some amiable vocals by **Scat Man Crothers**. The title: "Snooky and Marshal's Album." Also new from Concord Jazz are "Live from Concord to London" by the exceptional jazz singer **Ernestine Anderson**; "Ross Tompkins and Joe Venuti Live at Concord 77;" and "The Real Howard Roberts."

Some interesting albums of vintage material have come along recently. On the Pumpkin label (P.O. Box 7963 [Ludlum Branch], Miami, Florida 33155 or through Record People, 66 Greene Street, New York, N.Y. 10012), "Midnight at V-Disc" reissues rare jam session recordings from 1944-45 with **Jack Teagarden** in top form and **Louis Armstrong** also on hand. "Harlem Stride Classics" introduces a batch of performances recorded privately by the great stride pianist **Donald Lambert** during the early sixties and previously unreleased. Phoenix Jazz (P.O. Box 3, Kingston, New Jersey 08528, also distributed in the east by Record People) has released "Piano Man," some sides from the forties by the fine pianist **Dodo Marmarosa**, with **Lucky Thompson** on tenor sax, and "Trumpet Man" by the great **Charlie Shavers**, with folks like **Jay McShann**, **Pee Wee Russell**, **Coleman Hawkins** and **Willie the Lion Smith** in the supporting cast.

Some noteworthy single releases from independents include "Shouting the Blues" by the tenor saxophonist **Frank Wright**, who returned to his blues roots for this recent session on the French Sun label, with spectacular results; "The Original Honeydripper" by blues pianist **Roosevelt Sykes**, recorded live and getting down to some serious boogie, on the Blind Pig label, also from Record People; "Encounter with Time" by **Tommy Vig** and an exploratory big band he led in Los Angeles and Las Vegas in 1967, on the Discovery label, P.O. Box 48081, Los Angeles, California 90048; and "Rebirth Cycle" by the percussionist **Mtume** (Third Street Records, 10 North 3rd Street, Phil-

(Continued on page 71)



THE JAZZ LP CHART

APRIL 29, 1978

- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB
3139
- RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
- LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX
3637 (Motown)
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
- HOLD ON**
NOEL POINTER/United Artists UA LA
848 H
- THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
- LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
- WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
- MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303
(CBS)
- LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
- JUST FAMILY**
DEE DEE BRIDGEWATER/Elektra 6E 119
- LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista AB 4161
- LOVELAND**
LONNIE LISTON SMITH/Columbia
JC 35332
- SPINOZZA**
DAVID SPINOZZA/A&M SP 4677
- THE MAD HATTER**
CHICK COREA/Polydor PD 1 6130
- CASINO**
AL Di MEOLA/Columbia JC 35277
- HERB ALPERT-HUGH MASEKELA**
Horizon SP 728 (A&M)
- FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
- LENNY WHITE PRESENTS
ADVENTURES OF ASTRAL PIRATES**
Elektra 6E 121
- PEG LEG**
RON CARTER/Milestone M 9082 (Fantasy)
- THAT'S WHAT SHE SAID**
FLORA PURIM/Milestone M 9081 (Fantasy)
- HEADS**
BOB JAMES/Tappan Zee/Columbia JC
34896
- BURCHFIELD NINES**
MICHAEL FRANKS/Warner Bros. BSK 3167
- BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
- VOYAGER**
DEXTER WANSEL/Phila. Intl. JZ 34985
(CBS)
- SERPENTINE FIRE**
MARK COLBY/Tappan Zee/Columbia JC
35298
- MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
- ROTATION**
TIM WEISBERG/United Artists UA LA
857 H
- TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
- WHERE GO THE BOATS**
JOHN HANDY/Warner Bros. BSK 3170
- ROSEWOOD**
WOODY SHAW/Columbia JC 35309
- EASY LIVING**
SONNY ROLLINS/Milestone M 9080
(Fantasy)
- UNFINISHED BUSINESS**
JIMMY SMITH/Mercury SRM 1 3716
- ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 91110
- TOUCH MY LOVE**
WEBSTER LEWIS/Epic JE 35017
- SPYRO GYRA**
Amherst AMH 1014
- MULTIPLICATION**
ERIC GALE/Columbia JC 34938
- MOONSCAPES**
BENNY MAUPIN/Mercury SRM 1 3717
- INNER VOICES**
McCOY TYNER/Milestone M 9079
(Fantasy)

R&B REGIONAL BREAKOUTS

Singles

East:

Boiling Point (Bullet)
Whispers (Solar)
Eddie Kendricks (Arista)
Evelyn "Champagne" King (RCA)

South:

Whispers (Solar)
Eddie Kendricks (Arista)
Evelyn "Champagne" King (RCA)
Aretha Franklin (Atlantic)

Midwest:

Jaisun (Jett Sett)
Eddie Kendricks (Arista)
Van McCoy (MCA)
Aretha Franklin (Atlantic)

West:

Whispers (Solar)
Aretha Franklin (Atlantic)

Albums

East:

Smokey Robinson (Tamla)
Stanley Clarke (Nemperor)
Voyage (Marlin)
James Brown (Polydor)
Bob Marley (Island)

South:

Smokey Robinson (Tamla)
Sun (Capitol)
Floaters (ABC)

Midwest:

Floaters (ABC)
Stanley Clarke (Nemperor)
James Brown (Polydor)

West:

Floaters (ABC)
Stanley Clarke (Nemperor)
Voyage (Marlin)
James Brown (Polydor)
Bob Marley (Island)

GET ON
Brunswick's newest
Chi-lite recording

“THE
FIRST
TIME”

BR 55546

BRUNSWICK

DAKAR

In-Store Video Play

(Continued from page 18)

At this time Televac is concentrating on the major retail chains, because of their cohesive nature and strength, but "the small retailers will definitely have a chance to be included as the program progresses." Van Haas stated that the smaller retailers will be charged a monthly lease payment, which will reflect only what it costs to lease the video equipment, "which is about \$150 per month. We'll still be supplying the cassettes without any charge, and the labels will be paying for the cassette duplicating."

While Televac has just begun to operate in the retail area, the concept and execution have already attracted the attention of Sy Warner, a long-time veteran of the music industry, who will act as executive vice president, east coast. "I'm convinced that this is both an extremely valuable concept and a workable plan," said Warner, when contacted by *Record World*. "It could, I feel, really be the instrument that puts this industry into the \$5 billion mark."

"Recent marketing studies have indicated that 55 percent of the people who came into retail record stores didn't know what they wanted to buy," explained Van Haas, "and so the point of purchase aid is extremely important."

Casablanca Taps Lavan

■ LOS ANGELES — Eddie Pugh, vice president of r&b promotion for Casablanca Records, has announced the selection of Larry Lavan as midwest regional marketing and promotion manager.

Buddy Allen Inks The Trammps



Buddy Allen Management, Inc. has announced the signing of Atlantic recording group the Trammps to a long term management contract for exclusive worldwide representation. The Trammps are currently represented on the album chart by their "Disco Inferno" lp, while the title tune single (as featured in "Saturday Night Fever") is a bulletted pop item. Shown at the signing are, from left: Buddy Allen Management vice president Steve Allen, Trammps road manager Stanford Allen, Robert Upchurch of the Trammps, Buddy Allen Management president Buddy Allen, Jimmy Ellis and Harold Wade of the Trammps, and (seated) Earl Young of the Trammps.

Epic Ups Harrell

■ NEW YORK — Al Gurewitz, vice president, promotion, Epic/Portrait/Associated Labels, has announced the appointment of Sam Harrell to the position of regional promotion marketing manager, western region, E/P/A.

In his new position, Harrell will be responsible for directing all promotional efforts in his region; coordinating marketing programs with the regional vice president and branch managers, and maintaining liaisons with key radio stations and programmers at all formats for the purpose of stimulating airplay and sales of all E/P/A product. He will also coordinate key E/P/A artist tours in his region and work closely with the artist development.

Harrell joined CBS in 1966 as local promotion manager in the New Orleans market. Prior to his new appointment, he was the local promotion manager in the Atlanta market.

Atlantic Inks Wagner

■ NEW YORK—Richard Wagner has been signed to an exclusive, long-term worldwide recording contract with Atlantic Records. The announcement was made by Atlantic president Jerry Greenberg.

Wagner's debut solo album, featuring him as guitarist, vocalist and songwriter, is set for release on April 25 and is entitled "Richard Wagner."

Richard Wagner first came to prominence with his work for producer Bob Ezrin, most notably through his guitar work and songwriting for Alice Cooper. He has also worked extensively with such artists as Lou Reed and Peter Gabriel.

Liar To Bearsville



Liar recently signed a record contract with Bearsville Records. Pictured at the signing are Paul Fishkin, Bearsville Records president (seated); standing are Michael Papale and Del Taylor, of Delta Artists Management Inc.

Disco File

(Continued from page 47)

"Girl Don't Make Me Wait" (including those introductory la-la-la-las) with a little "Black Is Black" thrown in, but finally so strong on its own that you forgive the obvious echoes. Brooks' vocals, though occasionally strained, are marvellously loose and involving, a perfect match for Soussan's pulsing arrangement which is built around the best and longest break on the album—a multi-level percussion spectacular that should easily turn this into one of the season's peak cuts. After the break, Pattie returns for some more ecstatic riffing until the final fade . . . Donna Summer's "Last Dance" (7:10), written by **Paul Jabara**, produced by **Giorgio Moroder** and **Bob Esty**, is absolutely wonderful pop disco: up, invigorating, thoroughly enjoyable. Its structure—a slow intro and a slow break toward the end of an otherwise upbeat song—demands special treatment on the dance floor, but Summer's rich vocals and the swirling-string arrangement are so effective that what could be merely an interesting experiment with disco format is instead a stunning surprise. Likely to be everyone's finale number for months to come . . . "You're the Most Precious Thing in My Life" (8:02) by **Love and Kisses** is **Alec R. Costandinos** in top form, similar to "Romeo & Juliet" and the recent "How Much, How Much I Love You," but pared down and sharpened up nicely. The vocals, often ragged and rushed on that mouthful of a title, are oddly flawed, yet, as usual, the production sweeps things along swiftly and surely with some unexpected touches—like that first break, stranger and more outlandish than what we're used to from Costandinos with its nutsy jumble of percussion and stray guitar cries over a mechanical thump beat that eventually rises and supplants them. The jittery, accumulating string pattern that follows this break and later reappears sticks in the memory and clinches the song neatly. The other Costandinos composition, the film's title theme, also by Love and Kisses, sounds like a movement from "Romeo & Juliet" but is again weakened by its vocals, an unbalanced combination of thin individual voices and creamy chorus work. The production is generally rousing enough to carry things off, however, and this too grows on you . . . **Santa Esmeralda's** "Sevilla Nights" (6:08) is all instrumental and, happily, avoids nearly all the Spanish cliches and predictable changes that bogged down their last album. The result is cleaner, subtler, more forcefully atmospheric, with the flamenco guitar and castanets saved for bright flourishes rather than squandered throughout. Perfect . . . "Take It to the Zoo" (8:00) by **Sunshine** was written by Donna Summer and two members of **Brooklyn Dreams** and features Donna's sister, **Mary Ellen Gaines** in the lead. Gaines has a direct, almost declamatory voice that at times seems too unadorned (an in the unnerving "gotta get down" repetition) but, with support, strikes just the right attitude for this sharp pop/funk number full of vocal and instrumental builds. Really heats up toward the end . . . **Marathon's** "I Wanna Dance" (6:00), written and produced by **Pete Bellotte**, is perhaps the strangest piece of music here—a zippy pastiche of styles from **Bimbo Jet** to **Trax** with sudden rushes of strings and quick, sizzling percussion breaks that make for an unsettling but exciting combination.

But wait, there's even more. Also recommended: Donna Summer's "With Your Love," Paul Jabara's "Queen of the Disco," **Diana Ross'** "Livin', Lovin', Givin'" and **D.C. LaRue's** great, super-sexy slow grind, "Do You Want the Real Thing." Nearly all these tracks—ten selections in all—will be available to disco DJs for promotion only on a special set of disco discs running an average length of eight minutes each and due in a week or so. Whew. Casablanca is not fooling around: "TGIF" is sure to be a monster.

RCA Promotes Marlow

■ NEW YORK — The appointment of Jessica Marlow as manager, sales promotion, RCA Records, has been announced by Jack Chudnoff, division vice president, creative services.

Background

For the past five years, Marlow had been administrator, sales promotion. She began her career with RCA Records as advertising editor, editorial services, and later became advertising coordinator when RCA Records created its in-house advertising activity.

CLASSICAL RETAIL REPORT

APRIL 29, 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
JEAN PIERRE RAMPAL PLAYS JAPANESE MELODIES—Columbia
STAR WARS—Mehta—London

SAM GOODY/EAST COAST

DONIZETTI: LA FAVORITA—London
GREATEST HITS OF 1720—Columbia
LEHAR: THE MERRY WIDOW—Sills, Rudel—Angel
PROKOFIEV: IVAN THE TERRIBLE—Muti—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
STAR WARS—London
STRAVINSKY: RITE OF SPRING—Mehta—Columbia
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips
VERDI: LA TRAVIATA—Cotrubas, Domingo, Milnes, Kleiber—DG

KORVETTES/EAST COAST

MARIA CALLAS: LA DIVINA—Angel
DONIZETTI: LA FAVORITA—London
VLADIMIR HOROWITZ GOLDEN JUBILEE RECITAL—RCA
LEHAR: THE MERRY WIDOW—Sills, Rudel—Angel
PROKOFIEV: IVAN THE TERRIBLE—Muti—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
JEAN-PIERRE RAMPAL PLAYS ENCORES—Columbia
SHOSTAKOVICH: THE NOSE—Columbia
STAR WARS—London
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London

KING KAROL/NEW YORK

DONIZETTI: LA FAVORITA—London
HAYDN: L'ISOLA DISABITATA—Dorati—Philips
GREATEST HITS OF 1720—Columbia

LEHAR: THE MERRY WIDOW—Sills, Rudel—Angel
MOZART: MITRIDATE, RE DI PONTO—Hager—DG
NIELSEN: MASKARADE—Frandsen—HNH
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
JEAN-PIERRE RAMPAL PLAYS JAPANESE MELODIES—Columbia
STAR WARS—London
VERDI: LA TRAVIATA—Cotrubas, Domingo, Milnes, Kleiber—DG

RECORD AND TAPE COLLECTORS/BALTIMORE

BACH: PIANO WORKS—Brendel—Philips
BRAHMS: ALTO RHAPSODY, SYMPHONY NO. 3—Ludwig, Boehm—DG
GILBERT & SULLIVAN: THE GONDOLIERS—London
HANDEL: DINALDO—Malgoire—Columbia
NIELSEN: MASKARADE—Frandsen—HNH
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
JEAN PIERRE RAMPAL PLAYS JAPANESE MELODIES—Columbia
ROSSINI FOR WIND—Netherlands Wind Ensemble—Philips
SHOSTAKOVICH: SYMPHONY NO. 4—Previn—Angel
STRAVINSKY: RITE OF SPRING—Karajan—DG

SOUND WAREHOUSE/DALLAS

DONIZETTI: LA FAVORITA—London
HAYDN: L'ISOLA DISABITATA—Dorati—Philips
PROKOFIEV: IVAN THE TERRIBLE—Muti—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
JEAN PIERRE RAMPAL PLAYS JAPANESE MELODIES—Columbia
ROSSINI: OVERTURES—Marriner—Philips
STAR WARS—London
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips
VERDI: LA TRAVIATA—Cotrubas, Domingo, Milnes, Kleiber—DG

TOWER RECORDS/SAN FRANCISCO

DONIZETTI: LA FAVORITA—London
HAYDN: THE CREATION—Dorati—London
MONTEVERDI CONTEMPORARIES—Munrow—Angel
MOZART: OBOE QUARTETS—Holliger, others—Philips
MOZART: PIANO QUARTETS—Rubinstein, Guarneri—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
JEAN PIERRE RAMPAL PLAYS JAPANESE MELODIES—Columbia
SALLINIEN: SYMPHONIES NOS. 1, 3—Kamu—HNH
STRAVINSKY: RITE OF SPRING—Karajan—DG
VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips

Igor Kipnis: A Versatile Harpsichordist

By SPEIGHT JENKINS

NEW YORK — If there is any mustiness left surrounding the image of the modern-day harpsichordist, Igor Kipnis should dispel it. The versatile musician, an exclusive Angel artist, plays and records his harpsichord all over the world, but he also keeps alive his career as a writer and critic. Last week Kipnis appeared on WQXR's weekly program First Hearing, in which three critics are asked to make on-the-spot appraisals of newly recorded music. The program, produced by WQXR music director George Jellinek and widely syndicated since its inception a number of years ago, usually calls on the services of regulars Martin Bookspan (of the N.Y. Philharmonic) and Edward Downes (Professor of Music at Queens College) and one visitor. On this occasion there were two visitors, Kipnis and this reporter.

Over coffee after the program, the harpsichordist explained why he as a performer ended up on

a show primarily for critics. Indeed, he has been a critic for much of his life. Son of the well-loved and frequently-remembered Metropolitan Opera bass Alexander Kipnis, he was born in Berlin, coming first to the United States when he was two weeks old. Though he began on the harpsichord when he was at Harvard, from which he graduated in 1952, he did not make his debut on the instrument until 1959. At about that time he began to free-lance as a music critic for the New York Herald Tribune, then one of New York's most active and prestigious papers. Though his time as a music critic lasted less than a year (the Tribune did not see his artistic activities as an appropriate adjunct to the critical), he went on to review for Stereo Review, a position which he still holds. Along the way he has had a baroque program for WQXR, and he wrote extensively for the (old)

(Continued on page 65)

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Great Performances by Great Artists

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Jean-Pierre Rampal • Bruno Walter • Seiji Ozawa
Sir Adrian Boult • Sviatoslav Richter • Rise Stevens
Zino Francescatti • Leon Fleisher • Plus much more!

The Greatest Classical Cassette Value!

(Dolby System)





YO QUIERO SER TU AMANTE
RAMONCITO RODRIGUEZ Y LOS ANDINOS—
Coco CLP 147

En producción de Ramoncito Rodriguez y con arreglos de Zito Zelante se lucen los interpretes con toque muy especial romantico en "Yo quiero ser tu amante" (R. Montiel), "Amor Ajeno" (R. Rodriguez), "Amanece" (J. C. Calderón) y "Cuando los años pasen" (J. A. Jimenez), entre otras.

Produced by Ramoncito Rodriguez and with arrangements by Zito Zelante, Ramoncito Rodriguez and Los Andinos are at their best in this romantic package. "Balada Triste" (M. del Valle-R. Rodriguez), "A mi manera" (P. Anka-Revaux-Francois) and "Llanto de luna-Quiereme Mucho-Ojos Malvados" (Saladrigas-Gutierrez-G. Roig).



EL DISCO DE ORO
ALDO Y LOS PASTELES VERDES—
Microfon M 50001

Recopilación de los más importantes éxitos del grupo peruano Aldo y Los Pasteles Verdes que representará buenas ventas. "Recuerdos de una noche" (F. Arias), "Esclavo y Amo" (J. Baca Flores), "El Reloj" (Cantoral), "Otra Copa" (F. Canaro) y "El ultimo Vals" (F. Arias).

Package containing most of the smash hits of Los Pasteles Verdes from Peru. Will sell well. "Recuerdos de una noche," "Esclavo y Amo," "El Ultimo Vals" and "Ya es muy tarde" (A. La Torre).



SERENATA SIN LUNA

Nueva producción del popular grupo chileno en el cual se destacan "Cuando sale la Luna" (J. A. Jimenez), "Te quiero por lo que eres" (Salinas-Gonzalez), "Serenata sin Luna" (J. A. Jimenez), "Alfonsina y el mar" (Ramirez-Luna) y Respirando" (Mogol-Battisti).

New package by the popular Chilean group Los Angeles Negros in which is included very commercial tunes such as "Amar y Vivir" (C. Velazquez), "Te está volviendo Mujer" (J. A. Jimenez) and "Cuando sale la luna."



NELSON GONZALEZ AND HIS BAND
TR 133X

El muy talentoso guitarrista (tres) Nelson Gonzalez ofrece aquí una producción de salsa excelente cargada de ritmo y sabor. Excelente mezcla y producción de Ira Herscher. "Toitico" (Duany), "Distancia" (A. Cortes), "Sabrocito Bongo" (P. Riset) y "Nadie" (Mannozi).

Talented guitar player Nelson Gonzalez and his band offer a very contagious and danceable salsa production of Ira Herscher. Superb sound and mixing! "Y soy feliz" (S. Cebrian), "Sabrosito Bongo," "Tijerita" (Cebrian) and "Mary-Juana" (J. Maria Casas).

En Chile (Continued from page 63)

Antonio Zabaleta inauguró al terminar el año los estudios de grabación Sonotec equipados con una completísima mesa para 24 canales, y dotada de una serie de elementos incluidos especialmente por el ingeniero de sonido Luis Torrejon. Los proyectos de Zabaleta de instalar fabrica de discos en Chile fueron archivados para mejores tiempos, pero el estudio Sonotec y actividades adjuntas (grabación de discos

para su propio sello, duplicación de cassettes, etc.) serán bastante trabajo para su equipo de producción. Antonio Zabaleta es, a la vez, uno de los mejores cantantes chilenos, y graba regularmente para IRT/RCA.

Emi Odeon inauguro también sus nuevos estudios de grabación y una duplicadora de cassettes que le permitirá evitar el alto porcentaje de devolución de cassettes que mantenía hasta hoy.

Omni Signs Robin Beck



Jimmy Bishop, president to Omni Records, has announced the signing of singer-composer Robin Beck. Omni is rush-releasing her debut single and album, which will be produced by Kenny Lehman. Pictured from left: Kenny Lehman, Robin Beck and Jimmy Bishop.

Nuestro Rincon (Continued from page 63)

FM92 as program director, is now with WOCN Radio (Radio 14509) in Miami, managed by Cuco Arias. Congratulations! . . . Leonardo Favio from Argentina is videotaping the popular "Show Goya," aired by most of the TV stations in states with a heavy Latin population.

Mon Rivera, the late Puerto Rican vocalist, was buried in his hometown of Mayaguez, P.R. amidst a huge funeral procession. Rivera completed his last lp before his untimely death. It is entitled "Mon Forever," produced by Johnny Pacheco for the Vaya label. The album features an original composition by Mon Rivera and another by Ismael Rivera, a leading vocalist in the traditional P.R. vein, with arrangements handled by Mon Rivera, Willie Colon and Ernie Agosto. Expected release date will be some time this month.

Fania has announced the signing of vocalist Nestor Sanchez to an exclusive five year recording contract by Fania's president, Jerry Masucci. Nestor Sanchez, formerly with Tony Pabon y La Protesta and Conjunto Candela, is the new voice behind Larry Harlow and his orchestra. Nestor will be touring with Larry in Caracas, Curacao, Aruba, Martinique, Guadalupe, St. Croix and Puerto Rico during these weeks . . . CBS released in Argentina an album containing the smash hit "Cara de Gitana" by Daniel Magal. Other tunes in the package are "Te he dado todo mi Cariño," "Ese canción que dejo de cantar" and "Donde andarás, amor." It is expected that this album will be a terrific winner all over Latin America and CBS is moving this recording toward a complete success . . . Isadora from Colombia, who smashed several months ago with "Llamarada," is again enjoying good international promotion thru an album just released, containing "Penitencia," "Jamás te olvidaré" and "Lamparilla." Our best regards to Alfredo Nova Romero, from the international and national promotion dept. of Sonolux, Colombia, the label that produced this artist . . . Aldo and Los Pasteles Verdes are touring Argentina extensively, where they are a complete smash with "Hipocresia," previously released with some success in several countries by Perla (RCA) but totally ignored in others, where Los Pasteles took over the hit and sold thousands of records. Of course, Microfon represents Infopesa, Peru, in Argentina, the label that produced the recording by Los Pasteles Verdes, and which is aggressive in this territory. Los Pasteles Verdes also smashed with this tune in Mexico, where they are expected for 24 performances during June, July and August. In Argentina, they performed 43 shows and will co-star with boxing champion Monzón and popular singer Palito Ortega in a film produced in Argentina, which will mean a heavy promotion. Hermanos Kaminsky, owners of Microfon, Argentina, are really moving their promotional forces, while others are simply taking it easy. Well, that's the way it goes!

Juan Castro Gomez, previously with RCA, Chile, is now programming the top rated radio station Diego Portales, covering all of Chile. Our congratulations to the good old friend . . . It was nice to chat with Nick Cirillo and Fritz Hentzchell, from Ola, CBS, based in Coral Gables, Florida. They are full of stamina and very aggressive. Well, that's the way it should always be. CBS is showing a lot of energy internationally . . . I also had a long talk with Toño Hut, former president of FLAPF (Federation of Latin American Records Manufacturers), while in Mexico. Well, without Toño, the Federation is not showing that much effectiveness . . . and that's it for the time being!

Album Picks

(Continued from page 32)

LIVING ON A DREAM

WAYNE HENDERSON—Polydor PD-1-6145 (7.98)



Henderson, a crack trombonist, producer and former Crusader, comes through with a set emphasizing healthy funk in solid arrangements. The horns, as expected, are first rate.

GALE FORCE TWO

GALE FORCE—Fantasy F-9551



The Gale Brothers, with Len handling vocals and drums and Ken on guitars, live up to their name. Solid, mostly self-written rock, spiced with an occasional ballad and played with assurance.

GLIDER

UA LA814 G (6.98)



The group demonstrates a strong melodic edge to its music with these ten songs which cover ballads, uptempo numbers and lushly orchestrated tunes. The opening "Midnight Flyer" has a British feel and makes a strong candidate for a single.

BACK TO BACK

BAD BOY—United Artists UA-LA 869-H (7.98)



From "It's All Right," the opening track, straight through the closer, it's clear that this tight quartet means business, and that business is rock and roll, brought to life by Bob Brown's crisp production.

FOR YOU

PRINCE—Warner Bros. BSK 3150 (7.98)



Though he's only 18 and goes by only one name, Prince makes enough music by himself for a multi-piece veteran band. Label copy says it all: produced, arranged, composed and performed by Prince.

LINDA TILLERY

Olivia BLF 917



The all-women's label has a strong product with this expressive singer. Sexually-aware lyrics aside, it can be listened to simply as music—and that, after all, is the bottom line.

IMPORTS

ASTRAL PROJECTOR

ZON—Epic PEC 90442 (Canada)



While the drama of the group's stage act does not come across on vinyl, its hard hitting music is certainly a key factor. The group maintains a melodic edge on its material with some incisive playing by guitarist Brian Miller. One of Canada's best new groups.

THE CONTENDER

JIM CAPALDI—Polydor 2383 490 (U.K.)



Capaldi's solo efforts since Traffic have been uneven but for the first time he manages to put it all together with some exceptional original material as well as a unique reading of "Sealed With A Kiss" and Michael Rickfords' "Daughter Of the Night."

IMPERIAL ROCKABILLIES

VARIOUS ARTISTS—United Artists 30101 (U.K.)



An exceptionally rich catalogue of rockabilly material from the old Imperial label comprises one of the best collections of its kind. Of note is Bob Luman's "Red Hot" and the Burnettes' "Warm Love."

DAN AR BRAS

DOUAR NEVEZ—Hexagone 883009 (France)



Dan Ar Bras is a French guitarist who leads his group through jazz and folk flavored instrumentals. He is proficient at both acoustic and electric stylings and mixes moods and textures well with the help of Patrig Molard who plays a variety of woodwinds.

Igor Kipnis

(Continued from page 61)

American Record Guide.

Kipnis is known all over the world today, however, not for his criticism but for his splendid harpsichord playing, an energized approach to the instrument that is technically correct but never academic or dull. Winner of five Grammys, editor and writer of books on the harpsichord and frequent master class teacher, Kipnis lives with his wife and 13-year-old son in West Redding, Connecticut. His latest disc for Angel, "Capriccio," gives record buyers a chance to hear Program Music for the Harpsichord, including Bach's "Capriccio on the Departure of a Beloved Brother," an expressive emotional account of the piece, and Dussek's "Sufferings of the Queen of France," an interesting, plaintive description of the trials of Marie Antoinette, including an aural description of the mob and other guillotining. In about a month he will record the fifth and sixth Bach Partitas so completing his partita set.

The recording will take place in, of all places, Redding, Connecticut, his home. Kipnis, who used to be with Columbia, joined Angel about six years ago. The first two years recordings were made in New York City, but there were always problems, aggravated by the fact that Angel does not have any of its own recording facilities in this city. In the first place chosen, the air conditioning system proved too loud — harpsichord music be quite delicate—and in another the studio turned out to be directly over the subway.

Angel would prefer to have the recordings made in Los Angeles, but Kipnis would have to take his own harpsichord out there, and he would have to do so by automobile—expensive and time consuming. Otherwise he could

make records in the midst of a tour, but he doesn't like to mix touring and recordings. So a church in Westport Connecticut was chosen as his recording site. This worked well for two years until the church started scheduling Encounter Groups at all hours of the day and night, so another one had to be found.

Carson Tayler

Carson Tayler, an engineer for Angel, set a former pupil of his San Francisco Audio School (who lived in Connecticut and in fact was a neighbor of Kipnis in Redding) to look for a new locale. He uncovered an Episcopal Church, St. Matthews, in Redding itself that seemed good to him. When Tayler arrived, armed with all the equipment for recording, it took him only three minutes to achieve the required level of excellence that had been present in the first church. Kipnis says that the new church is by far the ambience in which he has regularly worked.

Five Record LP

Angel is having success with the current "Capriccio" and the Bach series of Partitas; Kipnis would now like to have the company issue a five-record album available on Intercord in Germany. It is the complete concertos for solo and multiple harpsichords of Bach. And there is currently on the market a non-Angel listing by him of great interest: a small record company called Grenadilla has issued a piece written in 1965, by George Rochberg, one of America's most important composers and recorded by Kipnis before his Angel contract. It is called "Nach Bach" and is dedicated to Kipnis. Involving snippets of Bach and a lot of Rochberg, it is according to Kipnis an expressive piece that deserves to be heard.

No Dice in Action



Capitol recording artists No Dice recently played two dates at The Whisky in Hollywood. Based in England, the band is currently on their first nationwide tour of the States. Pictured during a set are, (from left): Gary Strange, bassist; Kitty Wyles, drummer; Peaches Ferris, lead vocalist; Deezal Martin, guitarist; and Dave Moore, keyboardist.

GERMANY

By JIM SAMPSON

■ By popular demand, we'll present reports every few weeks on aspects of the German music industry, such as television promotion. Technically, Germany's PAL color/625 line picture is the ultimate in television reproduction, but the system is also incompatible with the U.S. standard. There are three TV programs here: ARD unites the nine regional state-owned broadcast services in a pool arrangement; ZDF is a separate full-time national program with its own production facilities; and the third program is a regional service operated by the parent ARD station. There is some program sharing on third channels. The broadcast day starts in mid-afternoon and continues to midnight, expanded on weekends. The state-supported stations are under minimal ratings pressure, funding coming from a broadcast tax on every household (about \$5.00 monthly) and from spot sales (limited to certain hours and booked out months in advance).

The impact of television was demonstrated by **Baccara** one year ago, when appearances on three nationwide shows launched "Yes Sir, I Can Boogie" into the wild gold yonder. A top-rated broadcast will attract about 25 million viewers, with average prime time audiences around 15 million. Here are the most important shows for international acts, with origination point and number of new shows this year: Bio's Bahnhof (ARD Cologne, 6) stars the personable **Dr. Alfred Biölek** live with music and patter; Rockpalast (ARD and third program Cologne, 15) producer **Peter Ruechel** mounts the best rock showcase on German TV, with occasional live midnight concerts; Szene '78 (ARD Munich, 10), aired late afternoons, particularly good at reaching 12-20 audience; Pop '78 (third program Baden-Baden, 8), carried on most third channels; Musikladen (ARD Bremen, 7), **Mike Leckebusch's**

(Continued on page 67)

AUSTRALIA

By ED NIMMERVOLL

■ We are only too aware of the new-well-established relationship between singles and albums on the American recording front, where certain albums have been found to have the ability to generate a series of spin-off singles, and these in turn feed the life expectancy of the parent album.

While this is an established fact for the American market, it's obviously dangerous to assume that the same applies in other markets. The balance between population, media and record sales is obviously not universally the same.

The Australian recording industry has found again and again that an album seems only able to generate one single. If a single and album combine to create a sales push for a particular product, the album seems to absorb the bulk of the resulting sales interest.

The **Little River Band** found that the overwhelming success of the "Diamentina Cocktail" album and its "Help Is On Its Way" single did nothing for the subsequent single releases, "Witchery" and "Home On Monday." In the light of the Little River Band's current status, one would have expected a sales flow on for those singles, but neither made any dent into the charts.

Illustrating this point even more dramatically is the recent history of the band **Dragon**, which in the past year has emerged as one of the top bands in the country. During their rise to favor acceptance was fragmented, the band winning its way city by city, and as a result three singles from the first album lifted Dragon to its present status. With the release of the second album, "Running Free," Dragon had reached national prominence, and supported by a concurrent national sales push, the new album was far more successful than the first, and a new single from the album gave Dragon its first really sizeable hit, one of the most successful Australian singles of the past year.

Now we find that the second single from that latest album seems unable to achieve anything like the level of any of the previous singles.

Australia will quite clearly have to accept this as a fact of life or

(Continued on page 67)

ENGLAND

By PHILIP PALMER

■ LONDON—The EMI Group has won its tenth Queens Award for Industry. This year the international division of EMI has picked up an award for export achievement in 1978. The division is responsible for international sales and the marketing of records and tapes. It exports to over 200 countries and also earns pressing fees from overseas companies which manufacture product under license. Over a three-year period, overseas earnings have doubled. Management shake-ups in several overseas EMI companies are planned soon.

LABEL ACTION: A long awaited entry into record retailing will be made by the Marks & Spencer shop chain when it begins its own label, St. Michael . . . **Marv Schlachter's** Prelude label is to be introduced in the U.K. via CBS with a special Prelude logo identity. Through the terms of the deal, CBS has picked up a number of successful disco albums, including lps by **Masterminded Mastermind**, **Sine** and future product will be by **Bill Brandon**, **Barbara Mason** and **Prana People** . . . Logo Records has concluded a deal with Metronome Records of Germany whereby the U.K. company will have rights to release selected albums from the rock label Brain plus sole import distribution rights for the remainder of the catalogue. The first release will be an album, "Age Of Madness," by prominent German band **Jane**, scheduled for a June issue . . . Concluded by DJM Records boss **Stephen James** on his recent trip to the States is a deal with Columbia Records Club for three **Elton John** albums a year plus other DJM catalogue material.

NOTES: Tres Jolie Music has been formed by **Ringo Starr** for new writers . . . Sun newspaper show business writer **Bob Hart** is to join EMI on May 15 as a group music publicity executive reporting to EMI director/group music **Leslie Hill**. In his new role Hart will be responsible for projecting EMI music worldwide in association with Capitol's **Dan Davies** . . . **Ron Solleveld** has been named manager of Intersong International's U.K. office. He has come to London from Intersong America . . . Rocket Publishing boss **Kevin Eade** has completed a worldwide music publishing pact with the Abesongs catalogue, which includes the works of **Mark London** and songwriter **Neil Harrison**, whose first single, "Bank Of Love," is set for a May release on Arista . . . Formerly pop product manager at Phonogram, **Lisa Denton** has become general manager of **Phil Wainman's** Utopia Records Company . . . **Jimmy Cross'** single, "I Want My Baby Back," was voted by listeners of Capital Radio as "The World's Worst Record." It's the first release on **Dave Macaleer** and **Craig Baguley's** Wanted label. The rights were acquired for U.K. release by Baguley during a recent visit to America. Macaleer explained that "this will be the first of many in-demand 'bad' records which we hope to be issuing for collectors and maybe a wider audience." MacAleer, formerly with RCA and 20th Century Fox, is well known for his home jukebox containing what he reckons are the 100 most tasteless, banal, sick or just plain bad records ever issued commercially . . . **Larry Page's** Rampage label is mounting a major campaign for **Johnny Pearson's** theme from the BBC-TV series "All Creatures Great and Small" and **Allan Stewart's** debut album . . . Manager **Claude Wolf** has placed **Roddy Llewellyn's** long awaited and much heralded debut disc with Phonogram . . . Eaton Music boss **Terry Oates** has formed Whitz End Music with noted TV and film writers **Dick Clement** and **Ian La Frenais** . . . A new major publishing deal by Lightning Music boss **Brian Hutch** is soon to be announced . . . Virgin has set a worldwide deal with recent chart toppers **Althea & Donna** . . . MCPS is preparing a new agreement for publisher and writer members which could halve the cost of royalty collections.

BAND NEWS: **Derek St. Holmes** and **Rob Grange**, previously with **Ted Nugent**, have formed a new as yet unnamed band with **Denny Carmassi**, who was previously with **Montrose**. WEA has the band signed and a U.S. tour is planned for later this year . . . Beginning June 14, **The Motors** will undertake an eight-week tour of the U.S. . . . Having returned from a successful American tour, **Queen** will undertake two dates at the New Bingley Hall, Stafford (May 6 & 7) and three dates at the Wembley Empire Pool (May 11 through 13) as part of an extensive European trek. The band appear in Paris (April 23/24), Dortmund (26), Berlin (28), Zurich (30), Vienna (May 2) and Munich (3).

Australia (Continued from page 66)

rethink its singles/album strategy. Quite clearly singles are able to generate album sales. Perhaps in certain cases additional interest can be generated by relaying the album release to accommodate two spearheading singles instead of the traditional one.

The reason for this situation, in part, seems to be radio's unwillingness to support a single's progress once a parent album has received any kind of airplay push. Since radio programs here still center themselves around the singles chart, perhaps this is understandable.

ON TOUR: The **Beach Boys'** tour met with some dissatisfaction on both the performance side and the organizational side. The group gave some surprisingly lacklustre performances, and it was felt that the inclement weather which met the Sydney concerts warranted cancellation or postponement. During the summer/fall concert season in Australia the bulk of concerts are held outdoors and this has its obvious side effects. **Bob Dylan's** tour met with some wash-outs also. The **Fifth Dimension** have been through on a cabaret jaunt. **Billy Joel** is the present tourist creating greatest interest.

ON RECORD: **Leif Garrett's** visit pushed Leif's album to the top of the charts, but only long enough for the "Saturday Night Fever" hurricane to build up its fury here in Australia also. In anticipation of releasing the movie, the album and "Stayin' Alive" single have already shot to the top of their respective charts . . . The Dylan tour produced an expected sales avalanche for the well-timed three-album-set "Masterpieces" . . . **Bob Welch** has broken through with "Ebony Eyes" . . . The **Babys** and **Dan Hill** are featuring prominently on the singles and album charts . . . Australia's most successful group of all time, **Skyhooks**, is hitting the comeback trail with a big-production Queen-like effort called "Women In Uniform."

Germany (Continued from page 66)

well established international pop review; Disco (ZDF Munich, 10), the great teenie music machine, penetrates other demographics too; Rock Pop (ZDF Munich & on the road, 10), **Peter Baalcke's** rock show is simple, effective, and at 7:30 Saturday night; Starparade (ZDF on the road, 4), big pop names, big production, big ratings. **Dr. Klaus Weising**, as producer of both Disco and Starparade, is a major force in TV music and a known country music fan. Frequent specials and occasional openings on other shows are also possible for foreign acts. Film clips from record companies usually are not accepted on the major net shows, although some regional stations are more flexible. Most of the above mentioned shows are half playback (vocal mike live), a few are full live, a few full playback.

Most shows pay around 2,500 marks for an appearance. That's gross payment, from which comes 15 percent tax and any hotel or transportation costs. The less frequent a show, the further in advance they like to book acts (Starparade three months ahead, Disco one month), but production schedules are known a full year in advance.

German law prohibits private broadcasting. Some areas get Austrian or Swiss television, but there is little cable activity. American Forces Television effectively reaches the military community but little else due to restricted transmitting power.

Nixon Tapes

(Continued from page 10)

The GSA now only has 12 staff people working on the Nixon materials, although there is a request for funds to hire 88 more archivists pending with Administration budget officials.

Before this new ruling, GSA had been working on a plan to release the tapes for listening purposes at 11 centers across the country. Any copying of the tapes would have been done only under the terms and conditions set up by U.S. District Court Judge John J. Sirica, the Watergate trial judge, who had planned to release the copies of the tapes to record companies, broadcasters and the general public.

It is now up to GSA to make a move, a physical phenomenon never easily accomplished by bureaucracies. Certainly any

move toward a plan similar to the Sirica proposal would be met head-on by lawsuits by Nixon lawyers.

In other actions, the Supreme Court heard oral arguments between the Justice Department and the Federal Communications Commission on the so-called "Seven Dirty Words" case involving WBAL-FM, a noncommercial, Pacific Foundation station. Almost eight years ago, the station played an excerpt from a George Carlin satirical sketch concerning the words, which are termed "indecent" by the FCC. One complaining phone call started the snowballing legal issues. (RW, April 8).

The court will not hand down an opinion on the matter for several months.

ENGLAND'S TOP 25

Singles

- 1 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS
BRIAN & MICHAEL/Pye
- 2 I WONDER WHY SHOWADDYWADDY/Arista
- 3 NIGHT FEVER BEE GEES/RSO
- 4 IF YOU CAN'T GIVE ME LOVE SUZI QUATRO/RAK
- 5 NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum
- 6 BAKER STREET GERRY RAFFERTY/United Artists
- 7 FOLLOW YOU FOLLOW ME GENESIS/Charisma
- 8 WITH A LITTLE LUCK WINGS/Parlophone
- 9 DENIS (DENE) BLONDIE/Chrysalis
- 10 TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS &
DENIECE WILLIAMS/CBS
- 11 SHE'S SO MODERN BOOMTOWN RATS/Ensign
- 12 WALK IN LOVE MANHATTAN TRANSFER/Atlantic
- 13 WUTHERING HEIGHTS KATE BUSH/EMI
- 14 SOMETIMES WHEN WE TOUCH DAN HILL/20th Century
- 15 SINGIN' IN THE RAIN SHEILA B DEVOTION/EMI
- 16 I CAN'T STAND THE RAIN ERUPTION FEATURING PRECIOUS WILSON/
Atlantic
- 17 HEY SENORITA WAR/MCA
- 18 I LOVE THE SOUND OF BREAKING GLASS NICK LOWE/Radar
- 19 EVERYBODY DANCE CHIC/Atlantic
- 20 TAKE ME I'M YOURS SQUEEZE/A&M
- 21 LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock
- 22 IS THIS LOVE BOB MARLEY & THE WAILERS/Island
- 23 (I DON'T WANT TO GO TO) CHELSEA ELVIS COSTELLO/Radar
- 24 MORE LIKE THE MOVIES DR. HOOK/Capitol
- 25 EVERYBODY IS A WINNER HOT CHOCOLATE/RAK

(Courtesy: Record Business)

GERMANY'S TOP 10

Singles

1. DAS LIED DER SCHLUEMPFE
VADER ABRAHAM—Philips
2. RIVERS OF BABYLON
BONEY M.—Hansa Intl.
3. BUENOS DIAS, ARGENTINA
UDO JUERGENS—Ariola
4. MULL OF KINTYRE
WINGS—Capitol
5. UND DABEI LIEBE ICH EUCH BEIDE
ANDREA JUERGENS—Ariola
6. FOLLOW ME
AMANDA LEAR—Ariola
7. TAKE A CHANCE ON ME
ABBA—Polydor
8. IT'S A HEARTACHE
BONNIE TYLER—RCA
9. HEIDI
GITTI & ERICA—Telefunken
10. I CAN'T STAND THE RAIN
ERUPTION—Hansa Intl.

Albums

1. BUENOS DIAS, ARGENTINA
UDO JUERGENS—Ariola
2. SEINE 20 GROESSTEN HITS
BUDDY HOLLY—Arcade
3. THE ALBUM
ABBA—Polydor
4. HEART BREAKER
VARIOUS ARTISTS—K-Tel
5. THE HITS OF BONNIE TYLER
RCA
6. PLATZKONZERT
VARIOUS ARTISTS—K-Tel
7. 30 GOLDEN GUITAR HITS
VARIOUS ARTISTS—Arcade
8. DISCO FRIENDS
VARIOUS ARTISTS—Polystar
9. DIE 20 BESTEN
SLAVKO AVSENIK—K-Tel
10. NEWS OF THE WORLD
QUEEN—EMI

(Courtesy: Der Musikmarkt)

Webber's 'Variations' in N.Y.



Andrew Lloyd Webber, composer of "Jesus Christ Superstar" and "Evita," was in New York recently as part of his national tour to promote his new MCA album "Variations," and single, "Theme and Variations," both of which he composed and produced. The New York premiere of "Variations" will take place at a charity benefit performance hosted by Joe Papp at the N.Y. Public/Newman Theatre on April 26. Shown above at a reception in New York's Pierre Hotel are (from left): Chappell senior vice president, creative, Irwin Schuster; Chappell president Irwin Robinson; Andrew Lloyd Webber; MCA vice president, east coast operations George Lee, and Chappell vice president, creative, Frank Military.

RECORD WORLD GOSPEL

Housetop 'Hits People Where They Live'

By VICKI BRANSON

■ NORFOLK, VA.—Unique ideas and concepts lie behind the scenes of Housetop Records here. James Barden, a director of The Christian Broadcasting Network and Housetop's rebel producer, lives by the motto "hit people where they live."

Housetop, a division of CBN, was started three years ago primarily to showcase prime talent from CBN's popular "700 Club" TV program. The label started with a few artists and now boasts six successful artists. Barden plans to keep the label roster small because "I don't believe in mass numbers of artists where you throw product up against the wall and hope it sticks. A lot of record companies, and these are usually the ones who fail, sign a tremendous amount of artists, sometimes as many as a hundred. When that happens, they are just competing with themselves and killing their artists. I want my artists to have every shot they can get. Publicity, production, you name it. Everything to see that they get a fair shot. Then if they don't make it the fault is mine not theirs. That's why I want to keep Housetop small. It's the only way I can really promote each one individually and give them the exposure they need."

Housetop's acts now include Stephanie Booshada, Joe Reed, Moose Smith, Alpenglow, Roger Wyles and Kathie Taylor. Each artist is handled differently, openly, and encouraged to do what they feel. Barden's "hit them where they live" concept comes in with the motive behind the particular type albums Housetop is becoming known for. "Our main goal is to reach every person in the world," he said, "whether they are religious or not, with the Gospel, on a level they can understand. I want music that will praise the Saints, and at the same time get right down to where people are. People don't want to be beat over the head with the Gospel. A lot of them don't get to church, they won't listen to a preacher, they won't watch '700 Club,' they have no interest. But, they are searching for something. So if you can reach them, intro-

■ As of this issue, *Record World* will include the previous chart number for product appearing on the gospel charts.

duce them to Jesus in a way they understand, you've made a remarkable accomplishment. But, you have to reach out and touch them first. You have to get their attention and you can't do that by walking in with a Bible under your arm. You can't take someone who is into the Bee Gees and take a gospel group and lay them on their head and expect them to accept that. They can't relate to that; you've got to get them where they live, if they're into disco, give 'em disco to wake 'em up. The same with r&b, pop, whatever. God has given us a whole form of communication with music. People who like gospel music—give 'em gospel, but don't think you can reach those other souls by giving them something they're not into."

Barden has found his methods to be highly critized, including his choice of "pickers." "I record in Nashville using all Nashville pickers," he told RW. "A lot of them aren't Christians and

(Continued on page 71)

Dove Awards Set For National TV

■ NASHVILLE—The 10th annual Dove Awards Show will be presented for a national television audience for the first time November 8 from the Opryland complex in Nashville. The awards will be telecast in a 60 to 90 minute special on a major network.

The contracted agreement for the Dove's television production was signed by Jaffe-Markowitz Company in Los Angeles and officials at the Gospel Music Association. The officials were members of the Dove Awards committee, headed by W.F. Myers; John T. Benson III, president; and Don Butler, executive director for the Gospel Music Association, all of whom had been involved with lengthy negotiations the past several months for the televised showing of the Doves.

The Dove Awards Show will be the highlight for Gospel Music Week, November 5-8 in Nashville at the Opryland complex and *Record World* is planning for the Second Annual Gospel Music Special to coincide with the Dove Awards and Gospel Music Week. The special will again contain *Record World's* Gospel Award winners.

CONTEMPORARY & INSPIRATIONAL GOSPEL

APR. 29

APR. 15

- | | | |
|----|----|---|
| 1 | 2 | FOR HIM WHO HAS EARS TO HEAR
KEITH GREEN/Sparrow 1015 |
| 2 | 1 | MIRROR
EVIE TORNUQUIST—Word WSB 8735 |
| 3 | 4 | HOME WHERE I BELONG
B.J. THOMAS/Word WST 6571 |
| 4 | 3 | GENTLE MOMENTS
EVIE TORNUQUIST/Word WST 8714 |
| 5 | 6 | MUSIC MACHINE
CANDLE/Birdwing BDWG 2004 |
| 6 | 12 | HAVE YOU KISSED ANY FROGS TODAY?
JOE REED/Housetop 706 |
| 7 | 5 | THIS IS ANOTHER DAY
ANDRAE CROUCH/Light 5683 (Word) |
| 8 | 7 | THIS IS NOT A DREAM
PAM MARK/Aslan 1003 |
| 9 | 16 | WINDOW OF A CHILD
SEAWIND/CTI 5007 |
| 10 | 8 | ALLELUIA
THE BILL GAITHER TRIO/Impact R 3408 |
| 11 | 18 | SAIL ON
THE IMPERIALS/DaySpring DST 4006 (Word) |
| 12 | 9 | PRaise II
THE MARANATHA SINGERS/Maranatha HS 026 |
| 13 | 11 | DALLAS HOLM & PRAISE, ALIVE
Greentree R 3441 |
| 14 | 10 | LIVE FROM NASHVILLE
JIMMY SWAGGART/Jim 126 (Word) |
| 15 | 21 | THE LADY IS A CHILD
REBA/Greentree R 3486 |
| 16 | 13 | JESTER IN THE KINGS COURT
MIKE WARNKE/Myrrh 6569 (Word) |
| 17 | 15 | SWEET COMFORT
Maranatha 033 |
| 18 | 14 | LOVE SONG REUNION
LOVE SONG/Good News GNR 8105 |
| 19 | 17 | IN CONCERT
THE FLORIDA BOYS/Canaan 9814 (Word) |

Paragon/New Pax Bows New Promo Dept.

■ NASHVILLE — Bob McKenzie, president of Paragon/New Pax Records, has announced the formation of a new promotion department. To be headed by Randy Cox, the new department will be concerned with not only promotion of Paragon/New Pax Records, but will include the promotion of the publishing catalogue.

Before incorporating the new promotion department, Paragon had one person in radio promotion and one in catalogue promotion. The new department will coordinate these two phases together and will include a larger staff. Steve Horton will be responsible for radio calls and Marlice Kraemer will coordinate the department. Both Kraemer and Horton will report to Cox.

- | | | |
|----|----|--|
| 20 | 20 | SWEET MUSIC
THE PAT TERRY GROUP/Myrrh 6590 (Word) |
| 21 | 32 | TELL 'EM AGAIN
DALLAS HOLM & PRAISE/Greentree R 3480 |
| 22 | 33 | HE WALKS BESIDE ME
ELVIS PRESLEY/RCA AFLI 2772 |
| 23 | 31 | PILGRIMS PROGRESS
THE BILL GAITHER TRIO/Impact 3495 |
| 24 | 34 | EMERGING
THE PHIL KAEGGY BAND/New Song NS 004 |
| 25 | 40 | WE'LL TALK IT OVER
JIMMY SWAGGART/Jim 127 (Benson Company) |
| 26 | 35 | GENTLY FLOWING FEELING
ALBRECT, ROLEY & MOORE/White Horse 1002 |
| 27 | 28 | VINTAGE GOSPEL
THE FLORIDA BOYS/Canaan CAS 9818 (Word) |
| 28 | 26 | ON HEAVEN'S BRIGHT SHORE
THE INSPIRATIONS/Canaan 9806 (Word) |
| 29 | 29 | JUST BECAUSE
THE IMPERIALS/Impact 3390 |
| 30 | 30 | THE GROUP THAT GOD BUILT
THE HENSONS/Calvery STAV 5142 |
| 31 | 19 | THE SUN'S COMING UP
THE REX NELON SINGERS/Canaan CAS 9823 (Word) |
| 32 | 25 | LIVE IN CHATTANOOGA
THE KINGSMEN/HeartWarming R 3477 |
| 33 | 27 | REAL TO REEL
NOEL PAUL STOOKEY/Newworld 090477 |
| 34 | 23 | LIVE! THE VERY BEST OF THE HAPPY GOODMAN FAMILY
Canaan Cax 9816/2 (Word) |
| 35 | 39 | LADY
REBA/Greentree R 3430 |
| 36 | 24 | I JUST CALL ON YOU
DAVID MEECE/Myrrh 6573 (Word) |
| 37 | — | SONG IN THE AIR
PHIL KAEGGY/Star Song SSR 005 |
| 38 | — | FIREWORKS
FIREWORKS/Myrrh MSB 6587 |
| 39 | 38 | PRaise VOL. I
THE MARANATHA SINGERS/Maranatha 008 |
| 40 | 22 | ELVIS' FAVORITE GOSPEL SONGS
J.D. SUMNER & THE STAMPS/GCA 362 |

Ford Named Chairman Of Gospel Fund Drive

■ NASHVILLE — Tennessee Ernie Ford has been appointed the honorary national chairman for the Gospel Music Hall of Fame's fund raising drive.

Ford, who has sold more records in the gospel field than any other artist, was the first president of the Gospel Music Association at its inception in 1964.

Savoy Names Daniels To A&R Position

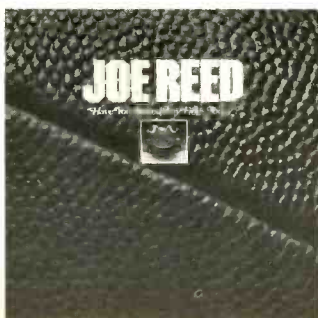
■ NASHVILLE — Fred Mendlesohn, vice president of Savoy Records, has announced that John Daniels has been appointed to the position of executive director of artists & repertoire, where he will be responsible for the direction of all artists on the label. He will also continue as a producer for Savoy.

**FOR ONCE,
A BUNCH OF DJ'S
ARE GOING TO GET
WHAT'S COMING
TO THEM.**

THANKS.

House Top Records would like to thank the DJ's who helped Joe Reed's album, "Have You Kissed Any Frogs Today?", make it to number 6 in Record World's national Gospel Chart.

Look for Joe's new release "ONE MORE TIME" coming this summer.



GOSPEL ALBUM PICKS



IS THERE ANY HOPE FOR TOMORROW

JAMES CLEVELAND & THE CHARLES FOLD SINGERS,
VOLUME 3—Savoy 7020

This two record set, to quote the liner notes, "Has everything, masterful selections, super interpretations, powerful delivery, excitement and drama." Recorded "live" in Cincinnati, Ohio, it contains 16 cuts. Programmers will not find a lack of best selections.

FARRELL & FARRELL

New Pax 33050

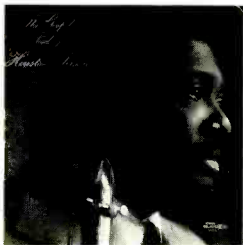
With all songs written by Bob Farrell except one (which was written by Jayne Farrell), this album could easily become a classic. The production, vocals and material are all excellent and it's obvious from the sound that the pickers felt the charisma. All selections should be programming contenders.

THE GOSPEL SOUL OF HOUSTON PERSON

Savoy 14471

This album features both the Atlanta Philharmonic Chorale and the Ogletree Brothers lending background to this talented artist. Person is a jazz artist who has fulfilled a longtime desire to do a gospel album. "He'll Understand & Say Well Done," "Great Day" and "People Get Ready" are especially nice.

(Continued on page 71)



THE PEOPLE AT BENSON

Welcome The Participants Of The
6th Annual Gospel Radio Seminar
To Nashville

And

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SOUL & SPIRITUAL GOSPEL

APR. 29
APR. 15

- | | | | | | |
|----|----|--|----|----|---|
| 1 | 2 | LIVE AT CARNEGIE HALL
JAMES CLEVELAND/
Savoy 7014 (Arista) | 19 | 19 | PEACE BE STILL
REV. JAMES CLEVELAND/
Savoy 14076 (Arista) |
| 2 | 1 | FIRST LADY
SHIRLEY CAESAR/Roadshow
RS 744 (United Artists) | 20 | 18 | WONDERFUL
EDWIN HAWKINS & EDWIN
HAWKINS SINGERS/
Birthright BRS 4005 |
| 3 | 9 | WHEN JESUS COMES
SARAH JORDAN POWELL/
Savoy 1445 (Arista) | 21 | 22 | WHERE HE LEADS
REV. WILLINGHAM/
Nashboro 7193 |
| 4 | 3 | TONIGHT'S THE NIGHT
THE GOSPEL KEYNOTES/
Nashboro 7187 | 22 | 20 | STORMS OF TROUBLED
TIMES
THE O'NEAL TWINS/
Creed 3082 (Nashboro) |
| 5 | 5 | LOVE ALIVE
WALTER HAWKINS & LOVE
CENTER CHOIR/Light 5686
(Word) | 23 | 21 | AN EVENING WITH
SLIM AND THE SUPREME
ANGELS/Nashboro 7195 |
| 6 | 17 | NOW
THE KINGS TEMPLE CHOIR/
Creed 3083 (Nashboro) | 24 | 33 | TAKE HIM AT HIS WORD
BIBLEWAY RADIO CHOIR/
Savoy 14459 (Arista) |
| 7 | 8 | NOW & FOREVER
THE PILGRIM JUBILEE
SINGERS/Nashboro 7181 | 25 | 26 | DON'T MAKE WAR
HARRISON JOHNSON/3080
(Nashboro) |
| 8 | 7 | MAMA PRAYED FOR ME
THE SENSATIONAL WILLIAMS
BROTHERS/Savoy 14462
(Arista) | 26 | 24 | COME TOGETHER
VARIOUS ARTISTS/Creed 23079
(Nashboro) |
| 9 | 13 | THE COMFORTER
EDWIN HAWKINS/Birthright
BRS 4020 (Ranwood) | 27 | 23 | STAND UP FOR JESUS
THE SAVANNAH COMMUNITY
CHOIR WITH REV. ISAAC
DOUGLAS/Creed 2306
(Nashboro) |
| 10 | 10 | SPECIAL APPEARANCE
ISAAC DOUGLAS/Creed 3081
(Nashboro) | 28 | 31 | MARGARET, JOSEPHINE,
BERNICE
THE ANGELIC GOSPEL
SINGERS/Nashboro 7196 |
| 11 | 14 | THIS IS ANOTHER DAY
ANDRAE CROUCH/Light 5863
(Word) | 29 | 32 | JUDGEMENT DAY
THE FABULOUS LUCKETT
BROTHERS/HSE 1496 |
| 12 | 4 | JOY!
REV. MILTON BRUNSON &
THOMPSON COMMUNITY
CHOIR/Creed 3078
(Nashboro) | 30 | 35 | I WANT TO BE READY
MORRIS TURNER/HSE 1506 |
| 13 | 6 | LIVE AND DIRECT
THE MIGHTY CLOUDS OF JOY/
ABC/Peacock AB 1038 | 31 | 34 | I'M SAVED
REV. MACEO WOODS/
Savoy 7011 (Arista) |
| 14 | 11 | PHASE I
J.C. WHITE/Savoy 14467
(Arista) | 32 | 27 | I'M GOING TO SIT DOWN
ERNEST FRANKLIN/Jewel 0128 |
| 15 | 15 | FROM AUGUSTA WITH LOVE
SWANEE QUINTET/Creed 3077
(Nashboro) | 33 | 30 | JESUS CHRIST IS THE WAY
WALTER HAWKINS/Light 5705
(Word) |
| 16 | 12 | HAPPY IN JESUS
REV. MACEO WOODS &
CHRISTIAN TABERNACLE
CHOIR/Savoy 14463 (Arista) | 34 | 29 | TRY BEING BORN AGAIN
THE SOUL SEARCHERS/
Nashboro 7190 |
| 17 | 25 | THESE ARE THE DAYS
DOROTHY LOVE COATES/
Savoy 14466 (Arista) | 35 | 28 | RIDE THE SHIP TO ZION
THE GOSPEL KEYNOTES/
Nashboro 7172 |
| 18 | 16 | SILVER ANNIVERSARY
SPECIAL
REV. CLAY EVANS/Jewel 0123 | 36 | 36 | SEE YOU IN THE RAPTURE
THE SENSATIONAL
NIGHTENGALS/ABC/
Peacock 58227 |
| | | | 37 | 37 | I'M GOING ON
LOUISE McCORD/Savoy 1442
(Arista) |
| | | | 38 | 38 | HAVE YOU EVER HAD THE
BUTS?
PROF. HAROLD BOGGS/
Nashboro 7189 |
| | | | 39 | — | IN THE BEGINNING
JAMES CLEVELAND/
Kenwood 509 (Nashboro) |
| | | | 40 | 40 | IT'S ALRIGHT NOW
JESSY DIXON/LS 5719 (Word) |

GOSPEL TIME

By VICKI BRANSON

■ Canaanland Music manager Aaron Brown has announced the signing of singer/songwriter Bennie Triplett of Tampa, Florida to a writer's agreement. A new album highlighting the artist's moving lyrics and distinctive vocals is in the production stages with an upcoming release expected soon . . . The life and dramatic conversion of B. J. Thomas will be the subject of a book published by Word. The internationally recognized artist has signed a contract with Word Books, the publishing arm of Word, Inc., the company that records Thomas on the Myrrh label. Tentatively titled "The B. J. Thomas Story," the book is scheduled for publication in September of 1978.

Jack Baily, head of GME Radio Productions, has announced a step-up in operations to aid radio stations in search of music PSA material. The expansion comes as a result of the recently discontinued "Larry Black Show," which cancelled distribution as of this past month. GME is trying to alleviate the PSA situation by making "A Joyful Noise" available to all of the stations previously carrying Black's show . . . Julia Doyle Bess, gospel recording artist, will appear as guest soloist at the 1978 New Orleans Jazz & Heritage Festival, at the Fair Grounds Race Track, Friday, April 14, and Saturday, April 15.

Billy Ray Hearn, president of Sparrow Records, has announced an agreement by which the label will exclusively manufacture and distribute all product from the newly formed Spirit Records. Greg Nelson, president of Spirit, jointly announced with Hearn the Sparrow/Spirit release of "Benny Hester," the first album under the terms of the new pact. Spirit Records is headquartered in Bismarck, North Dakota . . . PTL's first music program premiered with the PTL satellite network April 3rd. "Accent On Music" is hosted by PTL vice president Don Storms and his wife Ruth.

Con Brio Establishes Mktng./Distrib. Prog.

■ NASHVILLE—Bill Walker, president of Con Brio Records, has announced the label is establishing its own marketing and distribution program. Formerly distributed by Nationwide Sound Distributors, the label will market its own product under the direction of Ed Hamilton, Con Brio's sales/mktng. VP.

In conjunction with the transition, Edie McCroskey, formerly promotions assistant, has been appointed junior vice president major market promotion; Jeff Walker has been promoted from general manager to vice president operations; Johnny "K" Koval has been appointed to vice president promotion/publicity; and Cathy Ohlie has been appointed as Ed Hamilton's assistant.

Jazz

(Continued from page 58)

adelphia, Pennsylvania 19106), a striking and important album of original compositions with support from a who's who of musicians—**Jean Carn, Dee Dee Bridgewater, Jimmy Heath, Azar Lawrence, Stanley Cowell, Buster Williams** and **Michael Henderson**, to name a few.

Four stars of English jazz-rock—guitarist **Allan Holdsworth** from a recent Tony Williams Lifetime band, drummer **Bill Bruford**, bassist and vocalist **John Wetton** and violinist and keyboard player **Eddie Jobson**—have come together in a new band, "U.K.," with a strong first album on Polydor . . . Crusaders trombonist **Wayne Henderson's** "Living On A Dream" is out, also on Polydor . . . Flutist **Paul Horn** has a swaying, eminently listenable new set on Mushroom, "Dream Machine." The compositions and arrangements are by **Lalo Schifrin** . . . Folkways has released a new album of African-derived music, "The Creole Music of Surinam (Dutch Guiana)" with some urban dance music in a calypso/reggae mold, featuring horns, electric guitars and rhythm. Quite an exotic treat, with lots of interesting and, for jazz, potentially useful rhythms . . . Stay tuned.

Housetop

(Continued from page 68)

I get dumped on pretty heavy about it. People telling me it isn't Christian and of the Lord for me to use these non-Christian musicians. These guys happen to feel what I want them to feel. God gave them the talent and they're the best around so I use them. The first thing I said to them was, 'If I hear one gospel lick in here, out you go.' I didn't want the old standard organ and guitar licks, I wanted what they do best. I'm an instrument for the Lord to use and I'm not afraid to do things differently as long as I'm at peace about them. Our music is different, the people we are trying to reach are different. I'm not afraid to cut a disco Christian album. I'm not afraid of the main-line Christians who come after me and say, 'that music isn't of God. I just got my child out of that, why are you cutting music like that?' They just don't understand. Jesus could have stayed inside and preached to his disciples and never gone out, but he didn't. He went out into the

CMF Releases Country Journal

■ NASHVILLE — The Country Music Foundation has just released a newly redesigned and expanded "Journal Of Country Music." Published three times a year and edited by Kyle Young, the journal features illustrations, comprehensive contributions on the history of country music, a record review section, and a continuing photographic section.

Format

The JCM began several years ago as a mimeographed newsletter and later a stapled format. The 100-page book is now "devoted to the publication of primary source material and interpretive articles treating subjects relating to the country music tradition," according to Young.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Someone once said that there is nothing new under the sun, and while that may be essentially correct, there are always some angles on old ideas that will set one's head to whirling. I guess that within the past 25 years that I've been hanging around this business, I've seen just about all of the promotional gimmicks ever heard of. Years ago there was a record company that sent out shares of stock to air people; the naked women in the raincoats have showed up from time to time; we've been sent coffee cups, license plates, trophies, T-shirts, towels, hats, jackets, puppies, live pirahnnas, coconuts filled with vodka, boots with no soles, sweat socks, seat covers, personalized cocktail glasses, belt buckles, and a never ending myriad of additional less-than-memorabilia which escapes me at this time. Now, there's a new twist: a plastic surgeon in Louisiana has a promotional man sending out records with a cover letter running a contest (if I recall correctly) with prizes including a face lift, a nose job, and for those "disc-ladies" suffering from a less than bounteous bosom, a breast augmentation. If you write off for details, lemme know which of the prizes you're going after and if it's the breast augmentation and you win, send a before and after picture.

Chris McGuire needs a morning man at KFTN in Provo, Utah. . . . **Big Jon Anthony** at WLWI in Montgomery, Ala. sent along a copy of the Media Stat which shows them the #2 FM signal by less than 2000 in the 18 - 49 cume and a solid #3 in the market . . . **Bob Young** of KIKK, Houston will chair the agenda committee for the 1979 Country Radio Seminar, and Roy Wunsch will chair the record industry committee. Young was responsible for the raved-about video tape presentation which began this year's seminar, and hopefully it'll be presented again . . . WMAQ in Chicago has printed two million bumper stickers for distribution in the newest of the "gonna make me rich" campaigns.

Our station (WVL, New Orleans) carries a "God block" from 7 - 11 p.m. and one of the folks with programs therein is Jimmy Swaggart. I mention this just in case you feel there's not too much of a market for gospel, and perhaps no room on your playlist. Swaggart has sold six million albums over the years, and while there is no recommendation being made here for block and or heavy inclusion of gospel, there's a ready and active market out there among the great hairy ear, and perhaps a little more research should be used regarding playlist inclusion.

Gospel Album Picks

(Continued from page 70)



SING ABOUT JESUS

THE LAMAR SEGO FAMILY—Supreme 33025

Produced by Tom Walls, this package allows all members of the family to put their feelings into song. Leaning heavily in a country gospel vein, vocal harmony is excellent. Best cuts include the title cut, "Jesus," "It's Already Paid For" and a well done medley of "The Solid Rock," "Standing Somewhere In The Shadows" and "Bless The Lord Oh My Soul."



SINGING IN THE STREET

THE PILGRIM JUBILEE SINGERS—Nashboro 7198

The "Jubes," who co-produced this album with Shannon Williams, possess a marvelous ability to deliver music as well as message with equal effect. Vocal harmony is perfect on selections such as "Love Everybody (If You Want To Make It)," "Are You Ready (To Serve The Lord)" and "Exit 100."

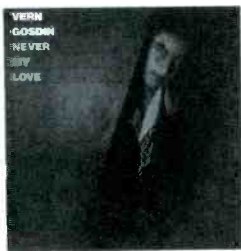


THE HAND OF GOD

THE HOBSON FAMILY—HSE 1508

With the very able production talents of Hoyt Sullivan, Wash and Corine along with two of their children, Rick and Wash, Jr., get "in the spirit" with this praise album. The over all effect is quite uplifting and moving. Best cuts include "That's How The Devil Do It" and "Hand Of God."

COUNTRY ALBUM PICKS



NEVER MY LOVE

VERN GODSIN—Elektra 6E-124

Gosdin's smooth, solid vocals, with outstanding background support, notably from Janie Fricke, provide the center around which producer Gary S. Paxton has put this collection of easy-moving songs. Standout cuts include "Never My Love" and "Catch The Wind" as well as "Break My Mind."



I'LL NEVER BE FREE

JIM ED BROWN & HELEN CORNELIUS—
RCA APL1-2781

With their easy-fitting harmonies as well as solo breaks, Jim Ed and Helen, together with producer Bob Ferguson, have an uncluttered sound throughout this album. "Nobody Else In The World," "Do You Wanna Make Love" and the title cut are especially nice.



PORTRAIT

TOM BRESH—ABC AB 1055

Jimmy Bowen has taken this versatile artist and painted a "Portrait" in music. Cuts run from an r&b flavor to pop and pure country. His current single, "The Ways Of A Woman In Love," "Huckleberry Week-End" and "My Lickskillet, Indiana Home" rate special interest.



TOMMY O'DAY

"MEMORIES ARE MADE OF THIS"

(WIG-NT-919)

It only took 15 years & 33 releases to get here. With a lot of help we have arrived, and we like the feeling of being in all the national charts. With all the people who have helped in the past and with the new ones helping in the future we hope to stay around awhile.



DEWAYNE ORENDER

"BROTHER"

(WIG-NT-920)

Nu Trayl Records is proud to announce the signing of Dewayne Orender. His first release is titled "Brother" and is already getting a lot of action at radio. If you are not already on it please give it a listen.

**NU TRAYL
RECORDS**

DIST. BY:



**22 Music Square West
Nashville, Tennessee 37203**

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

ED BRUCE—8-10726

MAN MADE OF GLASS (prod.: Buddy Killen) (writer: D. Wilson) (Tree, BMI) (3:28)

Both the lyrics and music are steady and reflective as Bruce interprets them with a style all his own. Buddy Killen's production also maintains its usual high quality.

KENNY DALE—Capitol P-4570

THE LOSER (prod.: A. V. Mittlestedt) (writers: D. McCall/L. Morris) (Aud-Lee, BMI) (2:49)

The title fortunately does not describe the record. Dale sings the country lyrics with a good feel for the music and the message to create a winner.

DARRELL McCALL—Columbia 3-10723

THE WEEDS OUTLIVED THE ROSES (prod.: Ken Laxton) (writer: E. Conley) (Blue Moon, ASCAP) (2:45)

Nice guitar licks (both electric and steel), McCall's distinctive vocals, and the country-style lyrics of this up-tempo cut mix together to create variety and strength.

MARY LOU TURNER—MCA 40898

YOU LEFT YOUR SUNSHINE WITH ME (prod.: David Byrd) (writers: C. Stewart/H. Hall) (Buckhorn, BMI) (3:06)

Mary Lou Turner sings this sad song of lost love with feeling as well as restraint. Strings and a steel guitar trade slow and easy licks to add to the mood.

JOHN DENVER—RCA PB-11267

I WANT TO LIVE (prod.: Milton Okun) (writer: J. Denver) (Cherry Lane, ASCAP) (3:45)

Denver builds with emotion and sound throughout in his philosophic presentation to create a stirring mood. Should do well with country as well as MOR audiences.

MEL McDANIEL—Capitol P-4569

THE FARM (prod.: Johnny MacRae) (writer: D. Linde) (Combine, BMI) (3:37)
McDaniel stays easy and mellow in his interpretation of a steady, even song. Strings and acoustic guitars prevail instrumentally to add to the mood.

JIMMY BUFFETT—ABC AB-12358

CHEESEBURGER IN PARADISE (prod.: Norbert Putnam) (writer: J. Buffett) (Coral Reefer/Outer Banks, BMI) (2:51)

Although the sound is more pop than country, Buffett should maintain his popularity with country fans because of his looseness. Instrumentals and background vocals are outstanding.

LITTLE DAVE FARMER—Lehua 4524 (WIG)

TOO MUCH OF AN ANGEL (prod.: Shot Jackson & Larry Lee) (writer: D. Oppelt) (Golden Horseshoe, BMI) (2:30)

Production, vocals and a good choice of material—all three make the difference for Farmer. The pace is quick, accented with equally quick strings and a precise steel guitar.

EDWARDS & RALPH—Ariola 7679

ALL OVER AGAIN (AT EVERY END THERE'S A BEGINNING) (prod.: Peter Yarrow & Barry Beckett) (writer: R. Supa) (Colgems-EMI/Glory, ASCAP) (3:00)

A smooth and soothing sound is created by soft vocals combined with the full, flowing instrumental accompaniment. The lyrics fit in just right.

JAN SMITH—Dart 378

LUCKY CHICAGO (prod.: Michael Radford) (writers: L. Keith/M. Leiken) (Warner Bros., ASCAP) (2:35)

This slightly up-tempo song about doing without much-needed love has a catchy lyric appeal, especially on the refrain. Jan Smith's vocals are clear and instrumentals are full and balanced.

24

Monday April 1978

-
- 15 Mickey Gilley, "The Power of Positive Drinkin'"
ZS8 5826

 - 20 Joe Stampley, "Red Wine and Blue Memories"
8-50517

 - 40 Johnny Paycheck, "Me And The I.R.S."/"Georgia In a Jug"
8-50539

 - 45 Bobby Borchers, "I Like Ladies in Long Black Dresses"
ZS8 5827

 - 55 Tammy Wynette, "I'd Like to See Jesus (On the Midnight Special)"
8-50538

 - 57 Charly McClain, "Let Me Be Your Baby"
8-50525

This is one of those weeks.

Bullets all over the charts
from Epic and Playboy Records.

RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
 APR. 29 APR. 22 WKS. ON CHART

1	1	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON RCA AFL1 2686 (10th Week)		13
2	2	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H		15
3	3	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544		27
4	9	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046		4
5	5	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141		13
6	4	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104		33
7	12	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H		3
8	8	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772		6
9	6	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037		114
10	10	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045		23
11	11	VARIATIONS EDDIE RABBITT/Elektra 6E 127		4
12	13	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478		9
13	14	ENTERTAINERS... ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007		4
14	18	YA'LL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993		29
15	15	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616		34
16	16	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439		34
17	21	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743		11
18	7	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G		41
19	19	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES CRYSTAL GAYLE/MCA 2334		7
20	26	THE BEST OF THE OAK RIDGE BOYS /Columbia KC 35302		3
21	38	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719		34
22	22	BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063		3
23	20	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. 3149		10
24	24	BILLY CRASH CRADDOCK /Capitol ST 11758		4
25	25	TANYA TUCKER'S GREATEST HITS /MCA 3032		4
26	29	ELEVEN WINNERS MERLE HAGGARD/Capitol ST 11745		10
27	27	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317		50
28	28	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288		5
29	17	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G		41
30	35	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 2328		13
31	47	EASTER ISLAND KRIS KRISTOFFERSON/Columbia JZ 35310		5
32	36	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028		25
33	33	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312		123
34	34	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733		2
35	30	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 2330		8

CHARTMAKER OF THE WEEK

36 — **I WOULD LIKE TO
SEE YOU AGAIN**
JOHNNY CASH
Columbia KC 35313

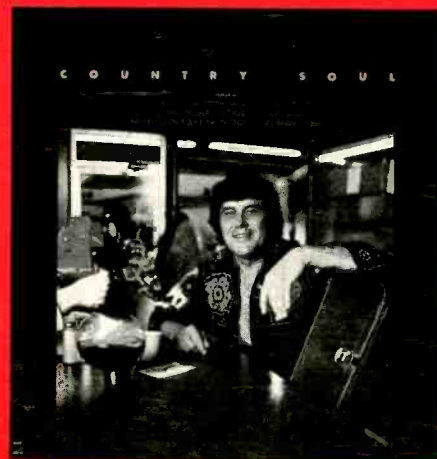


37	37	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477		34
38	48	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516		34
39	44	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428		42
40	—	SWAMP GOLD FREDDY FENDER/ABC AA 1062		1
41	—	I'M OK, YOU'RE OK BILLY SWAN/A&M SP 4686		1
42	42	GREATEST HITS LINDA RONSTADT/Asylum 6E 106		70
43	43	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040		20
44	—	SINGER OF SONGS JANIE FRICKE/Columbia KC 35315		1
45	51	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118		25
46	39	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531		39
47	40	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716		22
48	53	ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125		15
49	32	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521		22
50	58	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/ Capitol SWBC 11707		21
51	54	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125		56
52	52	BEST OF JERRY LEE LEWIS, VOL. II /Mercury SRM 1 5006		11
53	49	BEST OF DOLLY PARTON /RCA APL1 1117		100
54	55	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314		25
55	41	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482		135
56	—	ONLY YOU FREDDIE HART/Capitol ST 11724		1
57	46	RONNIE MILSAP LIVE /RCA APL1 2043		72
58	50	HANK WILLIAMS' GREATEST HITS, VOL. II /MGM MG 2 5401		32
59	45	FREE SAILIN' HOYT AXTON/MCA 2319		13
60	61	STELLA PARTON /Elektra 6E 126		3
61	59	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/Epic PE 34365		8
62	23	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587		27
63	63	NEW TRAIN, SAME RIDER TOM T. HALL/RCA APL1 2644		12
64	66	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001		36
65	64	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288		27
66	—	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003		44
67	62	TOM T. HALL'S GREATEST HITS, VOL. III /Mercury SRM 1 5008		3
68	31	KENNY ROGERS /United Artists LA 689 G		77
69	69	IN THE BEGINNING DOLLY PARTON/Monument MG 7623		3
70	70	LONELY HEARTS CLUB BILLIE JO SPEARS/United Artists LA 859 G		5
71	57	BEST OF FREDDY FENDER /ABC DO 2079		50
72	68	HOOVIN' IT ROY CLARK/ABC DO 2099		18
73	56	SAVE THE DANCER GENE COTTON/Ariola America SW 50031		7
74	75	COUNTRY BOY DON WILLIAMS/ABC DO 2088		29
75	60	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770		27

This great album has already
 produced a top ten hit
 "IF I HAD A CHEATING HEART,"
 and now his new single
 is the best of all...

'SHADY REST' PD-14468

MEL STREET



PD-1-6144



38 MUSIC SQUARE EAST - SUITE 300
 NASHVILLE, TENNESSEE 37203 - 615/244-4328



Even after April 17, your Paycheck isn't safe from Uncle Sam.

Every year on Tax Day, he seems to take a bigger bite. But don't forget that Sammy's got his hands on your money 365 days a year. You've got to keep fighting back—with Johnny Paycheck's single, "Me and the I.R.S." It's the song that's especially timely right now. And all year long. Don't give up till the government does! **"Me and the I.R.S."** Backed with the best remedy yet for easing pain in your pocket—"Georgia in a Jug." A two-sided single on Epic Records.

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

APR. 29 APR. 22 WKS. ON CHART

1	4	HEARTS ON FIRE EDDIE RABBITT Elektra 45461	11
2	1	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW 1137	11
3	7	IT'S ALL WRONG, BUT IT'S ALL RIGHT DOLLY PARTON/ RCA AFL1 2544	7
4	3	I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545	13
5	2	IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106	12
6	10	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) JOHNNY DUNCAN/Columbia 3 10694	8
7	8	SWEET SWEET SMILE CARPENTERS/A&M 2008	11
8	9	WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ/ Mercury 55020	10
9	11	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869	7
10	13	MAYBE BABY SUSIE ALLANSON/Warner/Curb 8534	9
11	15	SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY ELVIS PRESLEY/RCA PB 11212	6
12	16	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/ RCA PB 11220	8
13	5	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA PB 11201	12
14	17	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022	7
15	20	THE POWER OF POSITIVE DRINKIN' MICKEY GILLEY/ Playboy ZS8 5826	7
16	18	COME ON IN JERRY LEE LEWIS/Mercury 55021	8
17	21	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704	6
18	23	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/RCA PB 11235	7
19	19	I'LL BE THERE (WHEN YOU GET LONELY) DAVID ROGERS/ Republic 105	10
20	25	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517	7
21	26	WHISKEY TRIP GARY STEWART/RCA PB 11224	8
22	22	BABY IT'S YOU JANIE FRICKE/Columbia 3 10695	9
23	29	NO, NO, NO (I'D RATHER BE FREE) REX ALLEN, JR./Warner Bros. 8553	3
24	6	I'VE GOT A WINNER IN YOU DON WILLIAMS/ABC 12332	11
25	27	LAY DOWN SALLY ERIC CLAPTON/RSO 886	7
26	32	THIS IS THE LOVE SONNY JAMES/Columbia 3 10703	7
27	33	BORN TO BE WITH YOU SANDY POSEY/Warner Bros. 8540	7
28	34	PUTTIN' IN OVERTIME AT HOME CHARLIE RICH/United Artists X 1193Y	4
29	12	DON'T EVER SAY GOODBYE T. G. SHEPPARD/Warner Bros. 8525	10
30	35	GOTTA QUIT LOOKIN' AT YOU BABY DAVE & SUGAR/RCA PB 11251	4
31	36	I'M GONNA LOVE YOU ANYWAY CRISTY LANE/LS GRT 156	5
32	37	FOUR LITTLE LETTERS STELLA PARTON/Elektra 45468	6
33	38	NIGHT TIME MAGIC LARRY GATLIN/Monument 45 249	3
34	14	STARTING ALL OVER AGAIN DON GIBSON/ABC/Hickory 5402	12
35	40	RUNAWAY NARVEL FELTS/ABC 12338	7
36	42	TWO MORE BOTTLES OF WINE EMMYLOU HARRIS/Warner Bros. 8541	6
37	44	I WISH I LOVED SOMEBODY ELSE TOM T. HALL/RCA PB 11253	4
38	41	MAYBE I SHOULD'VE BEEN LISTENIN' RAYBURN ANTHONY/Polydor 14457	7
39	46	COWBOYS DON'T GET LUCKY ALL THE TIME GENE WATSON/Capitol 4556	4
40	45	ME AND THE I.R.S./GEORGIA IN A JUG JOHNNY PAYCHECK/Epic 8 50539	3
41	48	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC AB 12346	5
42	47	SWEET LOVE FEELINGS JERRY REED/RCA PB 11232	6
43	39	IF YOU'RE LOOKING FOR A FOOL FREDDY FENDER/ABC AB 12339	8
44	24	A LOVER'S QUESTION JACKY WARD/Mercury 55018	13
45	52	I LIKE LADIES IN LONG BLACK DRESSES BOBBY BORCHERS/ Playboy ZS8 5827	4
46	63	I'LL BE TRUE TO YOU OAK RIDGE BOYS/ABC AB 12350	3



47	28	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia 3 10681	12
48	60	I'VE GOT TO GO BILLIE JO SPEARS/United Artists X 1190 Y	3
49	56	SLOW AND EASY RANDY BARLOW/Republic 017	5
50	30	BUCKET TO THE SOUTH AVA BARBER/Ranwood 1083	13
51	31	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/ United Artists XW 1136	12
52	43	AT THE END OF A RAINBOW JERRY WALLACE/BMA (WIG) 8 006	11
53	68	DIRTY WORK STERLING WHIPPLE/Warner Bros. WBS 8552	3

CHARTMAKER OF THE WEEK

54	—	IT ONLY HURTS FOR A LITTLE WHILE MARGO SMITH Warner Bros. WBS 8555	1
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55	67	I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL) TAMMY WYNETTE/Epic 8 50538	2
56	61	TOO MANY NIGHTS ALONE BOBBY BARE/Columbia 3 10690	3
57	64	LET ME BE YOUR BABY CHARLY McCLAIN/Epic 8 50525	4
58	49	HERE IN LOVE DOTTSY/RCA PB 11203	11
59	74	SHADY REST MEL STREET/Polydor PD 14468	2
60	—	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 40893	1
61	50	LOVIN' YOU BABY CONNIE SMITH/Monument 45 241	10
62	62	HANG ON FEELIN' RED STEAGALL/ABC AB 12337	8
63	51	WALK RIGHT BACK ANNE MURRAY/Capitol 4527	15
64	58	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA PB 11198	15
65	65	A SWEET LOVE SONG THE WORLD CAN SING DALE McBRIDE/Con Brio 131	7
66	78	IT'S A HEARTACHE BONNIE TYLER/RCA PB 11249	3
67	66	LONG GONE BLUES CATES SISTERS/Caprice CA 2047	6
68	—	ONLY YOU FREDDIE HART/Capitol 4561	1
69	53	LOVING HERE AND LIVING THERE AND LYING IN BETWEEN FARON YOUNG/Mercury 55019	9
70	71	CASH ON THE BARRELHEAD RONNIE SESSIONS/MCA 40875	5
71	82	EASY JOHN WESLEY RYLES/ABC AB 12346	3
72	76	SUNSHINE MAN KENNY PRICE/MRC 1012	4
73	—	HERE COMES THE REASON I LIVE RONNIE McDOWELL/ Scorpion GRT 159	1
74	81	(THE TRUTH IS) WE'RE LIVING A LIE R. C. BANNON/ Columbia 3 10714	2
75	80	THE REST OF MY LIFE KENNY STARR/MCA 40880	3
76	—	BABY I'M YOURS DEBBY BOONE/Warner Bros. 8554	1
77	77	YOU'RE NOT FREE AND I'M NOT EASY ARLEEN HARDEN/ Elektra 45463	5
78	83	I'M ALREADY TAKEN STEVE WARINER/RCA PB 11173	2
79	79	ONLY THE BEST GEORGE HAMILTON IV/ABC 12342	5
80	87	RISING ABOVE IT ALL LYNN ANDERSON/Columbia 3 10721	2
81	84	NEVER KNEW (HOW MUCH I LOVED YOU TIL I LOST YOU) DAWN CHASTAIN/Prairie Dust PD 7623	3
82	86	DON'T YOU THINK IT'S TIME TOMMY JENNINGS/ Monument 45 248	2
83	89	I CAN'T GET UP BY MYSELF BRENDA KAYE PERRY/MRC MR 1013	2
84	85	MEMORIES ARE MADE OF THIS TOMMY O'DAY/NuTrayl (WIG) 919	4
85	95	COUNTRY LOVIN' EDDY ARNOLD/RCA PB 11257	2
86	88	JUST OUT OF REACH MACK WHITE/Commercial CDC 00033	3
87	91	THE NINTH OF SEPTEMBER JIM CHESNUT/ABC/Hickory AH 54027	3
88	90	NO TELL MOTEL DAVID HOUSTON/Gusto SD 184	3
89	—	SLIPPIN' AWAY BELLAMY BROTHERS/Warner Bros. 8558 8558	1
90	70	THAT LUCKY OLD SUN NAT STUCKEY/MCA 40855	1
91	—	THREE NIGHTS A WEEK RUBY FALLS/50 States 60	1
92	92	THE REAL THING JEAN SHEPARD/Scorpion GRT 157	3
93	93	TO LOVE A ROLLING STONE JAN HOWARD/Con Brio 132	3
94	—	IT JUST DON'T FEEL LIKE CHEATING (WITH YOU) SAMMI SMITH/Elektra 45476	7
95	—	GONE TO ALABAMA MICKEY NEWBURY/Hickory AH 54025	1
96	54	THE GRANDEST LADY OF THEM ALL CONWAY TWITTY/ MCA 40854	14
97	55	RIGHT OR WRONG MARY K. MILLER/Inergi 306	6
98	—	WAYS OF A WOMAN IN LOVE TOM BRESH/ABC 12352	1
99	—	IF THERE'S ONE ANGEL MISSING (SHE'S HERE IN MY ARMS TONIGHT BILLY PARKER/SCR 157	1
100	100	COME ON IN BOBBY HOOD/Plantation 169	2

Merle Haggard

His single just out, an instant smash hit

I'm Always On A Mountain When I Fall

MCA-40869

Produced by Hank Cochran



from Merle's soon to be released album

MCA RECORDS

Takin' It Easy.

SEALS & CROFTS



Takin' It Easy

Takin' It Easy was not a piece of cake.
In fact, Seals and Crofts have never worked harder.
It shows. Again.

Takin' It Easy. The latest from Seals & Crofts.
On Warner Bros. records and tapes. BSK 3163.
Produced by Louie Shelton.

