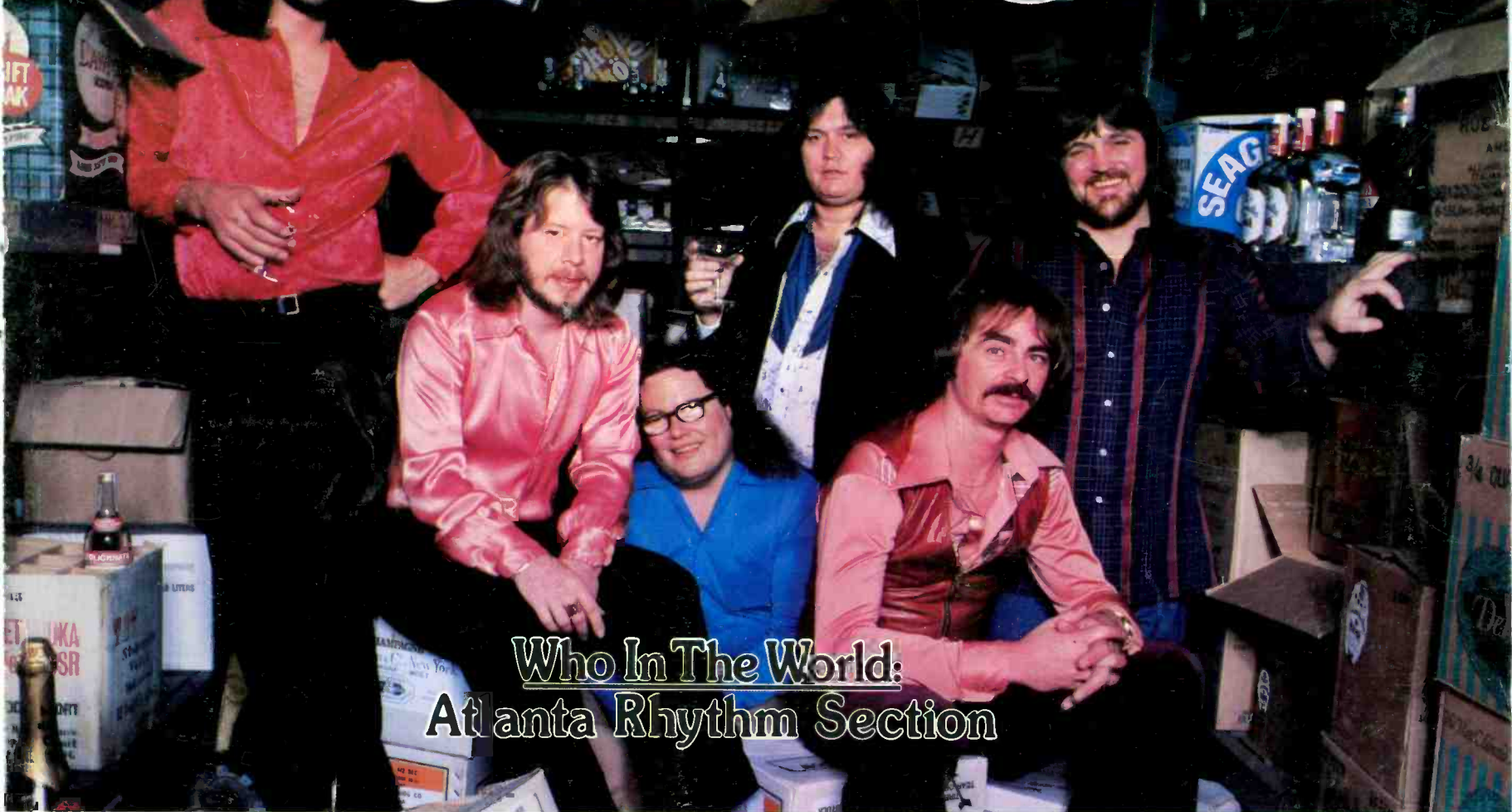


RECORD WORLD



Who In The World:
Atlanta Rhythm Section

HITS OF THE WEEK

SINGLES

BARRY MANILOW, "EVEN NOW" (prod. by Ron Dante & Barry Manilow) (writers: Manilow-Panzer) (Kamakazee, BMI) (3:28). With "Can't Smile Without You" still near the top of the Singles Chart, Manilow's popularity remains at a peak. Here, an emotional, sentimental ballad in his trademark style should continue the momentum. Arista 0330.

KC & THE SUNSHINE BAND, "IT'S THE SAME OLD SONG" (prod. by Casey & Finch) (writers: Holland-Dozier-Holland) (Jobete, ASCAP) (4:53). The '65 Four Tops hit sounds brand-new in KC's slightly more up-tempo version. The original was always a dance favorite, and this one, with the trademark Sunshine Band rhythm, should be, too. T.K. 1028.

ERIC CLAPTON, "WONDERFUL TONIGHT" (prod. by Glyn Johns) (writer: Clapton) (Stigwood/Unichappell, BMI) (3:13). "Lay Down Sally" re-established Clapton with a pop radio audience, and this light, pretty ballad from the double platinum "Slowhand" album should also move quickly up the charts. His singing has never been better. RSO 895.

RAYDIO, "IS THIS A LOVE THING" (prod. by Ray Parker Jr.) (writer: Parker) (Raydiola, ASCAP) (3:28). Ray Parker and his band of studio musicians saw their "Jack and Jill" become a major r&b and pop hit, and this dance-tempo posing of an eternal question sounds like it will follow a similar path up the pop and r&b charts. Arista 0328.

QUEEN, "IT'S LATE" (prod. by group) (writer: May) (Queen Music) (3:50). How do you follow up a two-sided hit that is the biggest-selling single in your label's history? With an edit of another soaring, thundering rocker from the same lp, in Queen's case. This one has quiet passages and a good melody, then roars through the choruses. Elektra 45478.

PAUL DAVIS FEATURING SUSAN COLLINS, "DARLIN'" (prod. by Phil Benton & Paul Davis) (writers: Love-Wilson) (Irving, BMI) (5:29). Davis and Collins sing the '68 Beach Boys hit with a great deal of enthusiasm and energy; the arrangement is big-sounding without full orchestration, and boasts a well-played tenor saxophone solo. Bang 736.

RINGO STARR, "LIPSTICK TRACES (ON A CIGARETTE)" (prod. by Vini Poncia) (writer: Neville) (Unart, BMI) (2:58). Ringo's TV special last week brought him back into the limelight, and his first single for Portrait could bring him back to the charts. It's a sad but slightly ironic cover of an early sixties Benny Spellman hit. Portrait 6-70015 (CES).

BILLY JOE ROYAL, "UNDER THE BOARDWALK" (prod. by Chips Moman) (writers: Resnick-Young) (Hudson Bay, BMI) (2:35). Royal, best known for his "Down In The Boondocks," could have a hit for his new label with this faithful cover of the Drifters classic. The arrangement is a good one, and the timing seems just right. Private Stock 192.

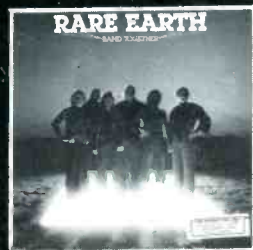
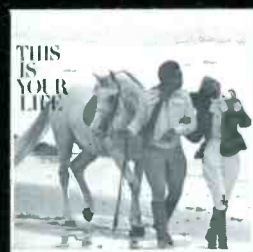
ALBUMS

"GREASE (ORIGINAL MOTION PICTURE SOUNDTRACK)." The soundtrack from the forthcoming movie already contains one gold single in "You're The One That I Want" but it should be just the first of many with Frankie Valli's title song (penned by Barry Gibb) and two other Travolta/Newton-John duets included among the four sides. RSO RS-2-4002 (12.98).

NORMAN CONNORS, "THIS IS YOUR LIFE." Connors has finally emerged as a unique and talented artist, effortlessly coloring his r&b compositions with jazzy flourishes. Eleanor Mills, the featured vocalist, is another Connors discovery who practically steals the show with her soaring delivery. It should be Connors' biggest lp yet. Arista AB 4177 (7.98).

ALLAN CLARKE, "I WASN'T BORN YESTERDAY." The former lead singer of the Hollies sounds better than he has in years with a strong collection of material that includes the current single, "(I Will Be Your) Shadow In The Street" and a suitable follow-up in "I'm Betting My Life On You." The production adds just the right amount of finesse. Atlantic SD 19175 (7.98).

RARE EARTH, "BAND TOGETHER." Barry Gibb's "Warm Ride" opens the album by this venerable outfit and sets the tone with its understated vocals and solid midtempo groove. The familiar voice of Peter Hoorelbeke gives the group its dynamic edge on songs like "Love Is What You Get," "Maybe the Magic" and "You." Prodigal P7-10025R (Motown) (7.98).





London Town just one of the fourteen tracks from

WINGS new album **LONDON TOWN**



SW-11777



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RECORD WORLD

RIAA's Consumer Profile Finds Adult Market Ripe For Expansion

By MARC KIRKEBY

■ NEW YORK — The RIAA released the second phase of its market expansion study last week, and like the NARM and Warner Communications studies that have preceded it, the consumer study depicts an adult audience for records and tapes that has enormous potential for development.

"Record buying can span generations," the report of the Response Analysis Corp. concludes. "The industry and its companies should direct advertising and promotional appeals to all ages."

While the adult audience interviewed for the report did exhibit buying habits and lifestyles that differed from those of the record

industry's more familiar teens and young adults, the older people interviewed also have maintained their interest in music, principally through radio listening, and apparently can be sparked to buy more records and tapes.

The findings of the first phase of the RIAA study, which interviewed record executives, were generally, but not always, borne out by the consumer interviews. Of particular interest was the consumer study's finding that older record buyers are not put off by the design and ambiance of most record stores, except those "specifically designed to appeal to teens."

The executives' feeling that the industry needs a "shot in the arm" — some new, dominant musical trend — was also contradicted by the consumers, who,

(Continued on page 58)

ASCAP, PBS Continue License Fee Haggling

By BILL HOLLAND

■ WASHINGTON — The wrestling match at the Copyright Royalty Tribunal between ASCAP and public broadcasting over the amount and nature of a proposed compulsory license fee continues in the form of some surprising written countermoves, blocks and thrusts.

The match is scheduled to end on June 8, when the Tribunal makes its decision — unless one party throws the other to the mat for the count before then.

ASCAP, for its part, is saying that it has always been willing

(Continued on page 59)

CBS Announces Construction Plans for \$50M Record & Tape Facility In Georgia

By BARRY TAYLOR

■ ATLANTA — CBS has selected Carrollton, Georgia as the site of a new \$50 million record and tape manufacturing facility and distribution center. The single largest construction outlay in the company's history is also the largest facility of its kind anywhere in the world, according to CBS president John Backe, who unveiled plans for the construction of the plant in a press conference here last week with Georgia Governor George Busbee.

The CBS Records plant is expected to eventually employ some 3,000 people on the 140 acre site selected by CBS in Carrollton which is 51 miles west of Atlanta and convenient for all forms of transportation for both raw materials and finished products. It will be only the second record manufacturing plant to be located in the southeast.

Governor Busbee and his wife

hosted the press conference in the governor's mansion, attracting state officials, business executives, members of the Carrollton chamber of commerce and CBS Records executives as well as camera crews from all three networks and members of the local and national press.

"This major investment by CBS, the world's leading producer, manufacturer and marketer of recorded music," Backe said, "recognizes the continuing market expansion in which the southeast plays so vital a role. This is a part of the country where much of our music has originated; and CBS chairman William S. Paley pointed out when we held our annual meeting here four years ago that fully an eighth of all our shareholders lived in the southeastern region of which Atlanta is the hub. We found a number of sites in and near Georgia that made our ultimate choice a difficult one, and all of these sites em-

(Continued on page 59)

Spirits High at Stark Convention

By MIKE FALCON

■ CANTON, OHIO — Stark Record & Tape Service, NARM's newly-installed Retailer of the Year, opened its 21st national convention Monday (April 24) at the Sheraton Belden Inn in North Canton, with over 150 managerial staff members and management trainees on hand. This figure was swelled by another 100 warehouse workers and label execu-

tives who heard president Paul David's opening remarks at the company owned Galaxy Disco, in which he challenged his enthusiastic employees by stating "In the history of NARM, there has never been a repeat winner of the Retailer of the Year Award. It's interesting to note that it can be won a second time, but it hasn't. I'm confident we're equal to the task."

David outlined some of the plans which he hopes will bring his organization the award for the second year, including the Grapevine superstores, video sales, a renovated Camelot Records store profile, corporate restructuring, the institution of "house" brands, a classical music club and new store openings.

Additionally, both in workshops, seminars and in his opening speech, David stressed the vital role his employees play in Stark's drive to be NARM's first repeat Retailer of the Year winner.

Mall locations predominate in the Stark/Camelot operation, but "the Grapevine concept gives us much more flexibility as a free-standing unit," said David, in ex-

(Continued on page 56)

Col Names Mansfield Marketing Vice Pres.

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Joe Mansfield to vice president, marketing, Columbia Records.

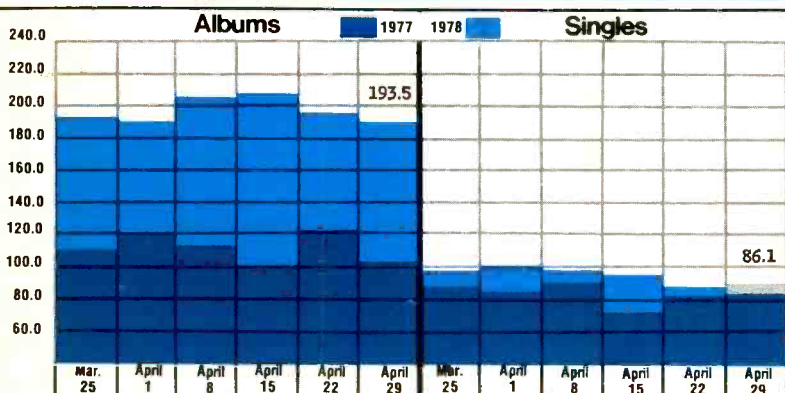


Joe Mansfield

In his new capacity, Mansfield will be responsible for supervising the development of specific Columbia marketing plans, utilizing a comprehensive strategy for each of the label's artists through the effective use of all marketing techniques including promotion, advertising, merchandising, publicity, product man-

(Continued on page 57)

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 28.** Monti Lueftner, best known as worldwide chief of Ariola Records, has played a major part in the growth of the West German-based Bertelsmann Corporation into the fifth-largest media conglomerate in the world. In his Dialogue, Lueftner talks about the international music scene and the expansion of the Bertelsmann music operations.



■ **Page 12.** President Carter's White House reception for the Country Music Association is likely to be talked about in Nashville for years to come. Executives and artists gathered to meet members of Congress and the White House staff as well as President and Mrs. Carter, to socialize and further the country cause. The pictures tell the story.

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Record, Film Executives Plan China Trip

By SAMUEL GRAHAM

■ **LOS ANGELES**—Veteran manager and entrepreneur Harold Leventhal has confirmed that a group of 25 film and record industry representatives — including Elektra/Asylum's Joe Smith, Warner Bros. Mo Ostin and former Elektra chief Jac Holzman—will make a 16-day trip to mainland China this June, during which they will visit movie and recording facilities there.

While confirming the trip, however, Leventhal strongly refuted recent accounts which indicated that the trip would in part involve a look at alleged sound and film piracy activities in China; Leventhal in fact denied that the trip would involve business activities of any kind, although he allowed for the possibility that certain

(Continued on page 63)

Simon, Abramson Take New Phonogram Posts

■ **CHICAGO**—In a move designed to expand the marketing department of Phonogram, Inc./Mercury Records, Irwin H. Steinberg, president of Phonogram/Mercury, has announced the appointment of Lou Simon to the position of senior vice president/marketing director. In a concurrent move, Jules Abramson, a member of the firm's national marketing staff for nearly a decade, has been named to the newly created post of senior vice president/associated labels.



Lou Simon (top), Jules Abramson

"Simon's proven marketing expertise is very much welcomed in Polygram's Chicago operation," Steinberg said. "Also, Simon's return permits the Abramson assignment, so important to giving focus and liaison to the independent labels marketed by Phonogram/Mercury."

With Phonogram, Simon will be responsible for overseeing the activities of the marketing department. Simon comes to Phonogram from Polydor, Inc., where he was executive vice president/general manager since October of 1975 and where he recently resigned his position.

In Abramson's new position as senior vice president/associated labels, he will be responsible for coordinating all functions of the labels which Phonogram markets, including De-Lite, First Artists, and Monument, as well as future acquisitions in this area.

Prior to Polydor, Simon was part of the Phonogram/Mercury organization for 17 years, rising to the post of senior vice president/marketing in the early 1970s.

There are no Powerhouse Picks this week.

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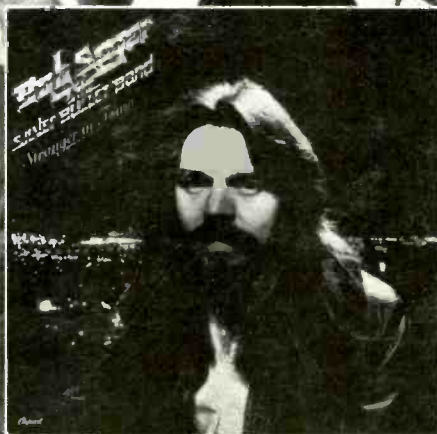
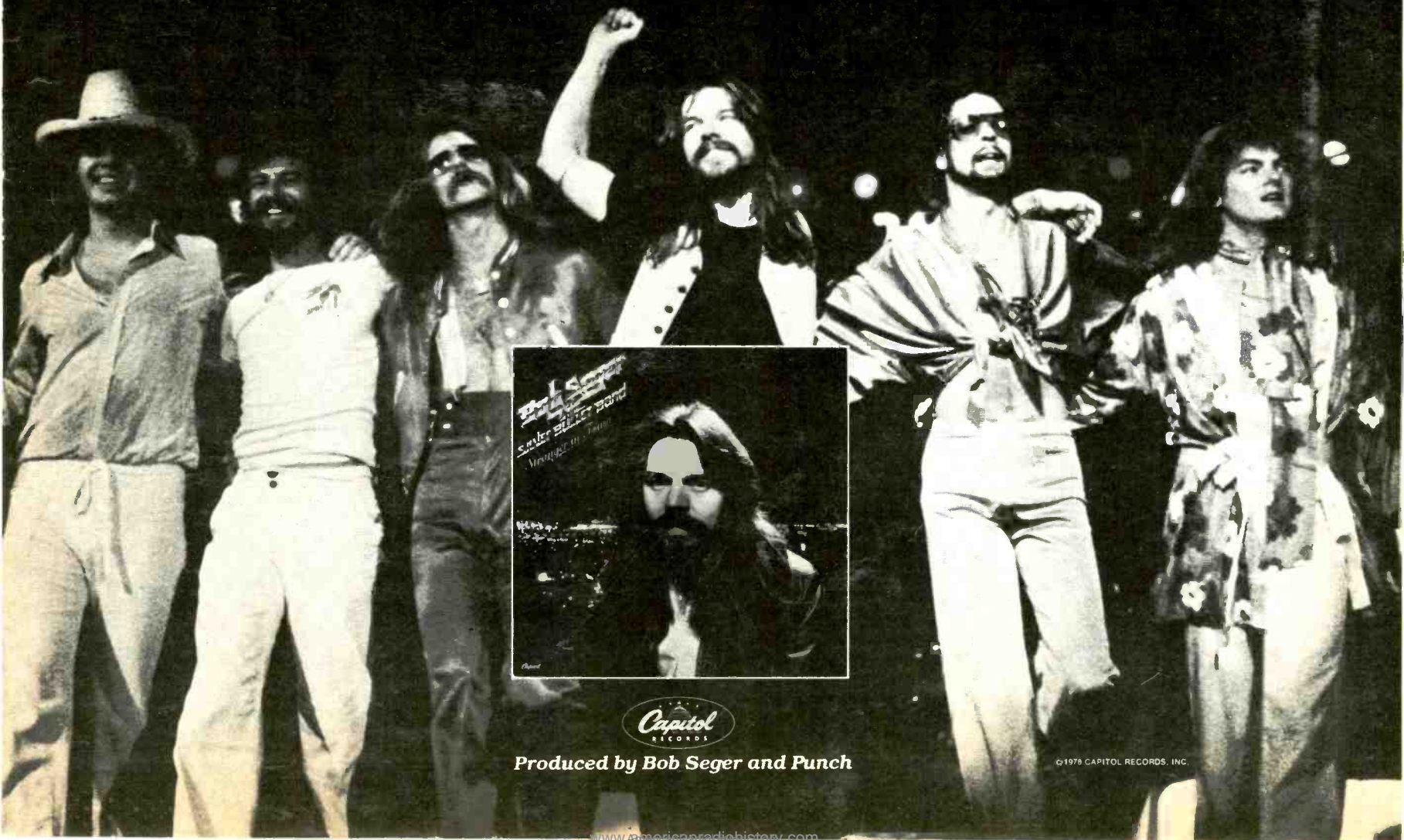
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BOB SEGER
the **Silver Bullet Band**

Still The Same

*The First Single From
The Forthcoming Album
Stranger in Town*

Single 4581
Album SW-11698



Produced by Bob Seger and Punch

©1978 CAPITOL RECORDS, INC.

California Black Retailers Form Co-op Association

By SAM SUTHERLAND

■ LOS ANGELES — A group of black Southern California record and tape retailers have banded together to form a co-operative trade association designed to permit member stores to pool orders and ad budgets to compete with larger chains. Tentatively called the Southern California Record Retailers Association, with that name pending formal approval by its membership, the new organization was created April 13 during a meeting of some 75 retailers representing approximately 150 retail outlets.

An initial seven-man steering committee was assembled to elect the association's first president, with Tom Cross, president of Cross & Doppler Advertising, named to that post. According to Cross, current membership consists solely of retailers, with principal founders representing the bulk of Southern California black music retailers, but the association's preliminary by-laws, as well as plans for membership recruitment, will seek participation from distributors, one-stops and racks.

Cross told RW that a similar attempt at unifying "mom and pop" stores was made in 1967. "A lot of time, a lot of energy, and a lot of money was expended, according to those retailers involved, but the organization never really took shape," reported Cross. He predicted the new effort would prove lasting, however, arguing that the stiffer competition between smaller operators and the major national retail chains has virtually mandated the move. "Now they're really determined to achieve that added purchasing power by buying co-operatively," he asserted,

"and thus obtaining the free goods policies, discounts and other incentives normally restricted to the big chains."

"You just cannot compete unless you're buying in volume and have that extra advertising dollar," he concluded.

Ad Pool

One probable scenario for implementing the latter, according to Cross, will be the pooling of ad dollars and purchased print space or radio time under the association's banner, which will include a logo design to be commissioned following final determination of the organization's name. Asked whether separate merchants would prove willing to collaborate in setting campaigns, Cross noted, "We already have a co-operative kitty among the owners in the VIP chain, with each store contributing to advertising costs on the basis of their share of total sales during a given sales period."

Cross feels the organization is still in its earliest stages of development, and noted that representation at the second meeting since its formation saw only 44 retailers on hand to discuss the association. "Right now, we're at that stage of putting it together where it's both time consuming and fairly boring," he conceded, "but that phase will be over and participation should increase again."

Thus, Cross says, the steering committee and founding members are postponing official unveiling of the association's proposed format to labels. "The manufacturers have gotten wind of our formation," he explained, "but we haven't really notified them yet. The organization should be relatively complete before we approach them." However, he noted, several labels, among them Motown, have already contacted the embryonic
(Continued on page 24)

Arista Names Scheer Sales & Dist. VP

■ NEW YORK — Elliot Goldman, executive vice president and general manager, Arista Records, has announced the appointment of Leonard Scheer to the position of vice president, sales and distribution for the label.



Leonard Scheer

In his new capacity, Scheer will be responsible for the overall direction of Arista activities in the areas of sales, distribution and field merchandising, including the supervision of sales policies and campaigns and the maintaining of Arista's relationships with its distributors.

Background

Scheer has held a number of major positions in the music industry, most recently as the head of his own production company, Palis Music. He has also been RCA Records' director of merchandising and marketing planning, vice president of marketing at MGM Records, and national sales manager for ABC Records.

Integrity Celebrates 100th Store

By PAT BAIRD

■ NEW YORK — Integrity Entertainment Corp. celebrated the opening of the 100th store in the retail chain with the operation of a Warehouse outlet at the Regional Shopping Center, 1000 Oaks, Calif. April 27.

The chain includes The Warehouse stores, Hits for All and Big Ben's Records and Tapes. The new store represents the first time in the chain's history that 100 stores have been fully operational. Three additional Warehouse stores and a Big Ben store are scheduled to open by May 10.

Integrity Entertainment Corp. was founded as a public corporation in 1970 by Lee Hartstone. According to the shareholders report for the 2nd quarter of 1978, the corporation now has total assets of \$24,352,076. Net sales during the last six months of 1977 were \$32,379,251 (up 38 per cent over the same period of 1976) and net income was \$881,237 (up 63 per cent over the previous year). The stock trades on the national

over the counter market under the NASDAQ symbol of INTG and is currently selling for approximately 2 3/4.

In August and September of 1977 Integrity acquired the leasehold rights for five Wallich's Music City locations. Since then two locations have become the first of the Big Ben's "super-super-markets" of records and tapes and three have become Warehouse locations. Over the past few years the company also acquired five Hitsville stores and five Record Bar stores, now operating under the Warehouse and Hits For All banners.

With the exception of one store in Reno, Nev., the Integrity chain currently operates only in California. However, immediate corporate plans call for the opening of new stores in Phoenix and Tucson, Ariz. The corporation projects that they will have 125 stores operating by the end of this year and 155 stores by Dec. 1979.

(Continued on page 24)

Tee To Tappan Zee



Keyboard player Richard Tee has been signed to the Tappan Zee label by producer Bob James. Tee's first album for Columbia/Tappan Zee will be released in the near future. Pictured from left are Tee and James.

Chrysalis' Strong Mo.

■ LOS ANGELES — Sal Licata, senior vice president of Chrysalis Records, has announced that Chrysalis Inc. has reported sales in excess of three million dollars for the month of April, the largest month in the firm's history.

L.A. Herald Examiner Using RW Charts

■ LOS ANGELES — The Los Angeles Herald Examiner has become the latest major daily newspaper to use the Record World charts.

The Herald Examiner will expand its music coverage with a Monday section featuring the RW Top 10 singles and albums. The section will also feature a trade oriented column, "Hits," by former RW editor Mitchell Fink and another weekly column entitled "It's Only Rock and Roll" by Ed Kociella.

The format of the Herald Examiner is currently being restructured under the direction of editor Jim Bellows and Style editor Mary Anne Dolan.

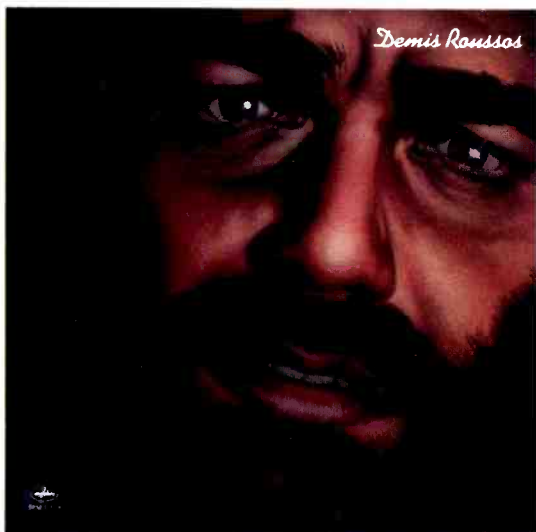


Above is an architect's rendering of one of the new Warehouse stores scheduled to open in Santa Monica by May 10. Integrity Entertainment recently opened the chain's 100th store, with four more expected to be operating by the May date.



Everything's coming up Roussos this year.

Mercury SRM-1-3724 8-Track MCB-1-3724 Musicassette MCR4-1-3724



"Demis Roussos"

Demis Roussos has established himself as one of the world's top performers. And in 1978, you'll see and hear his name popping up constantly. From New York to Los Angeles. On television and radio. In magazines and newspapers. Because this is the year Demis Roussos' music comes to America.

It's the same music that has spread from Europe to the Middle East to Africa to South America and nurtured the Roussos phenomenon. A phenomenon responsible for sales of over thirty million records, concerts that are sold out within hours and command performances from England to Iran.

Every year, Demis Roussos continues to grow. This year, watch him take root throughout America. And watch for Demis Roussos' new single, "That Once in a Lifetime" #73992.

Produced by Freddie Perren



Product of Phonogram, Inc.,
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Write or call your local Polygram Distribution sales office for displays and other promotional items.

B&B
The Management Company

BNB ASSOCIATES, LTD / SHERWIN BASH

RECORD WORLD CHART ANALYSIS

Wings, Elliman Closing In On The Bee Gees FM Soundtrack LP Chartmaker Heatwave Single Takes Big Jump

By BARRY TAYLOR

■ "Saturday Night Fever" (RSO) may have yielded its number one position to the Isley Brothers (T-Neck) on The R&B Chart, but it continues to sell in sufficient numbers to place first on the top 100 for the sixteenth consecutive week. The two record set has shown signs of slowing down in some areas of the country, but with the number one and two singles on the chart this week (Bee Gees and Yvonne Elliman) it managed to outdistance "London Town" (Capitol) by a narrowing margin. Wings showed a slight increase in sales with its single that continues to do well and rack and retail activity supportive of the album, but not quite enough to overtake "Saturday Night Fever."

Isley Brothers

The only bullet in the top ten this week is the Isley Brothers' "Showdown" at #8. The album showed significant action at the racks last week, jumping four points into the top 10 in just its third week. As stated earlier, the lp has overtaken "Saturday Night Fever" on the r&b listings, but sales have been consistent in pop markets as well. The top ten is rounded out by Barry Manilow (Arista) at #3, Jackson Browne (Asylum) at #4, Kansas (Kirshner) at #5, Eric Clapton (RSO) at #6, Billy Joel (Columbia) at #7, Jefferson Starship (Grunt) at #9 and George Benson (Warner Bros.) at #10.

Outside of the top ten, Jimmy Buffett (ABC) is bulleting at #11 with a healthy single, Atlanta Rhythm Section (Polydor) is bulleting at #16 with a good showing the racks and Chuck Mangione (A&M) bullets up to #20 with more pop and jazz sales. Warren Zevon (Asylum) earns his bullet back at #23 with an increase in rack activity to support his top 20 single. Heart (Mushroom) at #27 bullet, took a hefty jump (it was #60 last week) with the racks combining with retail sales to form a solid base. Retail activity continues to boost albums by Van Halen (Warner Bros.) at #30; Jethro Tull (Chrysalis) at #33 bullet; Johnny Mathis (Colum-

bia), which continues to do well at the racks as well, at #34 bullet, Heatwave (Epic) at #41 bullet with a single that exploded up to #64 bullet last week, and Genesis (Atlantic) at #42 bullet, which has become the group's first gold album.

New on the chart is the original soundtrack to "FM" (MCA), bulleting on at #53. This week's chartmaker is also the Salesmaker Of the Week with good out of the box acceptance. "FM" is one of three two record soundtrack albums making a debut on the top 100 this week. The others are "Thank God It's Friday" (Casablanca) at #85 bullet, which also showed exceptional out-of-the-box retail sales, and "American Hot Wax" (A&M) at #100. Also new are Peter Brown's "Fantasy Love Affair" (Drive) at #91, REO Speedwagon's "You Can Tune A Piano But You Can't Tuna Fish" (Epic) at #95 bullet, Charlie's "Lines" (Janus) at #97 bullet, and Hubert Laws' "Say It With Silence" (Columbia) at #99.

Other bullets were registered by the O'Jays (Phila. Intl.) at #51, Elvis Costello (Columbia) at #57, Carly Simon (Elektra) at #58, Patti Smith (Arista) at #67, The Band (Warner Bros.) at #72, Stanley Clarke (Nemperor) at #73 and Bob Marley and the Wailers (Island) at #92.

By PAT BAIRD

■ This week's Top 10 on the RW Singles Chart holds five bulleting records, the most bullets in several weeks. The Bee Gees (RSO) "Night Fever" held at #1 for the seventh week, while Yvonne Elliman re-gained a bullet at #2 and Roberta Flack with Donny Hathaway (Atlantic) moved up to #3 bullet, both on increased sales and Top 10 station moves.

Also bulleting in the Top 10 are: Wings (Capitol), one of the fastest movers on the chart, this week at #6 bullet Johnny Mathis & Deniece Williams (Col), still #1 on the R&B Singles Chart and growing on the secondary and major levels, #8 bullet, and Jefferson Starship (Grunt), another fast mover on both the singles and album chart, #10 bullet.

Rounding out the Top 10 are: Barry Manilow (Arista) #4; Bee Gees "Stayin' Alive" (RSO) #5; Raydio (Arista) #7 and Kansas (Kirshner) at #9.

George Benson (WB), still #3 r&b, moved here to #11 bullet, and John Travolta & Olivia Newton-John (RSO) bulleted to #13 with the pre-release single from the upcoming "Grease" movie. ARS (Polydor), with a #16 bullet album, moved here to #14 bullet, and Andy Gibb (RSO), very active on all radio levels, bulleted to #17 after four weeks of release. The Trammps (Atlantic) re-gained

a bullet this week at #18 on good station moves and an add at WABC and other majors. Warren Zevon (Asylum) moved to #19 bullet. His album is listed at #23 bullet.

Other good movers include: Eddie Money (Col) gaining a huge amount of airplay and good moves for #22 bullet; Billy Joel (Col) #23 bullet; Bonnie Tyler (RCA), last week's Powerhouse Pick, filling in stations nationally and #58 bullet on the Country Singles Chart, #24 bullet here; Peter Brown (Drive), #4 r&b and making good moves pop, #25 bullet; Player (RSO) #26 bullet; Carly Simon (Elektra) #28 bullet and Sweet (Capitol) #29 bullet, both getting good secondary and major play.

Meatloaf (Epic/Cleve. Intl.) and Steely Dan (ABC) moved to #32 and #38 bullet respectively on good airplay and ABBA (Atlantic) took a 17 point jump to #39 on both secondary and major play. Robert Palmer (Island) moved to #40 bullet, and Gerry Rafferty (UA), one of the most added on the majors and secondaries over the past few weeks and gaining adult action, jumped 19 slots to #42 bullet. Patti Smith (Arista) at #43 bullet, Shaun Cassidy (Warner/Curb) at #50 bullet and Heart (Mushroom) at #51 bullet, all continued to move on airplay power. Barry White (20th Cent.), #13 bullet r&b, moved to #53 bullet here, while Journey (Col) regained its bullet at #54 on several major market adds. Jimmy Buffett, with an #11 bullet album and breaking in the south and southwest, rose to #55 bullet.

The O'Jays (Phila. Intl.), #6 bullet r&b with the album bulleting at #51, went up 19 slots to #60 bullet on major markets adds in the south and northeast. Other good movers are Rufus/Chaka Khan (ABC), #7 bullet r&b, in here at #61 bullet; and Genesis (Atlantic), last week's Chartmaker, picking up airplay for #63 bullet. Heatwave (Epic) took the biggest chart move, up 22 slots to #64 bullet on major adds in the midwest and north, moving also to #10 bullet r&b. Rod Stewart (WB) also moved, up to #69 bullet.

Celebration featuring Mike Love (MCA) moved to #76 bullet and Leif Garrett (Atlantic) re-gained a bullet at #77 with major market adds. Head East (A&M)

(Continued on page 58)

REGIONAL BREAKOUTS

Singles

East:

Meatloaf (Epic)
ABBA (Atlantic)

South:

Gerry Rafferty (UA)
Jimmy Buffett (ABC)

Midwest:

Gerry Rafferty (UA)
Patti Smith (Arista)
Jimmy Buffett (ABC)
Heatwave (Epic)
Michael Johnson (EMI-America)

West:

Patti Smith (Arista)
Meatloaf (Epic)
Heart (Mushroom)

Albums

East:

FM (MCA)
Thank God It's Friday (Casablanca)
Bob Marley & The Wailers (Island)
Rocky Horror Picture Show (Ode)
Garland Jeffreys (A&M)

South:

FM (MCA)
Thank God It's Friday (Casablanca)
REO Speedwagon (Epic)
Charlie (Janus)
Rocky Horror Picture Show (Ode)
Todd Rundgren (Bearsville)

Midwest:

FM (MCA)
Thank God It's Friday (Casablanca)
REO Speedwagon (Epic)
Charlie (Janus)
Rocky Horror Picture Show (Ode)
Todd Rundgren (Bearsville)

West:

FM (MCA)
Bob Marley & The Wailers (Island)
Charlie (Janus)
Garland Jeffreys (A&M)

Queen Single Platinum

■ LOS ANGELES — Queen's "We Are The Champions" has been certified platinum by the RIAA, signifying sales in excess of two million units.

Get Trigger Happy

DBLP 7092

A Dynamite New Album That's Gonna Blow You Away!

Trigger with their first smash single "Somebody Like You" NB 920



Richie House

Derek Remington

Tom Hgra

Jimmy Duggan

Produced by Dennis Ferrante and Corky Stasiak for Big Guy Productions
from Casablanca Records and FilmWorks, Inc.



House Tax Shelter Ruling May Hurt Smaller Labels

By MARC KIRKEBY

■ NEW YORK — President Carter's tax reform package still faces weeks, perhaps months, of debate and modification in Congress, but last week's House Ways and Means Committee hearings on the bill sent one clear message to the music industry: master recordings will almost certainly be eliminated as attractive tax shelter investment possibilities.

For a number of small labels, whose recent releases have been bankrolled in large part by outside investors, that message may mean fewer album releases, lower production budgets, and perhaps an uphill struggle to stay in business.

The extent of tax shelter investments in master recordings is unclear. The Treasury Department, which recommended to the President that masters join movies, cattle and other commodities under the "at risk" umbrella of the 1976 tax law, has no quantitative information on the practice. As a lawyer in the Office of the Assistant Secretary for Tax Policy said last week, "The decision was not made specifically relating to master recordings." Records are just one of many areas, he said, in which abuses have been alleged.

No one at the labels in question is talking about the potential loss of this investment money. Therefore, while such investments have occurred, and are still being made, the number of labels affect-

ed may never be known.

The pattern of tax shelter investment in records follows that set in the motion picture industry. An investor agrees to put a certain amount of money in a master, usually in partnership with the record company that will release it. (Losses suffered by a partnership are passed directly to the partners. Corporate losses do not revert similarly to shareholders.)

The outside investor pays a portion, perhaps half, of his share in cash, and gives the record company a non-recourse note for the balance. Should the investor then fail to pay that balance, the record company can only take back full ownership of the master, and surrenders its right to sue the investor for what he owes.

In the past the investor has been permitted to take deductions not only on the cash he has put up, but also on the balance covered by such a non-recourse note. In the opinion of the Treasury Department, this has encouraged investments in records and other items that were never expected to turn a profit. Masters are also considered personal property eligible for depreciation — a portion of their value is presumed to decrease each year, and may be deducted accordingly.

Even if the record in question met with no response, the record company may have been able to meet its costs and turn a profit on the cash put up by the investor.

ABC, Inc. Reports Earnings Increase

■ NEW YORK—American Broadcasting Companies, Inc. has reported record first quarter 1978 sales and earnings, it was announced by Leonard H. Goldenson, chairman of the board, and Elton H. Rule, president. It was the ninth successive quarter of earnings gains for ABC.

First quarter 1978 earnings rose to \$22.9 million, or \$1.26 per share of common stock. This represents an increase of 21 percent over year-earlier first quarter net income of \$18.9 million, and 20 percent over 1977 per share earnings of \$1.05. Revenues increased 16 percent in the quarter to \$437.3 million, from \$378.0 million a year ago.

Commenting on these record results, Goldenson and Rule said, "Our broadcasting operations were once again the principal contributors to our earnings improvement. The ABC Television Network posted record first quarter sales and profits and continued to lead its competition in prime-time ratings. The network also improved its rating posture in the early morning, daytime,

late night and Saturday morning dayparts.

"Our owned television stations reported very significant sales and profit gains during the period, reflecting both their own commanding position in their respective markets and the strength of the marketplace itself during the quarter. All components of ABC Radio also experienced record sales results, although the FM operations reported a decline in profits.

Record Division

"Apart from broadcasting, the company demonstrated considerable progress in its other operations. ABC Publishing reported revenue and profit improvement even before the inclusion of the results of 'Los Angeles' magazine and NLS Publishing, which were acquired late in 1977, while ABC Leisure Attractions reported higher revenue and a reduced loss. The losses from our recorded music production company were markedly reduced in the quarter, on slightly lower revenues. Our rack-jobbing operation also reduced its operating loss.

The tax bill under study in Congress would allow the investor to take deductions only on money he has actually invested — on what he has "at risk." The sum covered by the non-recourse note could be deducted only if it were actually paid to the record company.

Such a revision would not preclude outside investments in master recordings. Legitimate tax shelter investments, entailing cash and a recourse note — which makes the investor liable for all the money he has committed — normally are expected to be ultimately profitable, but to throw off deductible losses for some time at the outset. Records, however, which usually become solid catalogue, long-term sellers
(Continued on page 24)

Schanzer Bows New Graphics Co.

■ NEW YORK—Michael Schanzer, former art director of *Record World*, has announced the formation of a full-service graphics company, Free-Lance-Alot, Inc.

Schanzer's company will be geared to particular artists' needs, marketing/sales and the creative recognition in the building of a total image concept.

Schanzer joined *Record World* in May, 1974, and was named art director in Jan., 1976, a position he held until the formation of his own company. Schanzer was directly involved with updating and revising *RW's* format and creating and implementing image campaigns. During his tenure, *Record World* was honored for three consecutive years by the Printing Industries of Metropolitan New York for graphic excellence.

Free-Lance-Alot, Inc. is located at 305 West 28th Street, New York, New York 10001; phone: (212) 675-7708.

Capitol Reports Income Decrease

■ LOS ANGELES—Capitol Industries-EMI, Inc. has reported net income of \$765,000 or \$.23 per share on sales of \$48,700,000 for the third quarter ended March 31, 1978. This compares to net income of \$1,712,000 or \$.52 per share on sales of \$45,380,000 during the same quarter last year. The effective tax rate this quarter was 41 percent as compared to a tax rate of 16 percent during this quarter last year, which resulted from a capital gain and other miscellaneous benefits.

For the nine months ended March 31, 1978, Capitol's net income was \$4,853,000 or \$1.47 per share on sales of \$159,369,000 compared to net income of \$7,713,000 or \$2.34 per share on sales of \$157,601,000 for the same period last year. There were 3,297,333 average shares outstanding this year versus 3,302,781 last year.

Commenting on the results, Bhaskar Menon, president and chief executive officer, stated:

"Conditions experienced during the first half of this fiscal year persisted during the third quarter. Sales of recorded music were lower than last year primarily as a result of rescheduling releases of a number of key artists. Additionally, net income was adversely affected by increased recording, marketing and talent development costs.

"On April 5, 1978, District Court Judge, William P. Gray, ruled in favor of the company in the class action filed in 1971 against Capitol Industries. The company was completely exonerated from any wrongdoing and was granted the right to recover court costs."

At its meeting, the board of directors declared a quarterly cash dividend of \$.08 per share payable June 15, 1978 to shareholders of record May 25, 1978.

RCA Inks Kristy & Jimmy McNichol



Kristy McNichol, star of "Family," and her brother Jimmy McNichol, host of "Hollywood Teen," have been signed to RCA Records through a production deal with Amron/Halpern/Margo Productions. The first single, "He's So Fine," is shipping this week with their debut album set for June release. Shown here with Kristy McNichol (seated) are, from left: Phil Margo, co-producer of the record with Mitch Margo; Allen Amron and Larry Halpern, the duo's managers, and Warren Schatz, RCA division vice president of a&r, east coast, who brought them to the label.

THE ALBUM IS BRILLIANT
WITH WARM SONGS TO HOT!



We'll Sing In The Sunshine

Album SW-11759
Single 4555

Helen Reddy

Produced by Kim Fowley and Nick DeCaro for
The Entertainment Company
Executive Producer: Charles Koppelman
Management: Jeff Wald



CMA White House Reception



Shown at the CMA reception at the White House are (top row, from left) President Jimmy Carter, Loretta Lynn and Mooney Lynn; President Carter, Senator Jim Sasser, Mrs. Rosalynn Carter and Conway Twitty; RW publisher Bob Austin with President and Mrs. Carter; President Carter, Tom T. Hall and Mrs. Carter; (second row) Joe Smith, Elektra/Asylum Records chairman; Jo Walker, executive director of the CMA, and Bruce Lundvall, president CBS Records Division; Mrs. Carter, President Carter, and Wesley Rose, president of Acuff-Rose Publications; Pamela Rodden, RW VP Tom Rodden and Arlene Bergman and Barrie Bergman, president of the Record Bar; Mike Maitland,

MCA Records president, Mrs. Maitland, President and Mrs. Carter; RW columnist Red O'Donnell, Mrs. Connie B. Gay and Connie B. Gay, founding father of the CMA; (third row) Bruce Lundvall, President Carter and Mrs. Carter, and Mrs. Kay Lundvall; BMI VP Frances Preston, RLB Enterprises president Ron Bledsoe and Bill Lowery, president of Lowery Music; Barbara Mandrell, Mr. and Mrs. Bob Austin, Ken Dudney, Gary Morris, Hutch Carlock and Mr. Sonny Neal; Mrs. Sam Marmaduke and Sam Marmaduke, owner of Western Merchandisers.

Weiser SESAC President

■ NEW YORK—Norman Weiser, former president of Chappel Music Company and former director and senior vice president of the Polygram Corporation where he is currently serving as its consultant, was named president of SESAC Inc., at the annual meeting of the firm's board of directors here. Alice H. Prager, former president, was elevated to the post of chairman.

Mr. Weiser, who started his career in New York as a reporter for Radio Daily and Film Daily, moved to Billboard magazine as music editor and later became publisher of Downbeat and 14 other magazines. For several years, he wrote a syndicated music column that appeared in some 200 newspapers coast-to-coast.

In 1960, he was named vice president in charge of records and publishing for United Artists. In 1962, he moved to 20th Century Fox Corporation as vice president, music, later rejoining UA as vice president and director of its west coast division. Following this, he moved to London, England, where he served as vice president and director of European operations for Paramount.



Norman Weiser

Weiser is a former chairman of the board of the Country Music Association and currently serves as a vice president.

Warner Joins Omni

■ NEW YORK — Jimmy Bishop, President Total Entertainment/Omni Records, has appointed Sy Warner vice president of sales, U.S.A. and Canada.

Warner is a veteran of the record business, having recently left London Records, Inc., where he held the position of director of sales/promotion. Warner's responsibilities will be to coordinate the Omni record catalogue with Omni's licensee, Island Records, and their distribution arm, Polygram Distribution, Inc.

20th Reports Earnings, Revenue Highs

■ LOS ANGELES — Twentieth Century-Fox Film Corporation has reported record first quarter earnings and revenues. Net earnings for the quarter ended April 1, 1978, were \$17,480,000, or \$2.21 per share, compared with \$2,571,000, or 34 cents per share for the comparable quarter during 1977.

Revenues for the first quarter of '78 were \$158,933,000, up from revenues of \$89,635,000 during the first quarter of the previous year.

While the corporation's recording and publishing divisions, 20th Century Fox Records and 20th Century Fox Music, accounted for the only losses among 20th Century's seven divisions, first quarter '78 losses were trimmed to \$58,000, compared to a loss of \$568,000 during the comparable '77 period; revenues for that division more than doubled, rising to \$5,130,000, against first quarter '77 revenues of \$2,106,000.

According to an official release, chairman of the board and chief executive officer Dennis C. Stanfill attributed the overall perform-

ance of the corporation to its film division, Twentieth Century-Fox Pictures, cited as primarily responsible for the improvement over last year's first quarter. Films noted as major moneymakers during the first quarter were "Star Wars," "The Turning Point," "Julia" and "High Anxiety," with "Star Wars" alone accounting for \$26 million in theatrical film rentals during this period. Stanfill also credited the gains to other the performances of the television division, international theatres, television broadcasting operations and to the soft drink bottling operations of Coca-Cola Bottling Midwest, Inc., which 20th Century-Fox Corp. acquired last September.

Fox also expects that acquisition of Aspen Skiing Corp., previously announced, will be completed in June.

Player Polls Gold

■ LOS ANGELES — "Player," the RSO recording group's self-titled debut lp, has been certified gold by the RIAA.



THE WORD IS OUT ON DAVID JOHANSEN.

**"...devastating rock and roll
...a genuine masterpiece."**
—*Rolling Stone*

**"If another rock album as good as
this is produced in 1978, it will be
a bumper crop year."**
—Stanley Mises, *Melody Maker*

**"A personal triumph and worth the
wait."** —Wesley Strick, *Circus*

**"A model of guitar-stroked red
heat...one of the most impressive
rock and roll albums in this, by
now, not so young year."**
—Mitch Cohen, *Creem*

**"The sound here is dense, tough
and driven. Alongside wailing
guitar solos, hand grenade power
chording, forceful horns and
feisty keyboards, Johansen un-
leashes his menacingly rough but
vulnerable vocals."**
—Mitchell Schneider, *Crawdaddy*

After coming up the hard way as leader of the infamous New York Dolls, David Johansen is ready to start a whole new direction in music with a knockout first solo album of hungry, streetwise rock and roll.

Listen to "David Johansen" JZ 34926
On Blue Sky Records and Tapes.

Produced by Richard Robinson and David Johansen
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THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **MEMORIAM**—Her last album never really made it to these shores, but **Sandy Denny's** newly-settled existence as a wife and mother suggested it was uncharitable to carp about further delays in unveiling new music. Now it seems any carping at all is pointless, for she's gone, leaving behind a legacy as singer, songwriter and one of the navigators behind **Fairport Convention's** exploration of English folk-rock.

To say her work was largely under-appreciated here would have a legitimate complaint a few weeks ago, but now that observation is edged with the irony of renewed airplay for her performances following news of her death. Whether or not a retrospective anthology emerges—and such a project clearly has musical merit regardless of the current circumstances—it's still saddening that such a tragedy is the cause for new exposure.

CAN OF WORMS DEPT.: After seeing **COAST's** recent dredging up of that old "Irish seven-course dinner" gag, those popular record-biz wits (actually, half-a-wit each) **Todd Everett** and **Art Fein** were inspired to update some other vintage humor, so that industryites will have something to sling at one another besides sour grapes over chart positions and unused invites to artist showcases. Frinstance: Why does **Steve Miller** wear red suspenders with "Rolling Stone" printed on them?—To keep his pants up! Why did the assistant programming consultant throw his alarm clock out the window?—To see time fly! Why did the southeastern branch manager cross Sunset Boulevard at the corner of Clark Street?—To get to the other side? Help! I'm being held prisoner in a cliché factory!

LOST WEEKEND, FOUND ART: Our informant tells us **Alice Cooper** is setting June 1 as the kickoff date for his next lp, featuring his first songwriting collaborations with **Bernie Taupin**. According to Alice, "From The Inside" will be based on experiences during his rehabilitation from drinking problems last year, but if that sounds like a potentially grim setting, ol' black-eyes himself asserts the east coast retreat was "a writer's paradise. A lot of the characters in the album's songs are fictional, out of fairness to the people I'm writing about, but the stories, as they say, are true."

Those include the tribulations of a young couple who fall in love while receiving treatment there, as well as an embarrassed heir who bribed his limo driver to drop him off halfway to school, so he could arrive on foot like the other kids.

"I still keep in touch with the people in the facility," Cooper claims, adding that "a lot of them were there because of deep-rooted psychological problems." Coop says the lp, when finished, will thus "be kind of a musical 'One Flew Over The Cuckoo's Nest'."

MISCELLANY: **Frank Zappa** to Mercury? . . . Jet Records to CBS for distribution? . . . **Alice Cooper** to play a night at the Starwood, unannounced until perhaps the day of the gig? . . . We mentioned **Mark Shipper's** novel, "Paperback Writer," in this space a couple of weeks ago, and have since received a letter inquiring as to its availability. As far as we know, the publishing deal with Grosset and Dunlap was made not too long ago, so the book may not have made it to too many stores as of yet; but when it does, we suggest checking it out . . . Despite the unfortunate passing of actor **Will Geer**, the scheduled July 1 benefit and celebration of Geer's 50th anniversary in show biz, to be held at the Catalyst Club in Santa Cruz and featuring the **Doobie Brothers**, will proceed as planned. Proceeds will go to Geer's Theatrum Botanicum, his workshop for actors and actresses . . . **Leo Sayer** is one of a few artists who will release versions of **Buddy Holly** tunes around the time of the imminent release of "The Buddy Holly Story." Sayer is covering "Raining In My Heart" . . . **The Dirt Band's** new one, obviously but succinctly titled "The Dirt Band," will be released May 5. It'll be the first Dirt album to include new members **Al Garth** and **Merel Bregante** . . . Happy May 6 birthday to **Bob Seger**.

ARTISTS IN ACTION: **Gene Cotton** recently made an appearance on "The **Mike Douglas Show**," sharing the guest spots with **Peter Frampton** and that well-known aesthete, **Ralph Nader**. When Nader and Cotton were in the make-up room prior to going on, Ralph greeted Gene with a cordial "Hi Peter, how are you, loved your latest" etc. etc. Cotton no doubt told Nader that the consumer advocate knows a lot more about Corvairs than Telecasters . . . Meanwhile, the **Tom Robinson Band** was scheduled to play an April 30 Anti-Nazi League Carnival in London's Trafalgar Square. The **TRB's** new album, "Power In The Darkness," will feature a new track called "You Better Decide Which Side You're On." We'll take the leeward side, please.

Arista Signs Connors



Arista Records has signed Norman Connors. Connors' first album under an Arista logo, "This Is Your Life," was released last week. Shown at the signing are (from left, standing) Bill Krasailovsky, attorney; Hank Talbert, VP of r&b promotion for Arista and Aki Aleong; (seated) Clive Davis, Arista's president, and Norman Connors.

Court Rejects Appeal In Tape Piracy Case

■ **LOS ANGELES** — The U. S. Court of Appeals for the Ninth Circuit here has rejected an appeal by a convicted tape pirate that a four-year prison sentence and \$26,000 in fines imposed after he was found guilty of 20 counts of willful copyright infringement, one count of conspiracy, and five counts of mail fraud constituted cruel and unusual punishment.

The appeal was filed by Richard Taxe, who contended that the Court in its sentencing abused its discretion because his violations of the Copyright Law constituted a course of conduct and not separate criminal violations.

Previous appeals by Taxe, who headed Gault Industries of Bel Air, Calif., and a number of other firms involved in the manufacture and distribution of pirated tape recordings, resulted in a unanimous decision by the Ninth Circuit Court of Appeals affirming his sentence and in the refusal by the U. S. Supreme Court to hear the case.

In its decision affirming the sentence, the Court of Appeals held that "The legislative intent behind the Sound Recording Act of 1971 was to eliminate record piracy. To this end (the law) was amended to allow for criminal prosecution . . . To allow a series of discrete violations to merge into a 'course of conduct' and to be treated as a single offense would vitiate the deterrent effect of the statute."

The Court noted that Taxe was the key figure in a million-dollar record piracy scheme, rebutting Taxe's contention that the sentence constituted cruel and unusual punishment and that it was disproportional to that of a co-defendant.

Arista Bows 'Novus,' New Jazz Label

■ **NEW YORK** — Arista Records has announced the debut five album release from its new Arista/Novus label, designed to give exposure to contemporary jazz artists who have never before been recorded.

Arista/Novus' inaugural release includes pianist **Muhai Richard Abrams'** "Lifea Blinac;" "Solo Piano" by **Warren Bernhardt;** "Open Air Suit" by **Air;** **Baird Hersey & the Year Of The Ear's** "Lookin' For That Groove;" and saxophonist **Oliver Lake's** "Life Dance Of Is."

Davis Comments

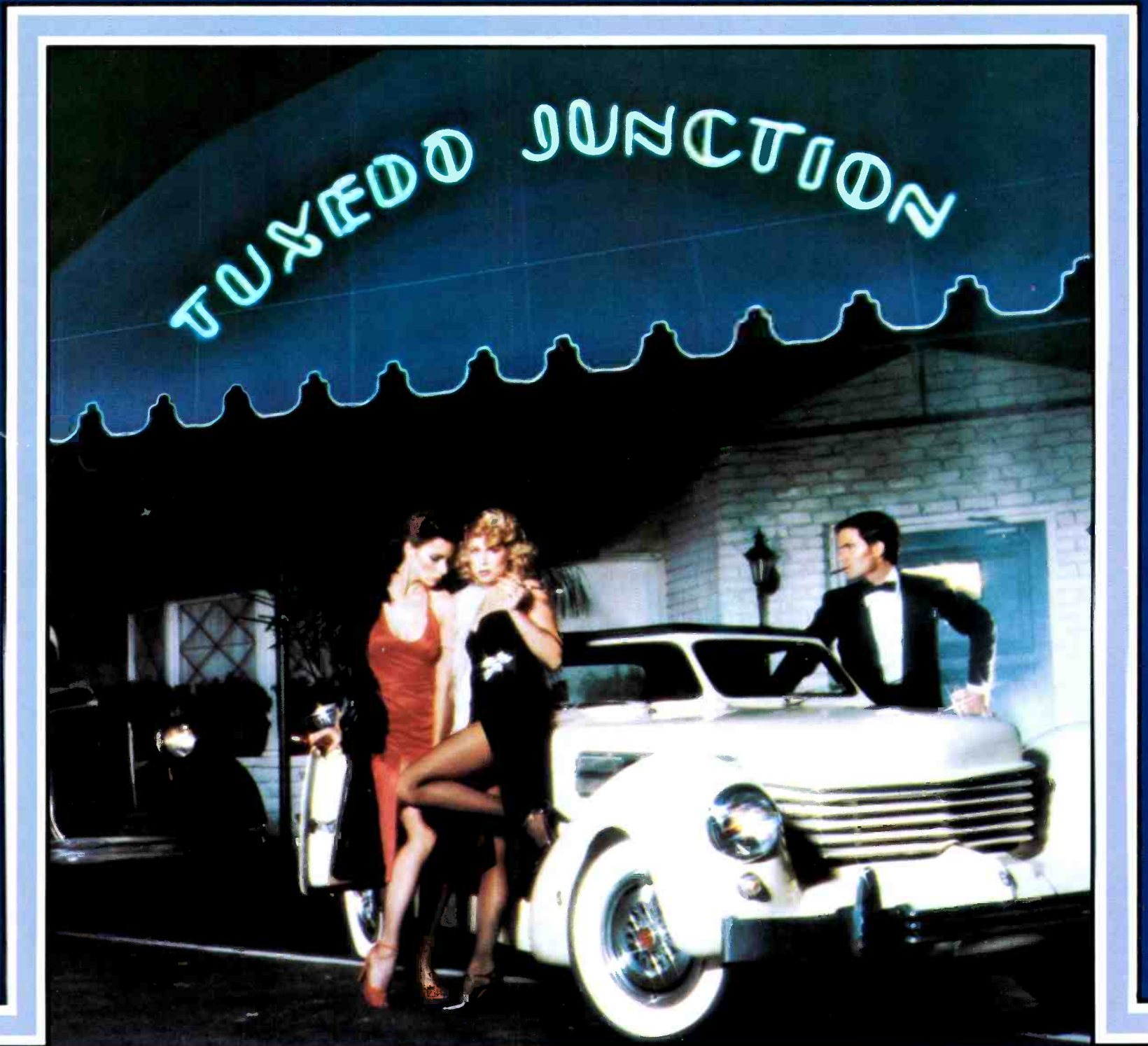
Discussing the philosophy behind this new label, Arista president **Clive Davis** said, "The quickest way to take the highs out of the arts is to continually seek what appears to be the common denominator. We feel that by encouraging and presenting artists of the calibre of those represented on the first releases . . . Novus will have a strong, instant effect on the field of new music."

Steve Backer, Arista's director of progressive product, will conduct a&r direction for the Novus series.

Chrysalis Expands Piks Territory

■ **LOS ANGELES** — **Sal Licata**, senior vice president of Chrysalis Records, has announced the expansion of the territory that **Piks Distributing** of Cleveland will encompass for all Chrysalis product, effective with the label's April releases. The expansion gives **Piks** jurisdiction over the entire state of Michigan, in addition to Ohio, Pennsylvania, upstate New York and Kentucky.

STEPPIN' OUT WITH TUXEDO JUNCTION



FLY 007



The exciting new sounds of yesterday's favorites including the hit singles "Chattanooga Choo Choo," "Rainy Night in Rio" and "Moonlight Serenade."

Don't miss their national tour.

"that's how butterflies are made"



Produced by W. Michael Lewis & Laurin Rinder A Rinlew Production Executive Producer: A. J. Cervantes



Musical Mallorca Sets '78 Schedule

■ PALMA DE MALLORCA — Musical Mallorca '78, the fourth annual international song festival to be held on the island, is scheduled to take place May 4-6 and will feature entries from 20 countries.

The festival is divided into two sections: technical (song) and artistic (performance) judging. The technical judging panel includes Ennio Morricone, Elmer Bernstein, Francis Lai, Michel Legrand, Paul Mauriat, Paul Williams and Masafumi Watanabe, among others. The artistic judging, based on the performers' film potential, will be handled by Susan Saint James, Eddie Barclay, Pele, Jean Paul Belmondo and Ugo Tognazzi, among others.

The schedule for the festival is as follows:

Thursday, May 4, International Gala, featuring song entrants from Denmark, Spain, Luxembourg, United States, Germany, Brazil, Poland, France, England, Spain (three entrants), Venezuela, Holland, Italy, Canada, Switzerland, Japan, Belgium, Mexico and Sweden. All performers will be accompanied by the orchestra and choir of Musical Mallorca '78. Special entertainment will be provided by the groups Darts and Tavares.

Epic, AIP Set Soundtrack Pact

■ NEW YORK — Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels, has announced that the Epic label has signed an agreement with American International Pictures. Under the pact, Epic will release several soundtrack albums of films distributed by AIP and other major distributors through AIP's newly established label, American International Records. The announcement was made jointly by Dempsey and Buddy Epstein, vice president and chief officer, American International Records.

The first release under the new arrangement will be the soundtrack of "The Buddy Holly Story." The film portrays the brief career of the renowned singer, who died in a plane crash at the age of 22. The entire film score consists of material written by Holly as performed by the stars of the film, Gary Busey, Don Stroud and Charles Martin Smith. The film is set for May release and the soundtrack will be a production of American International Records and Wooded Lake Productions. Executive producer of the film is Edward Cohen and the director is Steve Rash. The soundtrack album is produced by Fred Bauer.

Friday, May 5, Mostra Musical, featuring 12 songs due to be released on the Spanish market during 1978. These songs will not have been done in public prior to the gala. Performers will include Demis Roussos, Jorge Ben, Julio Iglesias, Manhattan Transfer, Mocedades, Raffaella Carrà, Tavares and Umberto Tozzi. Paul Mauriat is the musical director.

Saturday, May 6, final Gala featuring the 10 international songs which received the highest marks. The Musical Mallorca orchestra will perform the songs. Following the presentation, the orchestra will be guest conducted by Alberto Semprini, Augusto Alguero, Dmitri Tiomkin, Elmer Bernstein, Francis Lai, Michel Legrand, Paul Mauriat, Paul Williams, Richard Clayderman and Stelvio Cipriani for three minutes each. A special festival finale performance will be given by Jorge Ben and his group.

The Illa D'Or grand prize of \$10,000, and all other awards at the festival, will be equally divided between the composer, author and artist of the winning song.

The festival is directed by Augusto Alguero. Pedro Vidal is the artistic director of the festival and Jose Luis Uribarri is stage director. The galas will be hosted by Uribarri and Spanish television stars Isabel Borondo and Concha Velasco.

Raydio Gets Gold

■ NEW YORK — "Jack & Jill," the debut single by the Arista recording group Raydio, has been certified gold by the RIAA, signifying sales in excess of one million records.

Epic Pacts Gary Lyons



Lennie Petze, VP, a&r, Epic Records, has announced that Gary Lyons has signed an exclusive production deal with the Epic label. Lyons' list of production credits include Foreigner, Crawler, Wet Willie, and the newly-signed Epic group Champion, whose debut album is set for June release. He has engineered albums by Queen, Elton John and Pilot, among others. Pictured at a New York reception celebrating Lyons' new association with Epic are, from left: (bottom) Don Dempsey, senior VP and general manager, Epic/Portrait/Associated Labels; Lyons; Lennie Petze, VP, a&r, Epic; (top) manager Abe Hoch; Marvin Cohn, VP, business affairs, CBS Records, Bobby Colomby, VP, a&r, west coast, Epic; Jim Tyrrell, VP, marketing, E/P/A; and Al Gurewitz, VP, promotion, E/P/A.

Airmen Of Note May Be Grounded

By BILL HOLLAND

■ WASHINGTON — If the U.S. Air Force follows through with a projected cutback of musician slots at bases worldwide, The Airmen of Note, the well-known Air Force jazz orchestra, might be heading for that big hangar in the sky.

That's the word coming from the Pentagon, where an Air Force spokesman told RW that as a result of the recent budget trimming by Congress, the Air Force has decided to cut 128 musician slots from units throughout the world. Twenty-one of those slots would come from the Air Force Band, the umbrella organization of the Airmen of Note.

"As far as we know," the spokesman said, "there has been no determination of where the slots will be reduced, but it's true — 21 slots have got to go."

The Airmen of Note trace their history back into the fifties when it was called the Army-Air Force Band, led by Glenn Miller. More recently, the ever-touring group has done clinics and guest appearances with the greats of the jazz world, including Clark Terry, Sarah Vaughn, John Lewis and many others.

Musexpo Appoints Canadian Coordinators

■ NEW YORK — Roddy S. Shashoua, president of Musexpo, has announced that as a result of the continued growth of Canadian individual and governmental sponsored participation in 1978 a Canadian representative firm, The Great Canadian Music Co. Inc., has been appointed Canadian marketing coordinator for Musexpo.

Some of its alumni include saxophonist-arranger Tommy Newsom from the Tonight Show, Brecker Brothers guitarist Bobby Mann, trombonist Jerry Johnson, bassist Don Dempsey and saxophonist Kim Richmond.

The Airmen of Note make their home — when not on tour — at Bolling Air Force Base in Washington, D.C.

Schwartz Bros. Reports Sales, Earnings Records

■ WASHINGTON, D.C. — Schwartz Brothers, Inc. have reported record sales and earnings for the year ended January 31, 1978. Earnings for the fourth quarter exceeded those for all of the previous fiscal year.

For the year just ended, net income rose to \$551,637 or \$.73 per share on sales of \$29,261,678 compared with \$349,636 or \$.46 per share on sales of \$25,006,983 in the previous fiscal year. Net income for the fourth quarter increased to \$449,921 or \$.60 per share on sales of \$9,605,387 from \$289,925 or \$.38 per share on sales of \$8,782,245 in the last quarter a year earlier.

As announced earlier, the company changed its fiscal year beginning February 1, 1977.

James Schwartz, president of the company, noted that the significant sales and earnings increases recorded in the fourth quarter reflected strong Christmas season volume in the music industry. He said further that the company's Harmony Hut retail chain benefited for the year and the fourth quarter from the addition of two new stores opened in August, 1977. Later in the year a small unit was closed in Falls Church, Virginia. In March, 1978, a new store was opened in the Cherry Hill Mall in Cherry Hill, New Jersey. There are now 17 Harmony Hut stores located in Washington, D.C. and in shopping malls from Richmond, Virginia to Paramus, New Jersey.

Polygram Distribution Promotes Sexauer

■ NEW YORK — Jack Kiernan, vice president, sales for Polygram Distribution, Inc., has announced the appointment of Amy Sexauer to singles sales coordinator.

Ms. Sexauer will handle all communications for Polygram Distribution as well as the coordination of a weekly sales newsletter and the development and implementation of an in-house organ for customers. She has been with Polygram for the past 2½ years.

Youngstown, Ohio.
Founded in 1787 by James Young,
has been primarily known for steel,
auto parts, furnaces, tanks, cranes,
bridges, and furniture.

UNTIL NOW.

SWEET THUNDER
IS FROM
YOUNGSTOWN,

and their thunderous brand of rocking soul is about to take the whole world by storm. The group's stunning vocal work is matched only by their top-notch instrumental talents, and by diverse original compositions running the gamut from gentle love balladry to insistent dance rhythms. Thunderstruck listeners are in accord: *Sweet Thunder* emanates a joy and freshness meant for music lovers everywhere. Beyond Ohio even.



On Fantasy/WMOT Records and GRT Tapes.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ KATE BUSH is about as unassuming a pop music personality as you're likely to find we discovered when she visited Nut Central last week as part of her whirlwind U.S. promotional tour. While her first single has yet to be released by Capitol in this country, "Wuthering Heights," inspired by the Emily Bronte novel, has already climbed to the top of the charts in England and Holland for the 19 year old songstress with the quirky voice. Admittedly a very English sounding record as is her "The Kick Inside" album, Kate is counting on her belief that "Americans have always been receptive to other people's cultures. Why shouldn't it have an English sound?" she asks, "It's an English book."

Kate was signed to EMI three years ago on the basis of a demo tape that was presented to the label with the backing of the Pink Floyd's David Gilmour. It was he, she says, who was most responsible for her record deal. It was Gilmour who financed the recording of professional demos and introduced her to producer Andrew Powell who previously worked with Alan Parsons and subsequently produced "The Kick Inside." Asked why it took practically three years to get into the studio to record her album, she explains that when signed, she was about 16 and still in school. "There were two attitudes that you could have taken at the time. The other was to put a single out right away by someone who was very young and didn't know anything about the business. The company's decision was based on a long term commitment." As a result, Kate was free to spend her days taking dancing lessons and writing songs. "The freedom was good but at the same time it was frustrating as an artist" she claims. "You want to get something out." She looks back upon it as a training period and claims that she was not under pressure to record or write, "although occasionally I wished they would have put some pressure on me," she says. The time was right to finally record her album last summer, she claims, when producer Andrew Powell was free as were the musicians from groups like Pilot and Cockney Rebel who accompanied her on the record.

Surveying Nut Central's omnipresent Kate Bush posters and Kate Bush postcards which capture her in a coy, nubile-like pose, she claims that the picture was not meant to exploit her sexuality but rather to "convey a vibe." "Those photos came from a seven hour photo session where the photographer and I wanted concentrate on getting a vibe across-and not necessarily a sexy one," she adds. "For me, the most important thing about a photo when you look at it is to get something across, to get some sort of emotional feeling. Too many photos show just nice bodies and nice faces that are saying nothing. We were trying to say something and it's hard for me to be objective about it, but I think that we did manage to get it across." These reporters will agree with that.

SURFACING, PART IV: One of England's most gifted melody writers in the league of a McCartney or Frampton, Russ Ballard has finally recorded the kind of record that should do his solo career justice with "At the Third Stroke" (produced by Keith Olsen). Ballard, who is currently represented on the chart by Head East's version of "Since You've Been Gone" has shown in the past that he is capable of writing an instant classic with songs like "Liar" and "I Don't Believe In Miracles" with Argent and here it is "Expressway To Your Heart" and "Treat Her Right," the latter an exceptionally well crafted ballad that should be the first single.

GRUPPO SPORTIVO's album was originally written up as an import review in these pages several months ago. Now we have learned that CBS will release the Dutch group's "10 Mistakes" album in England this week and feel moved to once again make note of what could be one of the most sadly overlooked albums not to be released in this country in 1978. A sometimes bizarre but effortless and witty combination of Devo, Blondie, Zappa and Del Shannon marks the group's songs with their rapid time shifts, borrowed riffs which blossom into moving passages, and twisted lyrics in songs like "Beep Beep Love," "I Shot My Manager" and "Mission A Paris" ("I'll buy a dictionary. And look up what you said to me"). Chances are CBS will not release the album here, so look for it in the import section.

IF THEY'RE DEAD, WE'LL SIGN 'EM: Allen Frey tells us they'll be rolling out the hearses when an Air India jet lands at 3:35 p.m. today at J.F.K. with assorted Stiff Records artists about to embark on their U.S. tour. Attractions bassist Bruce Thomas has mended from his accident sooner than expected and will be on stage with Elvis Costello (Continued on page 57)

Tokyo Music Festival Sets '78 Nominees

■ TOKYO — Twenty songs, including six by American writer/artists, have been nominated for presentation at the 7th Annual Tokyo Music Festival scheduled to be held June 14-20.

The American nominees are: Connie Kissinger performing "From Today" by Bob Nelson, arranged by Clyde Pound; Debby Boone (Warner/Curb) performing "God Knows" by Peter Noone, Frannie Golde and Allee Willis, arranged by Artie Butler; The Emotions (Col) performing "You'll Find I Love You" by Skip Scarborough; Helen Schneider (Windsong) performing "Until Now" by Bobby Arvon; Eloise Laws (ABC) performing "1,000 Laughs" by Linda Creed, arranged by Gene Page, and Al Green (Hi) performing "Belle" by Al Green, Fred Jordan and Reuben Fairfax Jr.

Other entries are, from England: Kate Bush (EMI) performing "Moving;" Blonde On Blonde performing "You Can Call It A Miracle," and Barbara Dickson (RSO) performing "Second Sight." Also, from Korea, Park Kyoung Hee performing "I'm Going My Way;" Philippines, Leah Navarro & The New Minstrels performing "Futari Dake No Ai;" from France, Lydia Verkinne performing "Pour La Musique," and from Israel, Hedva performing "Valentino."

Three Japanese songs also passed the recent national contest and will be presented at the Festival finals in June.

Barnes Named Ariola Creative Services Dir.

■ LOS ANGELES — Scott Shannon, senior vice president of Ariola Records, announced the appointment of Terry Barnes to the newly created post of director of creative services.

Island Names Tashjian National Promotion Rep

■ LOS ANGELES—Ralph Tashjian has been named national promotion representative at Island Records, reporting directly to Island vice president of promotion Fred Mancuso.

Prior to joining Island, Tashjian held the position of national promotion director at Motown Records and previously was national promotion director at Twentieth Century Records. He began his career at MCA Records where he handled local promotion in San Francisco, New York and Seattle.

AGAC Announces ASKAPRO Line-Up

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

Music industry professionals who will be fielding questions from lyricists and composers will be Mary Travers, singer, on May 4; Lanny Lambert, professional manager, east coast, Interworld Music, on May 11; Charlie Kipps, writer/producer, of McCoy-Kipps Productions on May 18, and Phil Lang, music arranger of Broadway hits "Annie," "Hello Dolly" and "My Fair Lady" on May 25.

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

Bareback, Shadybrook Set Production Pact

■ NEW YORK—Steve Metz, president of Bareback Records, has made a production agreement with Joe Sutton, president of Shadybrook Records, to distribute product by Sweet Cream.

Dirty Angels to A&M



The Dirty Angels recently celebrated their signing to A&M Records at A&M's New York office. Pictured are: seated, Rich Totoian, national FM promotion director for A&M, who brought the group to A&M; Gil Friesen, president of A&M and Charlie Karp, Dirty Angels. Standing, from left: Marshall Karp, manager, Dirty Angels, Gail Coen, promotion manager, Dirty Angels; David Hull, Dirty Angels; Ric Browde, co-producer, Dirty Angels; Danny Goldberg, manager, Dirty Angels; Jimmy Maher, Dirty Angels; George Maher, Dirty Angels; John Anthony, director of east coast a&r for A&M Records. The Dirty Angels debut A&M album, produced by Lew Futterman and Ric Browde for the Next City Corporation, will be released this summer.



Fill up on O'Jays love.

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

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

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

ZS 3642

On Philadelphia International Records and Tapes.

THE O'JAYS
SO FULL OF LOVE

including:
Help (Somebody Please) / Frandy / Use Ta Be My Girl
Sing My Heart O.J. / Cry Together



JZ 35355

Radio Replay

By NEIL McINTYRE



■ First, I would like to thank all the people who have been so kind to drop me a letter about the radio section. Maybe this isn't the place to do this but here goes: Thanks to Millie the coffee lady, Bob the freight elevator operator, and finally from the mail bag, I'm sorry Lenny but we just can't mention in this column about your missing dog, but thanks for writing.

HERE WE GO AGAIN: Smack dab in the middle of the ratings, you're wondering if you've done all you can to make your station the hottest one in the market. You've sent our your latest rah, rah memo telling everyone to mention the call letters clearly; hopefully you have your best contest on the air; you've tighten up the oldies library for the one millionth time, checked out that the ads say the same thing on TV and in the papers that the station is saying on the air. You're worrying if the competition's catch phrase sounds just like yours, all vacations are cancelled and you hope that no one gets ill. As all this and more runs across your frontal lobes, let's stop and think about it. All you really are doing during the rating period is fine-tuning the station. The ratings you achieve now as I type this are the results of what you have been doing for the last 3 to 6 months, not what you're starting this week. For all of those in radio, the ratings are the final exam. Whether you like it or not, you're being graded by the public for the term, not the homework you did last night.

SPEAKING OF WEREWOLVES: How would you spell Ah-woo-o-

o-o-o-? WPEZ morning man **Bill (Chillie Billy) Cardille** is having listeners call him with wolf calls. The best ones used on the air win (you guessed it) a Warren Zevon album. This contest has created a lot of interest in Pittsburgh and probably will get Bill Cardille the test pilot job for Gillette.

HANGOUTS: I've been asked where my hangout is. Sort of a you tell me yours and I'll tell you mine. Here's mine . . . Palm Too Restaurant 2nd Ave. near East 45th St. Specialty of the house steak & lobster, ask for Ernie or Larry (212) 697-5198. Palm Too is also a hangout for WXLO's **Jay Thomas** . . . Father **Tom Morrera** WNEW-FM . . . **Mary Anne McCarthy** WPIX-FM.

DREAM TEAM: How would you like to put together a radio dream team? If you had unlimited funds to get the best you've heard on the air, who would they be. For the top 40 format send your suggestions to **RW Radio Replay**. Here is an example of the mythical station I would put together from those personalities I've work with or listened to:

Dream Team (top 40): 6 a.m.-10 a.m. **Larry Lujack** WLS Chicago or **Jay Thomas** WXLO, New York; 10 a.m.-2p.m. **Joel Sebastian** Chicago; 2 p.m.-6 p.m. **Dan Ingram** WABC, New York; 6 p.m.-10 p.m. **Jim Quinn** 10Q, Pittsburgh; 10 p.m.-2 a.m. **Howard Hoffman** WPRO-FM Providence; 2 a.m.-6 a.m. **Mark Simone** WPIX-FM New York.

Well, that's my dream team line-up, what's yours?

MOVIES: **Michael Murphy** moves to WISN/Milwaukee from WRIE/Erie, Ohio . . . WRNJ Hackettstown, N.J. has hired **Jerry Lembo** 10 a.m.-1 p.m. weekdays, Sundays 1-6 p.m. Sundays . . . Detroit/WDEE PD **Tom Allen** will host 5 minute country radio feature that will be nationally syndicated called "Back Track" . . . **Ken Johnston**, formerly of KICT/Wichita, named music director WJRB/Nashville . . . **Jim Corcoran** to WXKE-FM/Ft. Wayne, Ind. as PD formerly of WMEE/Ft. Wayne . . . **Gary Michaels** new PD/MD at WHAG/Hagerstown,

(Continued on page 21)

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24 hours a day - 7 days a week

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

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Tom Hedges: 'Crossover' Program Director

By NEIL McINTYRE

■ **NEW YORK** — Tom Hedges recently became program director of WCOZ (Boston) after being associated with WBCN in the same city over a 10 year period. In 1968 WBCN started programming rock on a part time basis; Tom was attending Tufts University and most of the staff was recruited from Boston area colleges, since there were very few album rock stations throughout the country from which to draw talent.

Background

In 1971 Hedges started a six year period of on-the-air work on a regular basis, during which his air shift varied. In 1977, along with his on-the-air duties, Hedges became the program director of WBCN, where he was guiding this premier album rock station up until he switched to WCOZ.

Changing stations in the same market area must be similar to a baseball pitcher being traded and then trying to strike out his former team mates.

In an exclusive RW interview, Hedges' feelings were clear about his move to WCOZ. "It was torturous a decision for me," he said. "I had literally spent, on and off, a third of my life working at WBCN. Over the years the people at the station became family and much more important than just a job."

From the start of talks with WCOZ, Hedges kept the management of WBCN informed, feeling it was the only way in which he could operate. Now that he is at WCOZ as the program director, he expressed his feelings about his new home. "The Blair Corporation is a very nice organization to be part of," he said,

"they have been representing stations for many years and they know their radio business. The systems set up in this organization are very together — things just happen; it's delightful to be part of a real machine that can get things done."

In the Boston market, WBCN and WCOZ are sort of looking to approach the same music in different ways. Hedges said: "I'm trying to be aggressive in playing new music that we think is really going to make it. I don't want to be in a position where we're adding ten albums a week and then only being able to play them two or three times a week. I want to make stations that are less aggressive sound stale by comparison."

One of Hedges most interesting experiences was when for about a one month period of time he indeed was a "crossover"

program director, having set up the system for one station and the new one WCOZ. Hedges concluded: "It was strange to know what songs I could hear and when I would be hearing them. Imagine being able to add the same records at the same time on two stations in the same town. It's an opportunity that most programmers will never be able to do."

Hedges is having one problem that occurs to a lot of on-air performers who are used to a regular airshift—he misses being in front of the mic on a daily basis. To compensate, Hedges has scheduled himself for one show per week just so he knows what the problems are in programming that at times can't be seen from behind a desk. Hedges adds, "It's amazing how much work I can get done if I don't take a large chunk out of the day being on the air."

Album Tracking



Radio management becomes TV talent on WNBC program director Bob Pittman co-hosts (with Lee Masters, WNBC afternoon personality) the "Album Tracks" late night TVer. Currently "Album Tracks" is seen in Los Angeles, Chicago, Cleveland and New York. The Ten Minute program follows "Saturday Night Live" and features news about recording artists and the industry, as well as quoting Record World chart information each week. From left: Lee Masters and Bob Pittman.

AM ACTION

By CHRISTY WRIGHT

■ **Eddie Money** (Col). This song has come in with many adds and good moves over the past two weeks. Keep your eye on this one. Adds this week are WLAC, WMAK, KSTP, WIFI, WVDF, TEN-Q, KNUS, WBBF, 14ZYQ. Moves are 7-3 Z93, 5-4 Q102, 6-1 WTIX, 9-7 WNOE, 3-2 94Q, 5-2 WGSV, 6-2 WAIR, 13-6 WRFC, 1-1 KTFX, 15-12 WZZP, 33-29 99X, 16-15 13Q, HB-29 WPGC, 19-14 WQXI, 25-14 WCOL, 28-26 WMET, 17-13 WDRQ, HB-28 CKLW, 31-27 WOKY, 40-38 KXOK, 13-11 WSAI, 5-4 Q102, 25-20 KRBE, HB-30 B100, 23-21 KTLK, 27-23 WCAO, 14-13

(Continued on page 55)

Radio Replay (Continued from page 20)

Maryland, from WDJQ/Baltimore . . . **Al Brady** looking for tapes and resumes at WHDH/Boston for news position, vacated by **Rod Fritz** who is now news director at KIMN/Denver . . . **Dwight Case**, president of RKO Radio, named four general managers vice president. They are: **Dick French**, WHBQ/Memphis, **Doug Donoho**, WAXY/Miami/Ft. Lauderdale, **Gerard Sperry**, WROR/Boston, **Jim Barker** WFYR/Chicago . . . **Portia** RW west reports . . . **Mary Lyon** is appointed news director of KHJ/Los Angeles . . . **Wally Hines** named news director 14ZYQ/Frederick, Maryland from WZZD/Philadelphia . . . **Steve Jordan** from KYA/San Francisco doing weekends at Ten-Q/Los Angeles . . . Send your changes and moves each week to either RW west's lovely Portia, or in the east to the lonely Neil.



RECORD WORLD ALBUM PICKS



LAUGHING IN THE DARK

PEZBAND—Passport PB 9826 (Arista) (7.98)

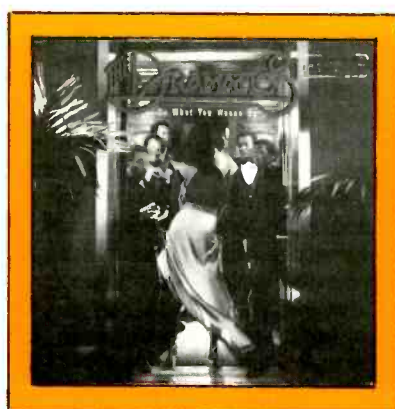
"Power pop" was a phrase used to describe the Pezband two years before the term became popular again. Here the quartet from the midwest shows it has lost none of the energy and impact of its debut with biting material like "I'm Leaving," "Come On Madeline" and "On and On."



VARIATIONS

ANDREW LLOYD WEBBER—MCA 3042 (7.98)

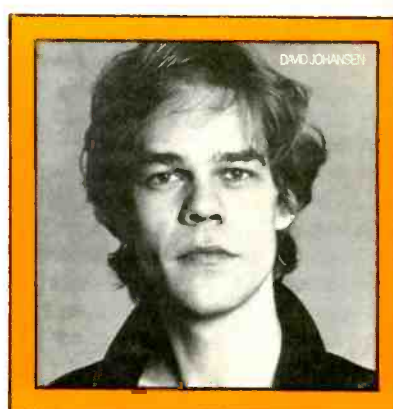
Based on and inspired by the improvisations of virtuoso violinist Paganini, Webber wrote these 23 instrumental Variations for his brother Julian, a cellist. An important musical work that has already gone to the top of the charts in the U.K., its success should be repeated here.



DO WHAT YOU WANNA DO

THE DRAMATICS—ABC AA 1072 (7.98)

The group's strong vocal front line is stunning once again with both uptempo stompers ("Disco Dance Contest") and ballads (Hall and Oates' "Do What You Want To Do" getting a re-working). Their material is solid overall and should insure substantial across the board play.



DAVID JOHANSEN

Blue Sky—JZ 34926 (CBS) (7.98)

The guiding spirit behind the original New York Dolls, Johansen, in his first solo album, shows a distinct development since the halcyon days of New York's new wave. The hard edge is still there in songs like "Girls" and "Cool Metro" but it has been filtered through his maturity as an artist.

DOUBLE PLATINUM

KISS—Casablanca NBLP 7100-2 (12.98)

DOUBLE PLATINUM

Wishful thinking? Maybe, but not out of the question for this double album of the group's

greatest hits. All of the songs should be familiar by now, but in their remixed versions, they have a fresh appeal. Tracks include "Beth," "Hard Luck Woman" and "Love Gun."

CASINO

AL DiMEOLA—Columbia JC 35277 (7.98)



With Return To Forever and now in his third solo effort, DiMeola displays his considerable guitar virtuosity. The music has a decidedly latin flavor with accompaniment provided by some excellent players. It should reach a pop as well as jazz audience.

YOU'RE NOT ALONE

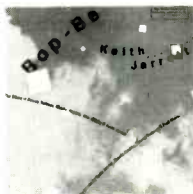
ROY BUCHANAN
Atlantic SD 19170 (7.98)



Buchanan, whose guitar virtuosity remains unquestioned, branches out here into ethereal spheres with several tracks reminiscent of Pink Floyd. At the other end of the spectrum there are versions of "Turn To Stone" and "Down By the River."

BOP-BE

KEITH JARRETT—ABC Impulse IA 9334 (7.98)



Jarrett and his group (Dewey Redman, Charlie Haden, Paul Motian) continue to be one of the

most important exponents of mainstream jazz with a built-in crossover appeal and this latest set should find its way to a wide audience.

BOOGIE TO THE TOP

IDRIS MUHAMMAD
Kudu 38 (CTI) (7.98)



Muhammad's fusion of jazz and r&b stylings has accounted for a large following which should

be eagerly awaiting his latest set. The eleven minute "Boogie To The Top" and "Stick It In Your Face" finds the percussionist in fine form leading a talented group of musicians.

SAILING DOWN THE YEARS

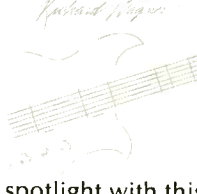
KEVIN LAMB
Arista AB 4166 (7.98)



Lamb has something of a Jackson Browne styled delivery with his second solo album but is benefitted by a Gary Lyons production. The former member of Rare Bird has some exceptional material which is given a crisp working by this musical line-up.

RICHARD WAGNER

Atlantic SD 19172 (7.98)



Wagner, a veteran of the Alice Cooper band among many others puts his guitar playing in the

spotlight with this solo set. Andy Pratt's "Some Things Go On Forever" is an interesting inclusion to this Bob Ezrin produced lp which takes on a number of musical styles.

SKY BLUE

PASSPORT
Atlantic SD 19177 (7.98)



The personnel of this German jazz/rock ensemble has changed with recent lps, but the Klaus Doldinger

led group remains a much respected outfit. Their latest set could be their biggest with today's musical trends pointing in the group's direction.

A LITTLE NIGHT MUSIC

(ORIGINAL MOTION PICTURE SOUNDTRACK)
Columbia JS 35333 (7.98)



This soundtrack includes performances by Diana Rigg, Elizabeth Taylor and Lesley-Anne Down among others with a score that includes some already familiar material: "Send In the Clowns" and "It Would Have Been Wonderful."

THE BEST OF THE SPINNERS

Atlantic SD 19179 (7.98)



Ten of the group's biggest hits (arranged, conducted and produced by Thom Bell) dating back to

1973 give a good idea of the consistency this band has shown through the years. From "Then Came You" to "The Rubberband Man," the songs are all top notch.

CONFESSIONS

D. C. LaRUE
Casablanca NBLP 7098 (7.98)

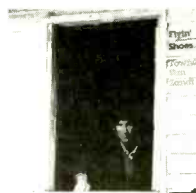


With his previous albums, LaRue has emerged as a true personality working within the idiom of the

disco. Here he expands on that with a fuller and more majestic sound layered over an unmistakably rhythmic undercurrent. An adventurous project.

FLYIN' SHOES

TOWNES VAN ZANDT
Tomato TOM 7017 (7.98)



Van Zandt is a unique song stylist with a growing cult following. He has a low-keyed delivery and a

rare insight that makes his material memorable. "Dollar Bill Blues" and "Flyin' Shoes" are a couple of the standouts along with "Who Do You Love."

(Continued on page 63)

from MCA Records

VARIATIONS

the sensational new album by

ANDREW LLOYD WEBBER



VCA-3C42

“A work of intriguing originality”
SOUNDS

“Colorful, clever and imaginative.
Lloyd Webber’s score has got a lot”
EVENING STANDARD

“He has produced a stunning
set of Variations”
SUNDAY TIMES

“As a rule, I don’t like people playing
around with the classics but this isn’t
the case here.”

RECORD MIRROR

Composed and Produced by
Andrew Lloyd Webber

MCA RECORDS

www.americanradiohistory.com

DISCO FILE TOP 20

MAY 6, 1978

- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**
LINDA CLIFFORD—Curtom (lp cut/disco disc)
- COME ON DANCE, DANCE**
SATURDAY NIGHT BAND—Prelude (lp cut)
- COME INTO MY HEART/LOVE'S COMING**
USA-EUROPEAN CONNECTION—Marlin (lp medleys)
- VOYAGE**
Marlin (entire lp)
- RIO DE JANEIRO**
GARY CRISS—Salsoul (disco disc)
- KEY WEST/MACHO MAN/I AM WHAT I AM**
VILLAGE PEOPLE—Casablanca (lp cuts)
- OH HAPPY DAY/TO MY FATHER'S HOUSE/GETTIN' THE SPIRIT**
ROBERTA KELLY—Casablanca (lp cuts)
- TOUCH ME ON MY HOT SPOT/DON'T SATURDAY NIGHT BAND—Prelude**
(lp cuts)
- GOT TO HAVE LOVING/STANDING IN THE RAIN**
DON RAY—Malligator (import lp cuts)
- AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO/TGIF/YOU'RE THE MOST PRECIOUS THING IN MY LIFE/SEVILLA NIGHTS/WITH YOUR LOVE**
"THANK GOD IT'S FRIDAY"
SOUNDTRACK—Casablanca (lp cuts)
- HOW MUCH, HOW MUCH I LOVE YOU**
LOVE & KISSES—Casablanca (lp cut)
- LET'S GET TOGETHER**
DETROIT EMERALDS—Westbound (lp cut)
- ROMEO & JULIET**
ALEC COSTANDINOS & SYNCOPHONIC ORCH.—Casablanca (entire lp)
- AT THE DISCOTHEQUE**
LIPSTIQUE—Tom n' Jerry (lp medley)
- TENA'S SONG/GET OFF**
FOXY—Dash (lp cuts)
- YOU ARE MY LOVE/PLAY WITH ME**
SANDY MERCER—H&L (disco disc)
- LET YOURSELF GO**
T CONNECTION—TK (disco disc)
- DANCE WITH ME**
PETER BROWN—TK (disco disc)
- RISKY CHANGES/DANCE LITTLE DREAMER**
BIONIC BOOGIE—Polydor (disco disc)
- I CAN'T STAND THE RAIN**
ERUPTION—Ariola (disco disc)

Motown Ups Foster

■ LOS ANGELES — Don Foster has been appointed national artists relations director for Motown Records, it has been announced by Danny Davis, vice president and assistant to the president of the label.

Foster, a veteran of more than ten years with the label, has served in varied positions dealing with artists for Motown, most recently co-ordinating all activities for Smokey Robinson and Billy Dee Williams.

Duties

The new artists relations director will report to Skip Miller, the newly appointed national promotion director, and will be responsible for co-ordinating support activities to gain maximum exposure for both the artists and label.

E/A Promotes Littrell

■ LOS ANGELES — Cathy Littrell has been appointed to the new post of production coordinator for the marketing department of Elektra/Asylum Records.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Catching up on the recent crop of disco discs, here's a checklist of the most essential ones right this moment: Two of the best are longer versions of records already praised in this space—Deodato's "Whistle Bump" (Warner Brothers) and Rick James' "You and I" (Gordy). Jimmy Simpson has remixed "Whistle Bump" to nearly twice its album length (it's now 7:42), bringing up and extending slightly the drum and tambourine intro; sprucing up the track so everything sounds brighter, fresher; and filling in with new guitar, flute and whistle parts that are both lovely and lively. The result is a vibrant and witty piece of disco jazz that should be the perfect instrumental refreshment for the spring season. The Rick James song, now 8:04 and available as a track on his just-released "Come Get It!" album as well as a non-commercial 12-inch, already had knockout impact as a 45 but the full version is stunning; aggressive, rock-based funk with the sort of pumping drive that shakes foundations. The first segment here remains virtually unchanged (though it would probably work better if the first ten seconds were dropped) but the new second half is quite a switch, falling into a Parliament/Funkadelic groove glittering with horns, guitars, chanted

(Continued on page 55)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

SAHARA/NEW YORK

- DJ: Sharon White
- COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT**—Saturday Night Band—Prelude (lp cuts)
- CRUSADER**—Trax—Polydor (lp cut)
- GOT TO HAVE LOVING/STANDING IN THE RAIN/BODY AND SOUL/MIDNIGHT MADNESS**—Don Ray—Malligator (import lp cuts)
- HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST**—Love & Kisses—Casablanca (lp cuts)
- IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE**—Linda Clifford—Curtom (disco disc/lp cut)
- LAST DANCE/AFTER DARK/SEVILLA NIGHTS**—"Thank God It's Friday" Soundtrack—Casablanca (lp cuts)
- LOVE IN A SLEEPER/SPEND THE NIGHT WITH ME/MISSION TO VENUS**—Silver Convention—Midsong (lp cut/disco disc)
- OH HAPPY DAY/MY SWEET LORD/GETTIN' THE SPIRIT**—Roberta Kelly—Casablanca (lp cuts)
- RIO DE JANEIRO**—Gary Criss—Salsoul (disco disc)
- YOU REALLY GOT ME**—Eclipse—Casablanca (lp cut)

STUDIO ONE/LOS ANGELES

- DJ: Manny Slali
- AT THE DISCOTHEQUE/MAH-NAH-MAH-NAH**—Lipstique—Tom n' Jerry (lp medley/lp cut)
- COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT**—Saturday Night Band—Prelude (lp cuts)
- GOT TO HAVE LOVING/BODY AND SOUL/MIDNIGHT MADNESS/STANDING IN THE RAIN/GARDEN OF LOVE**—Don Ray—Malligator (import lp cuts)
- HOW MUCH, HOW MUCH I LOVE YOU**—Love & Kisses—Casablanca (lp cut)
- LAST DANCE/TAKE IT TO THE ZOO/AFTER DARK/WITH YOUR LOVE/TGIF**—"Thank God It's Friday" Soundtrack—Casablanca (lp cuts)
- OH HAPPY DAY/TO MY FATHER'S HOUSE/GETTIN' THE SPIRIT**—Roberta Kelly—Casablanca (lp cuts)
- RIO DE JANEIRO**—Gary Criss—Salsoul (disco disc)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/YOU ARE, YOU ARE**—Linda Clifford—Curtom—(lp cuts/disco disc)
- VOYAGE**—Marlin (entire lp)
- YOU AND I**—Rick James—Motown (disco disc)

THE BROADWAY/DENVER

- DJ: Bob Parsons
- AT THE DISCOTHEQUE**—Lipstique—Tom n' Jerry (lp medley)
- COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT**—Saturday Night Band—Prelude (lp cuts)
- COME INTO MY HEART/LOVE'S COMING**—USA—European Connection—Marlin (lp medleys)
- FROM EAST TO WEST/LADY AMERICA/POINT ZERO/LATIN ODYSSEY**—Voyage—Marlin (lp cuts)
- GOT TO HAVE LOVING/STANDING IN THE RAIN**—Don Ray—Malligator (import lp cuts)
- HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST**—Love & Kisses—Casablanca (lp cuts)
- RUNAWAY LOVE/GYPSY LADY**—Linda Clifford—Curtom (lp cut/disco disc)
- TAKE IT TO THE ZOO/AFTER DARK/TGIF/YOU'RE THE MOST PRECIOUS THING IN MY LIFE/WITH YOUR LOVE/SEVILLA NIGHTS**—"Thank God It's Friday" Soundtrack—Casablanca (lp cuts)
- TENA'S SONG/GET OFF**—Foxy—Dash (lp cuts)
- YOU REALLY GOT ME**—Eclipse—Casablanca (lp cut)

DAPS/WORCESTER, MASS.

- DJ: Bill Stooke
- BOOGIE TO THE TOP/S-E-X/STICK IT IN YOUR FACE**—Idris Muhammad—Kudu (lp cuts)
- COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT**—Saturday Night Band—Prelude (lp cuts)
- FREAK WITH ME**—Universal Robot Band—Red Greg (disco disc)
- HOW MUCH, HOW MUCH I LOVE YOU**—Love & Kisses—Casablanca (lp cut)
- MACHO MAN/I AM WHAT I AM/KEY WEST**—Village People—Casablanca (lp cuts)
- MUSIC FEVER/LET'S ALL CHANT/LOVE EXPRESS**—Michael Zager Band—Private Stock (lp cuts)
- RISKY CHANGES/DON'T LOSE THAT NUMBER/BOOGIE BOO/DANCE LITTLE DREAMER**—Bionic Boogie—Polydor (lp cuts)
- RIO DE JANEIRO**—Gary Criss—Salsoul (disco disc)
- TAKE IT TO THE ZOO/AFTER DARK/WITH YOUR LOVE/I WANNA DANCE/TGIF**—"Thank God It's Friday" Soundtrack—Casablanca (lp cuts)
- VOYAGE**—Marlin (entire lp)

Butterfly Names Two Natl. Singles Directors

■ LOS ANGELES—A. J. Cervantes, president of Butterfly Records, has named John Davis and John Tiller co-national singles-promotion directors for the label. Both men will report directly to Fred Rupert, Butterfly's promotion VP.

Davis comes to Butterfly after serving as director of promotion for Elektra/Asylum in Los Angeles and New York.

Prior to joining Butterfly, Tiller was with United Artists in Minneapolis.

Tax Shelters

(Continued from page 10)

only when there is critical or commercial response in their first few months of existence, seldom fit this pattern.

And for the knowledgeable investor, as well as for the "middleman" promoters who put together attractive tax shelter packages for investors, the chancy nature of picking records that may never sell a single copy seems likely to turn their attention elsewhere.

There is, of course, no guarantee that Congress will pass a tax bill that includes these changes. But while other portions of the White House's tax program are facing stiff opposition, there seems to be rare unanimity among Congress, the President and the Internal Revenue Service on the tax shelter issue. (The IRS made similar recommendations on tax shelters in a revenue ruling last October.)

It may be that no record label will go under if the tax shelter laws are changed. But it seems certain that a sizable number of records released in the past year and a half — since motion pictures were placed under the at-risk provision, that is — would not have been issued without non-recourse investments, and equally certain that the drying up of that source of capital will keep other records from being produced and pressed.

Black Retailers

(Continued from page 6)

group offering assistance. That willingness likely stems from the founders' dominant role in black music retailing here—a role Cross estimates as accounting for over \$15 million in regional sales annually.

Among steering committee members are Roland Boyd, RNS Records; Glen Anderson, VIP Records; Bill Chappell, Groove Time Records; George Gaines, Test Records & Tapes, Pomona; Huey Harris, Target Records; and Willie Williams, Flo's Record Den, Compton.

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RECORD WORLD SINGLE PICKS

RUSS BALLARD—
Epic 8-50542



TREAT HER RIGHT (prod. by Keith Olsen) (writer: Ballard) (Island/April, ASCAP) (2:55)

Ballard has gotten more attention as a writer than as a performer of late, but this smooth love ballad could well change that—pop and a/c stations should like its sensitive, thoughtful lyric and spare, restrained arrangement. It could well hit.

ASHFORD & SIMPSON—Warner Bros. 8571

BY WAY OF LOVE'S EXPRESS (prod. by Nickolas Ashford & Valerie Simpson) (writers: same as prod.) (Nick-O-Val, ASCAP) (3:34)

Ashford & Simpson's new single moves steadily, with a solid, driving beat, and a lyrical hook that stays with the listener. It should be played.

JOHN STEWART—RSO 894

PROMISE THE WIND (prod. by Mentor Williams) (writer: Stewart) (Bugle/Stigwood/Unichappell, BMI) (2:28)

Stewart could receive pop and country airplay on this engaging, uptempo single for his new label. It might be subtitled, "The Ballad Of Jimmy Carter."

EUGENE RECORD—Warner Bros. 8570

TRYING TO GET TO YOU (prod. by Eugene Record) (writer: Record) (Angelshell/Irving, BMI) (3:55)

This melodic ballad has a spring-time feel, and should earn Record pop as well as r&b attention. It may be his best single since going solo.

LEROY HUTSON—Curton 0139 (WB)

IN THE MOOD (prod. by Leroy Hutson) (writer: Mendell) (Bring It Back Home/Silent Giant/Aopa, ASCAP) (3:40)

Hutson sounds a lot like Stevie Wonder on this fine r&b ballad, which adds a Latin-tinged chorus and some good horn work late in the song.

BOBBY BLAND—ABC 123260

LOVE TO SEE YOU SMILE (prod. by Al Bell & Monk Higgins) (writers: Ervin-Pierce) (Alvert, BMI) (3:41)

There's a Memphis flavor to Bland's new single, a loping, positive r&b ballad punctuated by horns. It could expand his r&b radio audience.

SONG OF THE WEEK

HE'S SO FINE

(writer: Mack) (Bright Tunes, ASCAP) (3:23)

KRISTY & JIMMY MCNICHOL—RCA 11271 (prod. by Phil & Mitch Margo) (2:10)

JANE OLIVOR—Columbia 3-10724 (prod. by Jason Darrow) (3:23)

Yes, it's the '63 Chiffons hit, the source of George Harrison's woes, back in two versions that take quite different approaches. Kristy (of "Family") and Jimmy McNichol's is quick, light pop; Olivor's is slow and sultry, rather like Art Garfunkel's reading of "Wonderful World."

PAUL EVANS—Spring 183 (Polydor)

HELLO, THIS IS JOANNIE (the Telephone Answering Machine Song) (prod. by Jimmy Wisner) (writers: Evans-Tobias) (Port/Trajamas, ASCAP) (3:11)

You asked for it: the saga of a man, his dead girlfriend, and her answering machine. A classic morbid novelty disc in the "Teen Angel" tradition.

MANFRED MANN'S EARTH BAND—Warner Bros. 8574

CALIFORNIA (prod. by group) (writer: Vickers) (WB, ASCAP) (3:55)

MM's synthesizers and spacy effects are in the background on this straightforward ballad. It's a tribute to the Golden State, with a pleasing tune.

JIGSAW—20th Century-Fox 2369

ONLY WHEN I'M LONELY (prod. by Clive Scott & Des Dyer) (writers: same as prod.) (Belsize, ASCAP) (3:20)

A pure pop ballad with a bright, British-sounding style, this single sounds like a pop radio natural. The vocalist's high-pitched voice blends in well.

STEVE GOODMAN—Asylum 45481

VIDEO TAPE (prod. by Joel Dorn) (writer: Goodman) (Big Ears/Red Pajamas, ASCAP) (3:15)

Goodman's musings on the idea of fast-forwarding, rewinding and editing the great Tape of Life make for thought-provoking listening, and should get it rolling.

MELANIE—Midsong Intl. 40903 (MCA)

KNOCK ON WOOD (prod. by Peter Schekeryk) (writers: Floyd-Cropper) (East Memphis, BMI) (3:29)

Melanie's version of the Eddie Floyd hit retains a certain Stax-like flavor, and her vocal reflects the toughness of the original. It should get pop airplay.

KEITH BARROW—Columbia 3-10722

YOU KNOW YOU WANNA BE LOVED (prod. by Michael Stokes) (writers: Stokes-Matlock) (Willow Girl, BMI) (3:35)

Barrow should reach r&b listeners and have a shot at a crossover with this lilting ballad—he has a pleasing tenor voice and a good tune here.

AWB—Atlantic 3481

YOUR LOVE IS A MIRACLE (prod. by Arif Mardin) (writers: White-Gorrie) (Average, ASCAP) (6:04)

The groove is appealing on this slow, lengthy single, too: the vocals have a distinctive rhythmic quality and contribute to the slightly surreal mood here.

SHEILA & B. DEVOTION—Casablanca 923

SINGING IN THE RAIN (prod. by Claude Carrere) (writers: Brown-Freed) (Robbins, ASCAP) (3:28)

Add this disco arrangement to Just Waters' r&r reading of a standard, and nearly everyone should be singing in the rain. This one jumps enthusiastically.

BRUCE FOSTER—Millennium 600 (Casablanca)

BORN TO BREAK MY HEART (prod. by Jimmy Ienner) (writers: Foster-Lawrence) (CAM-USA, BMI) (3:20)

This is a hand-clapping, singalong sort of pop tune with a good-natured, lost-love lyric and a good vocal. It could well be Foster's pop breakthrough.

THE TUBES—A&M 2037

SHOW ME A REASON (prod. by Pete Henderson & Rikki Farr) (writer: Steen) (Irving/Pseudo, BMI) (3:26)

This pop-rocker is the Tubes' most accessible single to date, and their least outre as well. It's from a live lp, but without applause or live effects.

NO DICE—
Capitol 4579



WHY SUGAR (prod. by Robert Wace) (writer: Strange) (Anglo-Rock, BMI) (3:45)

The first American single by this British rock quartet has a good tune and hook, and a straightforward r&r sound that should find a place on pop stations. The rough, strident vocals may remind some of a younger Rod Stewart.

SOUL CHILDREN—Stax 3206 (Fantasy)

CAN'T GIVE UP A GOOD THING (prod. by David Porter & Lester Snell) (writer: Shamwell) (Groovesville, BMI) (3:40)

This promising r&b group has moved over to Stax, and could have a hit with this uptempo song with a Memphis flavor: good horn work propels it.

LANE CAUDELL—MCA 40901

HANGING ON A STAR (prod. by Rick Jerrard) (writers: Caudell-Molinary) (Blue Monday, BMI) (3:18)

Caudell makes a notable debut with this full-bodied pop-rocker. His gruff, emotional vocals put across the title/chorus hook quite nicely.

CARRIE LUCAS—Solar 11263 (RCA)

THE EDGE OF NIGHT (prod. by Dick Griffee & the Whispers) (writer: McCurtis) (Spectrum VII, ASCAP) (3:04)

Lucas' single is no soap opera, but a busy, energetic disco-party tune with a driving rhythm and an effective vocal. It should also get r&b attention.

SLAVE—Cotillion 44235 (Atlantic)

BABY SINISTER (prod. by Jeff Dixon & group) (writers: group) (Spur-Tree/Cotillion, BMI) (3:30)

The pun-title doesn't get repeated anywhere in this instrumental single—the groove is established early, with guitar and brass work adding interest.

STARBREAKER—Chrysalis 2133

THE SOUND OF SUMMER (prod. by John Carter) (writers: Carter-Shakespeare) (Moth, BMI) (2:38)

Starbreaker is the name John Carter took on for this 1977 summer single, which was a bit late last year but has the hook and the timing to click this time.

Who In The World:

Perseverance Pays Off for ARS

■ "Looking back, we were naive enough to think that good music played by people who really knew how to play would be enough to make the world beat a path to our door."

The above quote from Buddy Buie, manager of Atlanta Rhythm Section (Polydor), illustrates the problem faced by many regional studio and tour musicians who decide to consolidate and become permanent performing units.

Many such groups labor in semi, if tasteful, anonymity for years and the same was true for ARS. After seven years of determined recording and touring they finally broke through in 1977 on the strength of their hit single, "So Into You," and a platinum award for their sixth album, "A Rock and Roll Alternative."

All six group members began their careers while still in their teens and several toured with such artists as Roy Orbison and Jimmy Page. All were in demand in their native Atlanta as songwriters and session musicians when they put the group together in 1970, so it came as something of a shock that they weren't immediately successful as a recording unit.

"It was definitely depressing," said keyboard player Dean Daughtry, "to hit a new city and find out we were billed as 'The

Atlanta Rhythm Boys' or something similar and that few people knew our music. We would think 'what the hell are we doing this for?'"

Regardless of those early career doubts, ARS persevered throughout the seventies on music they say is drawn from "universal influences." While they are all from Georgia, they feel ARS music goes far beyond the "southern rock and roll" category. They were, however, welcomed back to Atlanta in style last September when they headlined over Bob Seger, Heart and Foreigner at the Dog Day Rock Fest at Grant Field.

1978 looks as solid for ARS as did last year. Their second big single, "Imaginary Lover," is bulleting at #14 this week on the RW Singles Chart and the corresponding album ("Champagne Jam") is not only one of the most played on the country's AOR's, it is bulleting on the Album Chart at #16. A world tour is being planned and will most likely result in the group's first "live" album.

Members of Atlanta Rhythm Section are: Barry Bailey, lead guitar; J. R. Cobb, rhythm/slide guitars and vocals; Dean Daughtry, keyboards/vocals; Paul Goddard, bass; Ronnie Hammond, lead vocals, and Robert Nix, drums/vocals.

Kostick and Kimmelman Bow Golden Lion Ent.

■ NEW YORK—John Kostick and Greg Kimmelman have announced formation of Golden Lion Entertainment Corporation. The New York based firm will handle personal management and independent album promotion projects.

The management responsibilities will come under the name of Golden Lion Management, with the first signing to be announced shortly. The promotion company will be called K&K Promotions, which will handle album promotion on a national and regional basis. Several accounts are already lined up, including RCA in association with Tommy Mottola's Champion Management. K&K will handle promotion exclusively for the new Hall & Oates live album.

Before starting Golden Lion, Kostick was vice president of Leber-Krebs for 2½ years, handling management and promotion duties for Aerosmith, Ted Nugent, Mahogany Rush, Walter Egan and other artists. Prior to that he did promotion for Columbia Records from 1974-76 in Cleveland / Pittsburgh and local sales for CBS in Cincinnati and Chicago from 1972-74.



John Kostick (left), Greg Kimmelman

Greg Kimmelman was formerly general manager of Jet Records U.S. in New York. Prior to that he had his own marketing company in New England. In his earlier years in the music business, Kimmelman held executive positions at Elektra, ABC and Chrysalis Records.

Also joining them is Arlene Berkowitz, formerly with Bigboro Records in New York. Ms. Berkowitz will serve as administrative assistant and promotion coordinator.

Golden Lion Entertainment Corporation is located at 120 East 56th Street, Suite 510, New York, New York 10022; phone: (212) 935-3750.

Bruton Music Sets New Prod. Catalogue

■ LONDON—Bruton Music, the recorded library division of ATV Corporation, is to launch an entirely new catalogue of recorded music for production purposes.

Announcing the new plans, general manager Robin Phillips explained, "We have spent a year preparing this and to start with we had to throw the recognized music library format out of the window. We then sat down and talked to a lot of people who came up with various ideas and we have now devised a library that will, I hope, be a music editor's dream."

The catalogue comes in the form of albums and there are a total of 60 albums covering 20 catalogues.

The catalogue provides comprehensive theme suites through to snap logos, music for commercials and Bruton is also structured to make arrangements to record in London through a deal negotiated with the Musicians Union.

Bruton has a number of important writers assigned to the company; they include Jack Dorsey, Tony Hiller, Richard Hill, John Hawkins, Alan Hawkshaw, Johnny Pearson, Dennis King and Miki Anthony.

Karpin Named Dir., CBS International A&R

■ NEW YORK—Peter Karpin has been appointed to the position of director, a&r, CBS Records International, by Allen Davis, CRI vice president, creative operations.

In his new post, Karpin will be involved with all phases of CRI artist and repertory activities, surveying the rosters of the company's overseas subsidiaries for artists with market potential in other culturally related areas, and developing international artists for the U.S. market in cooperation with the a&r staffs of Columbia, Epic and Portrait Records here. He will also be charged with administration and a&r liaison on product by U.S.-based artists who are the specific responsibility of CBS Records International.

Karpin joined CBS Records/Australia in November, 1975 as national promotion manager. He was promoted to manager of artist development and artist relations in August, 1977. Prior to joining CBS, Karpin was national promotion manager and a&r coordinator for Australian Artists at Festival Records, the Australian distributor for A&M, UA, Island and numerous other international labels.

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RECORD WORLD

Monti Lueftner on Bertelsmann Music Operations

By JIM SAMPSON

■ By some estimates, the Bertelsmann Corporation of Guetersloh, West Germany, is the fifth largest media conglomerate in the world. Yet it maintains a low profile outside Central Europe. The corporation's greatest power is in the print field, including Germany's biggest magazine publisher and Bantam Books, the largest paperback house in the world. In Germany, Ariola-Eurodisc is celebrating its 15th anniversary as one of the country's three biggest recording companies. The man most responsible for Ariola's continuing strong performance in Germany and for the label's recent rapid expansion into the United States and England is Egmont (Monti) Lueftner. A native of Austria, Lueftner has been associated with Bertelsmann all his adult life, first with the book clubs, then as first head of Ariola's Austrian company. In 1964, Lueftner came to Munich as managing director of the Ariola Music Production Company. In 1968, he was named president of Ariola Records worldwide, and in 1972 president of Bertelsmann's Music, Film and Television Division. Last year, Lueftner was appointed to the executive board of the parent Bertelsmann Corporation.



Monti Lueftner

Ariola to a leading position in the German-speaking markets. Then, the European continent. Now, beyond the continent to England, America and so on.

RW: But why the big push now?

Lueftner: Because we recognized clearly that when a music production and record distributing firm starts getting into multiple markets, it can be successful in the long run only if its planning is worldwide. Only then. The record business is international. No other medium crosses borders as quickly as music on records. Music knows no borders. You can have a successful domestic music production company or label with a small number of artists or a special product image. This might make you a leader in your market, even bring you an international reputation and significance through foreign licensing deals. Creativity really flourishes in some of these small, specialized firms.

RW: When you said music knows no borders, maybe imports came to mind, as they're a continuing problem in the European Community primarily due to exchange rate fluctuations. Was a main reason for your expansion into England the opportunity to get a tighter control on exports from Germany's top import source?

Lueftner: That was one reason but not the main one. The main reason was that you can't build up a worldwide operation without getting into the second most important source country for international productions, England. We seem to be getting imports more under control anyway, while piracy is becoming a major problem. The pirated product is so well made that sometimes, we can't even tell if the merchandise is pirated!

RW: There seems to be a trend toward Europe-wide and even worldwide license and distribution deals between music production companies and the bigger record companies. Was this another reason for your expansion?

Lueftner: Also one reason, but I don't think a Europe-wide or even a worldwide agreement is absolutely necessary. For example, while it would be unwise to have eight different licensees in eight European countries, I don't think it's necessary to have one licensee in all markets. A company that is strong in Belgium might be weak in Germany.

Record World: Please describe the Bertelsmann Corporation's activities.

Monti Lueftner: Bertelsmann is a media conglomerate. We're active in book publishing, magazines, records, television production, and technical services for both corporate affiliates and outside companies. Bertelsmann has large book and record clubs throughout central Europe, also in most South American countries. All together, there are over 25,000 employees in 20 countries working in more than 100 firms. The corporation has shown steady growth at an annual rate of 15% or more in recent years, a rate we'll maintain. During the present fiscal year, we should have sales of about 3.5 billion Deutsche marks (\$1.75 billion).

RW: How did Bertelsmann get into the record business?

Lueftner: At the very beginning, we were a music production firm for the club. That was before we were Ariola. When we started thinking about selling our product over the counter, we needed a name for the label. At first, we considered using the name Baccarola. But we wanted a name starting with an A because while we were the last big company to get started, we wanted to stand out front at least alphabetically. Hence, Ariola. In the course of time, we've made this completely new word fairly well known. Eventually, we did use Baccarola as the name of a low price label.

RW: You joined the company as a field rep, didn't you?

Lueftner: I was involved in book sales, yes, when I was a student in Vienna. After I graduated from graduate business school, I started an independent book club operation soliciting memberships for the Bertelsmann clubs. Music was my hobby, though, and it became my profession when I joined the music production department at the very beginning, in 1959.

RW: At that time, were there certain goals for the music company?

Lueftner: I'd say that came around 1963-1964. That's when I set long range goals for the music operations, especially in the artist and repertoire area.

RW: Did you foresee this tremendous international expansion in the mid '70s?

Lueftner: The expansion started earlier than that. Actually, we began thinking about international music operations about seven years ago. Last year came an especially big push, with Mexico, England, and Ariola Switzerland, although we were always strongly represented in Switzerland by a distribution company. It was just a restructuring there. Additionally, there was Interworld in the music publishing area. In our development, this was a third step. First, we brought

... you can't build up a worldwide operation without getting into the second most important source country for international productions, England.

RW: Are you aiming for independent Ariola music operations in all major territories?

Lueftner: Yes, of course. If you look at the world market, we're fully involved in more than a quarter of the total, setting up in another half, like America and England, and we'll be in the remaining quarter of the markets in the next two or three years.

RW: How long will it take before you expect a profit from your foreign operations?

Lueftner: That will vary from market to market, but the bigger the market, the more investment it will take. We realize that and we're planning for it. We don't see these costs as losses, rather as an investment.

RW: What sort of musical image will the Ariola label have?

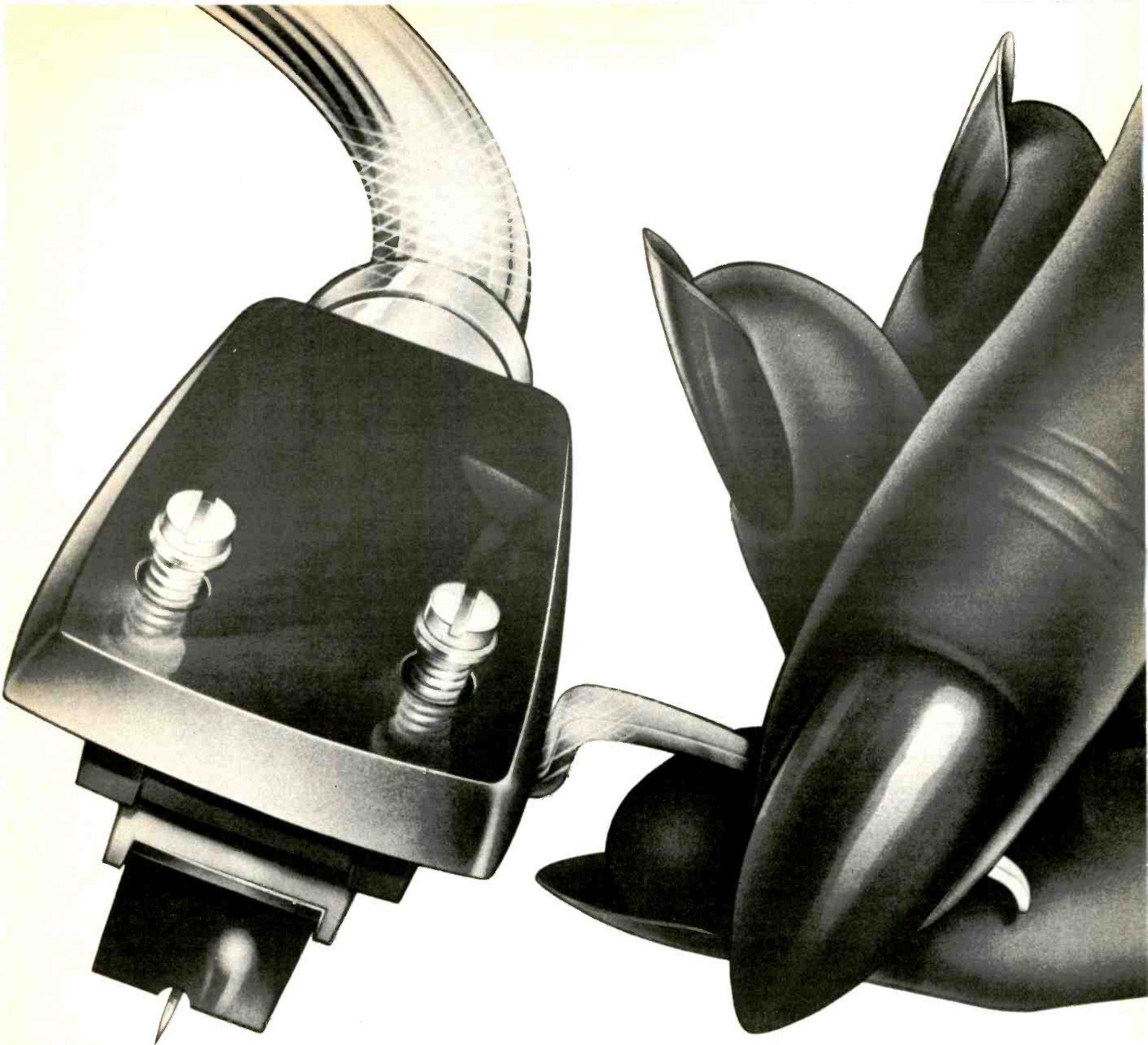
Lueftner: In repertoire, Ariola is a pop music company that also has a classical catalogue. We'll continue to have a selected classical repertoire, but the emphasis will be on pop music.

RW: Will your Eurodisc classical line come to the United States and the UK, too?

Lueftner: Sure, though I can't say exactly when. We will not necessarily start recording American symphony orchestras in the near future. We are concentrating now on pop music in the United States. With classical music, you've got to have material with strong international appeal. We have that now only to a limited degree.

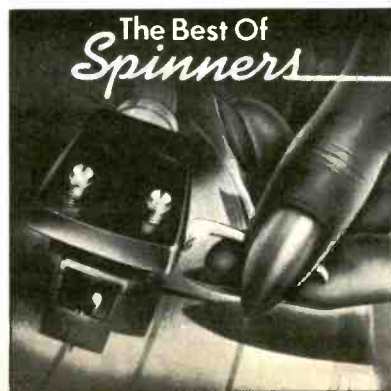
RW: Most major international record companies have at the core of

(Continued on page 43)



YOU CAN'T GET BETTER THAN "THE BEST OF SPINNERS"

I'LL BE AROUND
HOW COULD I LET YOU GET AWAY
ONE OF A KIND (LOVE AFFAIR)
MIGHTY LOVE
GHETTO CHILD
THEN CAME YOU
SADIE
COULD IT BE I'M FALLING IN LOVE
THEY JUST CAN'T STOP IT
THE (GAMES PEOPLE PLAY)
THE RUBBERBAND MAN



SD 19179

ARRANGED, CONDUCTED
AND PRODUCED BY THOM BELL

ON ATLANTIC RECORDS AND TAPES 

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101 THE SINGLES CHART 150

MAY 6, 1978

MAY 6	APR 29		
101	101	WEEKEND LOVER ODYSSEY/RCA 11245 (Featherbed/Desiderato/Unichappel, BMI)	
102	103	ROLL WITH THE CHANGES REO SPEEDWAGON/Epic 8 0902 (Fate, ASCAP)	
103	125	SO HARD LIVING WITHOUT YOU AIRWAVES/A&M 2032 (Irving, BMI)	
104	132	HOLD ON TO YOUR HINEY TRAVIS WAMMACK/Epic 8 50511 (Tennessee Swamp Box, ASCAP)	
105	111	GET IT UP AEROSMITH/Columbia 3 10727 (Daskel/Song & Dance/Vindaloo, BMI)	
106	106	ISN'T IT ALWAYS LOVE KARLA BONOFF/Columbia 3 10710 (Sky Harbor, BMI)	
107	109	TWICE AS STRONG SPRINGER BROS./Elektra 45475 (Acuff-Rose, BMI)	
108	104	TAKE MY HAND RANDY EDELMAN/Arista 0309 (Piano Picker/Unart, BMI)	
109	107	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic) (S.D.R.M., ASCAP)	
110	102	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor) (Sherlyn, BMI)	
111	112	BOMBS AWAY BOB WEIR/Arista 0315 (Ice Nine, BMI)	
112	128	MY ANGEL BABY TOBY BEAU/RCA 11250 (Texongs/BoMass, BMI)	
113	—	GOTTA KEEP A RUNNIN' THE GODZ/Millennium 617 (Casablanca) (Starrin/Rick's, BMI)	
114	110	(ANY WAY THAT YOU WANT IT) I'LL BE THERE STARZ/Capitol 8786 (Rock Steady/Starzongo, ASCAP)	
115	118	SOFTLY AS I LEAVE YOU ELVIS PRESLEY/RCA 11212 (Miller, ASCAP)	
116	116	IT'S A HEARTACHE JUICE NEWTON/Capitol 4552 (Pi-Gem, BMI)	
117	117	TURN UP THE MUSIC SAMMY HAGAR/Capitol 4550 (The Nine, BMI)	
118	113	ONE NIGHT WITH YOU GINO VANNELLI/A&M 2025 (Almo/Giva, ASCAP)	
119	121	MS. DAVID OLIVER /Mercury 73973 (EleCon/Relaxed, BMI)	
120	122	IT'S SERIOUS CAMEO/Chocolate City 013 (Casablanca) (Better Days, BMI)	
121	137	OH ATLANTA LITTLE FEAT/Warner Bros. 8566 (Naked Snake, ASCAP)	
122	—	STAY AWHILE CONTINENTAL MINIATURES/London SN 266 (Chappell, ASCAP)	
123	148	(YOU'RE SUCH A) FABULOUS DANCER WHA-KOO/ABC 12354 (ABC/Wha-Koo, ASCAP)	
124	127	SLICK SUPERCHICK KOOL & THE GANG/Delite 901 (Delightful/Gang, BMI)	
125	126	IT'S A HEARTACHE RONNIE SPECTOR/Alston 3738 (TK) (Pi-Gem, BMI)	
126	—	LIPSTICK TRACES (ON A CIGARETTE) RINGO STARR/Portrait 70015 (Unart, BMI)	
127	129	IT'S ALL IN YOUR MIND SIDE EFFECTS/Fantasy 818 (Relaxed/Happy Birthday, BMI)	
128	130	RUNNIN' WITH THE DEVIL VAN HALEN/Warner Bros. 8556 (Van Halen, ASCAP)	
129	135	CA PLANE POUR MOI PLASTIC BERTRAND/Sire 1020 (WB) (Bleu Disque, ASCAP)	
130	114	WOMAN TO WOMAN BARBARA MANDRELL/ABC 17736 (East Memphis, BMI)	
131	—	YOU GOT THAT RIGHT LYNRYD SKYNYRD/MCA 40888 (Duchess/Get Loose, BMI)	
132	—	NOTHING IS YOUR OWN MICHAEL MURPHEY/Epic 850540 (Timberwolf, BMI)	
133	134	GIMME SOME LOVING KONGAS/Polydor 14461 (Island, BMI)	
134	133	OCEANS OF THOUGHTS AND DREAMS DRAMATICS/ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)	
135	136	NUMBER ONE ELOISE LAWS/ABC 12341 (Novalene, BMI)	
136	139	THIS NIGHT WON'T LAST FOREVER BILL LABOUNTY/Warner Bros. 8529 (Captain Crystal, BMI)	
137	138	HEY, SENORITA WAR/MCA 40883 (Far Out, ASCAP)	
138	140	I LOVE HER, SHE LOVES ME NRBQ/Mercury 73991 (NRBQ, ASCP)	
139	142	GODZILLA BLUE OYSTER CULT/Columbia 3 10697 (B. O' Cult Songs, ASCAP)	
140	143	DUKEY STICK (PT. I) GEORGE DUKE/Epic 8 50531 (Mycenae, ASCAP)	
141	147	GIRL CALLIN' CHOCOLATE MILK/RCA 11222 (Marsaint, BMI)	
142	145	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Bertram, ASCAP)	
143	131	LET'S PUT OUR LOVE BACK TOGETHER MICKEY DENNE & KEN GOLD/MCA 40879 (Screen Gems, EMI/BMI)	
144	—	SUPERNATURAL FEELING BLACKBYRDS/Fantasy 819 (Blackbyrd, BMI)	
145	146	THE ONE AND ONLY GLADYS KNIGHT & THE PIPS/Buddah 592 (Arista) (Famously, ASCAP/Ensign, BMI)	
146	141	TO DADDY EMMYLOU HARRIS/Warner Bros. 8489 (Owepar, BMI)	
147	150	CHATTANOOGA CHOO CHOO TUXEDO JUNCTION/Butterfly 1205 (Not listed, ASCAP)	
148	149	NOBODY LIKES LOVIN' MORE THAN I DO LISA HARTMAN/Kirshner 8 4275 (CBS) (Warner-Tamerlane/Marsaint, BMI)	
149	—	WAITING ON LOVE JOHNNY BRISTOL/Atlantic 3721 (Bushka, ASCAP)	
150	123	DOWN THE ROAD BTO/Mercury 2 54260 (Overhaul/Turnup, PRO)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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



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RECORD WORLD SINGLES CHART

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

MAY 6	APR. 29		WKS. ON CHART
1	1	NIGHT FEVER BEE GEES RSO 889 (7th Week)	14
2	3	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	12
3	4	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	12
4	2	CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305	14
5	5	STAYIN' ALIVE BEE GEES/RSO 885	22
6	9	WITH A LITTLE LUCK WINGS/Capitol 4559	6
7	7	JACK & JILL RAYDIO/Arista 0382	21
8	15	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693	8
9	6	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	15
10	12	COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA)	9
11	13	ON BROADWAY GEORGE BENSON/Warner Bros. 8542	9
12	14	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	15
13	19	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	6
14	16	IMAGINARY LOVER ATLANTA RHYTHM SECTION/ Polydor 14459	11
15	8	EMOTION SAMANTHA SANG/Private Stock 178	26
16	17	GOODBYE GIRL DAVID GATES/Elektra 45450	21
17	24	SHADOW DANCING ANDY GIBB/RSO 893	4
18	21	DISCO INFERNO TRAMMPS/Atlantic 3389	12
19	22	WEREWOLVES OF LONDON WARREN ZEVON/Asylum 45472	7
20	20	FOOLING YOURSELF STYX/A&M 2007	11
21	10	LAY DOWN SALLY ERIC CLAPTON/RSO 886	19
22	25	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	12
23	26	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708	8
24	33	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	7
25	28	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	10
26	29	THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890	9
27	11	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic)	11
28	43	YOU BELONG TO ME CARLY SIMON/Elektra 45477	3
29	41	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	11
30	18	EBONY EYES BOB WELCH/Capitol 4543	15
31	32	TWO DOORS DOWN DOLLY PARTON/RCA 11240	8
32	40	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/ Cleveland Intl. 8 50513	8
33	35	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184	10
34	36	EGO ELTON JOHN/MCA 40892	4
35	23	RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460	13
36	30	FLASH LIGHT PARLIAMENT/Casablanca 909	14
37	42	DEACON BLUES STEELY DAN/ABC 12355	5
38	27	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/ 20th Century 2362	11
39	56	TAKE A CHANCE ON ME ABBA/Atlantic 3457	3
40	45	EVERY KINDA PEOPLE ROBERT PALMER/Island 100	6
41	44	MAKE YOU FEEL LOVE AGAIN WET WILLIE/Epic 8 50528	6
42	61	BAKER STREET GERRY RAFFERTY/United Artists 1192	4
43	48	BECAUSE THE NIGHT PATTI SMITH/Arista 0318	5
44	31	OUR LOVE NATALIE COLE/Capitol 4509	20
45	47	(I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/ Atlantic 3459	7
46	34	THANK YOU FOR BEING A FRIEND ANDREW GOLD/ Asylum 45456	13
47	50	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)	8
48	46	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	11
49	38	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	28
50	55	DO YOU BELIEVE IN MAGIC SHAUN CASSIDY/Warner/ Curb 8488 (WB)	5
51	58	HEARTLESS HEART /Mushroom 7031	5
52	53	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686-	8
53	65	OH WHAT A NIGHT FOR DANCING BARRY WHITE/ 20th Century 2365	3
54	59	WHEEL IN THE SKY JOURNEY /Columbia 3 10700	6
55	62	CHEESEBURGER IN PARADISE JIMMY BUFFETT/ABC 12358	3
56	57	AIN'T GONNA EAT MY HEART OUT ANYMORE ANGEL/ Casablanca 914	6
57	37	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	13
58	39	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	24
59	60	THAT IS YOUR SECRET SEA LEVEL/Capricorn 9287	9
60	79	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS)	3
61	68	STAY RUFUS/CHAKA KHAN /ABC 12349	4
62	49	SWEET TALKIN' WOMAN ELO/Jet 1145 (UA)	12
63	74	FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474	2
64	86	THE GROOVE LINE HEATWAVE/Epic 8 50524	2
65	66	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652	6
66	52	ROCKET RIDE KISS/Casablanca 915	10
67	63	SWEET, SWEET SMILE CARPENTERS/A&M 2008	13
68	51	MORE THAN A WOMAN TAVARES/Capitol 4500	13
69	78	I WAS ONLY JOKING ROD STEWART/Warner Bros. 8568	2
70	73	MAMA LET HIM PLAY DOUCETTE/Mushroom 7030	5
CHARTMAKER OF THE WEEK			
71	—	BLUER THAN BLUE MICHAEL JOHNSON EMI-America 8001	1
72	54	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441	29
73	—	TUMBLING DICE LINDA RONSTADT/Asylum 45479	1
74	70	ALWAYS AND FOREVER HEATWAVE/Epic 8 50533	6
75	—	YOU'RE THE LOVE SEALS & CROFTS/Warner Bros. 8551	1
76	84	ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE/ MCA 40891	3
77	85	THE WANDERER LEIF GARRETT/Atlantic 3476	3
78	80	A LOVER'S QUESTION JACKY WARD/Mercury 55018	4
79	64	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518	13
80	—	EVEN NOW BARRY MANILOW/Arista 0330	1
81	76	I GO CRAZY PAUL DAVIS/Bang 733	37
82	75	MUSIC, HARMONY AND RHYTHM BROOKLYN DREAMS/ Millennium 610 (Casablanca)	7
83	69	FALLING LeBLANC & CARR/Big Tree 16101 (Atlantic)	23
84	92	SINCE YOU BEEN GONE HEAD EAST/A&M 2026	2
85	67	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)	20
86	83	THE HOUSE OF THE RISING SUN SANTA ESERALDA/ Casablanca 913	9
87	72	DON'T COST YOU NOTHING ASHFORD & SIMPSON/ Warner Bros. 8514	11
88	97	TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./ T-Neck S8 2272 (CBS)	2
89	—	I WANT YOU TO BE MINE KAYAK/Janus 274	1
90	88	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 9512	16
91	93	OH HOW HAPPY SKYLINERS/Tortoise Intl. 11243 (RCA)	4
92	87	SITTING IN LIMBO DON BROWN/First American Records 102	6
93	96	GET ON UP TYRONE DAVIS/Columbia 3 10648	3
94	95	YOU'LL LOVE AGAIN HOTEL/Mercury 73974	3
95	—	I WANT TO LIVE JOHN DENVER/RCA 11267	1
96	—	WHERE HAVE YOU BEEN ALL MY LIFE FOTOMAKER/ Atlantic 3471	1
97	100	RIDING HIGH FAZE-O/SHE 8700 (Atlantic)	2
98	94	I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum)	5
99	99	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3425	25
100	91	BABY COME BACK PLAYER/RSO 879	32

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



TOGETHER FOREVER
MARSHALL TUCKER BAND
Capricorn

MOST ADDED:

TOGETHER FOREVER—Marshall Tucker Band—Capricorn
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
U.K.—Polydor
SHINE ON—Climax Blues Band—Sire
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis
ROCKET FUEL—Alvin Lee—RSO
DANCE A LITTLE LIGHT—Richie Furay—Asylum
BAD BOY—Ringo Starr—Portrait
I WASN'T BORN YESTERDAY—Allan Clarke—Atlantic
JUST FLY—Pure Prairie League—RCA

WNEW-FM/NEW YORK

ADDS:
BADLANDS—Bill Chinnock—North Country
DANGEROUS TIMES—Bethnal—Phonogram (import)
DAVID JOHANSEN—Blue Sky
I WASN'T BORN YESTERDAY—Allan Clarke—Atlantic
INSIDE OUT—David LaFlamme—Amherst
JUST FLY—Pure Prairie League—RCA
NATIONAL HEALTH—Visa
SPYRO GYRA—Amherst
STARDUST—Willie Nelson—Col
THE LOUISIANA MAN—Doug Kershaw—WB

HEAVY ACTION (airplay in descending order):
THE LAST WALTZ (soundtrack)—The Band—WB
EASTER—Patti Smith Group—Arista
THIS YEARS MODEL—Elvis Costello—Col
EXCITABLE BOY—Warren Zevon—Asylum
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
EARTH—Jefferson Starship—Grunt
BOYS IN THE TREES—Carly Simon—Elektra
FM (soundtrack)—MCA
LONDON TOWN—Wings—Capitol

WBCN-FM/BOSTON

ADDS:
ALMIGHTY FIRE—Aretha Franklin—Atlantic
BAD BOY—Ringo Starr—Portrait

PALEY BROTHERS—Sire
SURVIVOR—Randy Bachman—Polydor

HEAVY ACTION (airplay in descending order):
FM (soundtrack)—MCA
DOUBLE FUN—Robert Palmer—Island
THE LAST WALTZ (soundtrack)—The Band—WB
THIS YEARS MODEL—Elvis Costello—Col
WATCH—Manfred Mann—WB
EXCITABLE BOY—Warren Zevon—Asylum
EARTH—Jefferson Starship—Grunt
LONDON TOWN—Wings—Capitol
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
KAYA—Bob Marley & Wailers—Island

WCOZ-FM/BOSTON

ADDS:
NEW DAY—Airwaves—A&M
SHOWDOWN—Isley Brothers—T-Neck
SINCE YOU BEEN GONE (single)—Head East—A&M
WARMER COMMUNICATIONS—AWB—Atlantic

HEAVY ACTION (airplay in descending order):
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
EARTH—Jefferson Starship—Grunt
DOUBLE FUN—Robert Palmer—Island
FM (soundtrack)—MCA
BECAUSE THE NIGHT (single)—Patti Smith Group—Arista
LOVE IS LIKE OXYGEN (single)—Sweet—Capitol

WLIR-FM/LONG ISLAND

ADDS:
ALMOST SUMMER (single)—Celebration—MCA
CA PLANE POUR MOI (single)—Plastic Bertrand—Sire
JUST FLY—Pure Prairie League—RCA
MODERN MAN—Stanley Clarke—Nemperor
SINGIN' IN THE RAIN (single)—Just Water—Branded
TAKIN' IT EASY—Seals & Crofts—WB
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
ZARAGON—John Miles—Arista

HEAVY ACTION (airplay in descending order):
THE LAST WALTZ (soundtrack)—The Band—WB
EDDIE MONEY—Col
HEAD EAST—A&M
CATS UNDER THE STARS—Jerry Garcia Band—Arista
FM (soundtrack)—MCA
EXCITABLE BOY—Warren Zevon—Asylum
EARTH—Jefferson Starship—Grunt
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
DANCE A LITTLE LIGHT—Richie Furay—Asylum

WBAB-FM/LONG ISLAND

ADDS:
GALE FORCE TWO—Fantasy
I WASN'T BORN YESTERDAY—Allan Clarke—Atlantic
LISA BURNS—MCA

TAKIN' IT EASY—Seals & Crofts—WB
THANK GOD FOR GIRLS (ep)—Benny Mardones—Private Stock
THE STATUE MAKERS OF HOLLYWOOD—Alpha Band—Arista
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

HEAVY ACTION (airplay in descending order):
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
AJA—Steely Dan—ABC
EDDIE MONEY—Col
AND THEN THERE WERE THREE—Genesis—Atlantic
EXCITABLE BOY—Warren Zevon—Asylum
THE STRANGER—Billy Joel—Col
EARTH—Jefferson Starship—Grunt
SLOWHAND—Eric Clapton—RSO
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
RUNNING ON EMPTY—Jackson Browne—Asylum

WBLM-FM/MAINE

ADDS:
CASINO—Al DiMeola—Col
DANCE A LITTLE LIGHT—Richie Furay—Asylum
DOUBLE TROUBLE—Frankie Miller—Chrysalis
GHOST TOWN PARADE—Les Dudek—Col
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
MEMORIES—Bonnie Bramlett—Capricorn
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis
SHINE ON—Climax Blues Band—Sire
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
ZARAGON—John Miles—Arista

HEAVY ACTION (airplay in descending order):
CITY TO CITY—Gerry Rafferty—UA
EXCITABLE BOY—Warren Zevon—Asylum
ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
LINES—Charlie—Janus
BOYS IN THE TREES—Carly Simon—Elektra
KAYA—Bob Marley & Wailers—Island
DOWN TO EARTH—Sutherland Brothers—Col
LONEWOLF—Michael Murphey—Epic
LONDON TOWN—Wings—Capitol
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

WCMF-FM/ROCHESTER

ADDS:
ADVENTURE—Television—Elektra
CITY TO CITY—Gerry Rafferty—UA
DAVID JOHANSEN—Blue Sky
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
I WASN'T BORN YESTERDAY—Allan Clarke—Atlantic
NEW DAY—Airwaves—A&M
ROCKET FUEL—Alvin Lee—RSO
THE LAST WALTZ (soundtrack)—The Band—WB
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
U.K.—Polydor

HEAVY ACTION (airplay in descending order):
EXCITABLE BOY—Warren Zevon—Asylum

HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
VAN HALEN—WB
THE LAST WALTZ (soundtrack)—The Band—WB
SWEET CHEEKS—Duke Jupiter—Mercury
BOYS IN THE TREES—Carly Simon—Elektra
STILL HERE—Ian Thomas Band—Atlantic
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
LINES—Charlie—Janus
DRASTIC PLASTIC—Be Bop Deluxe—Harvest

WIOQ-FM/PHILADELPHIA

ADDS:
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
I WASN'T BORN YESTERDAY—Allan Clarke—Atlantic
LE ROUX—Capitol
ROCKET FUEL—Alvin Lee—RSO
SHINE ON—Climax Blues Band—Sire
TAKIN' IT EASY—Seals & Crofts—WB
THE MAN MACHINE—Kraftwerk—Capitol
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
U.K.—Polydor
VARIATIONS (single)—Andrew Lloyd Webber—MCA

HEAVY ACTION (airplay, phones in descending order):
THE LAST WALTZ (soundtrack)—The Band—WB
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
AND THEN THERE WERE THREE—Genesis—Atlantic
LONDON TOWN—Wings—Capitol
THE HOMETOWN BAND—A&M
SHINE ON—Climax Blues Band—Sire
CITY TO CITY—Gerry Rafferty—UA
HEAVY HORSES—Jethro Tull—Chrysalis
DOUBLE TROUBLE—Frankie Miller—Chrysalis
EARTH—Jefferson Starship—Grunt

WYDD-FM/PITTSBURGH

ADDS:
GHOST TOWN PARADE—Les Dudek—Capricorn
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
KAYA—Bob Marley & Wailers—Island
MANNEQUIN—Marc Jordan—WB
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

HEAVY ACTION (airplay in descending order):
EARTH—Jefferson Starship—Grunt
LONDON TOWN—Wings—Capitol
SLOWHAND—Eric Clapton—RSO
RUNNING ON EMPTY—Jackson Browne—Asylum
EDDIE MONEY—Col
AJA—Steely Dan—ABC
INFINITY—Journey—Col
WAITING FOR COLUMBUS—Little Feat—WB
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

WHFS-FM/WASHINGTON

ADDS:
ALMIGHTY FIRE—Aretha Franklin—Atlantic

BALTIMORE—Nina Simone—CTI
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
JACKSON KINGS—Nighthawks—Adelphi
PETER & THE WOLF—Bowie/Phila. Orch.—RCA
SCARLET FEVER—Scarlet Rivera—WB
SHADY GROVE—Grove Scrivenor—Flying Fish
SWEET CHEEKS—Duke Jupiter—Mercury
THANK GOD FOR GIRLS—Benny Mardones—Private Stock
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

HEAVY ACTION (airplay in descending order):

THE LAST WALTZ (soundtrack)—The Band—WB
CATS UNDER THE STARS—Jerry Garcia Band—Arista
JOHN HALL—Asylum
MANNEQUIN—Marc Jordan—WB
THIS YEARS MODEL—Elvis Costello—Col
GHOST TOWN PARADE—Les Dudek—Col
DOUBLE TROUBLE—Frankie Miller—Chrysalis
ENCORE—Brian Auger & Julie Tippetts—WB
SPYRO GYRA—Amherst
ZAPPA IN NEW YORK—Frank Zappa—DisReet

WQDR-FM/RALEIGH

ADDS:
BOYS IN THE TREES—Carly Simon—Elektra
MANNEQUIN—Marc Jordan—WB
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis

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
WAITING FOR COLUMBUS—Little Feat—WB
CITY TO CITY—Gerry Rafferty—UA
ONE-EYED JACK—Garland Jeffreys—A&M

WKLS-FM/ATLANTA

ADDS:
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

HEAVY ACTION (airplay, sales, phones):

EARTH—Jefferson Starship—Grunt
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
LONDON TOWN—Wings—Capitol
SLOWHAND—Eric Clapton—RSO
POINT OF KNOW RETURN—Kansas—Kirshner
AJA—Steely Dan—ABC
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
RUNNING ON EMPTY—Jackson Browne—Asylum
STREET SURVIVORS—Lynyrd Skynyrd—MCA
CATS ON THE COAST—Sea Level—Capricorn

RECORD WORLD FM AIRPLAY REPORT

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

TOP AIRPLAY



EARTH
JEFFERSON STARSHIP
Grunt

MOST AIRPLAY:

EARTH—Jefferson Starship—Grunt
LONDON TOWN—Wings—Capitol
EXCITABLE BOY—Warren Zevon—Asylum
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
RUNNING ON EMPTY—Jackson Browne—Asylum
SLOWHAND—Eric Clapton—RSO
THE LAST WALTZ (soundtrack)—The Band—WB
AND THEN THERE WERE THREE—Genesis—Atlantic
FM (soundtrack)—MCA
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville

WKDF-FM/NASHVILLE

ADDS:
NEW DAY—Airwaves—A&M
ROCKET FUEL—Alvin Lee—RSO
U.K.—Polydor
ZARAGON—John Miles—Arista

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

EARTH—Jefferson Starship—Grunt
RUNNING ON EMPTY—Jackson Browne—Asylum
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
LONDON TOWN—Wings—Capitol
SLOWHAND—Eric Clapton—RSO
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
INFINITY—Journey—Col
WEEKEND IN L.A.—George Benson—WB
WAITING FOR COLUMBUS—Little Feat—WB
HEAVY HORSES—Jethro Tull—Chrysalis

WAIV-FM/JACKSONVILLE

ADDS:
DANCE A LITTLE LIGHT—Richie Furay—Asylum
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis
THE LAST WALTZ (soundtrack)—The Band—WB
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
HEAVY ACTION (airplay, sales in descending order):
EARTH—Jefferson Starship—Grunt
RUNNING ON EMPTY—Jackson Browne—Asylum
EDDIE MONEY—Col

CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
THE STRANGER—Billy Joel—Col
MAMA LET HIM PLAY—Doucette—Mushroom
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
EXCITABLE BOY—Warren Zevon—Asylum
LONDON TOWN—Wings—Capitol
LEVEL HEADED—Sweet—Capitol

ZETA 4-FM/MIAMI

ADDS:
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
JUST FLY—Pure Prairie League—RCA
SHINE ON—Climax Blues Band—Sire
SWEET CHEEKS—Duke Jupiter—Mercury
THE LAST WALTZ (soundtrack)—The Band—WB

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

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

WQSR-FM/TAMPA

ADDS:
AMERICAN HOT WAX (soundtrack)—A&M
BAD BOY—Ringo Starr—Portrait
DOWN TO EARTH—Sutherland Brothers—Col
JUST FLY—Pure Prairie League—RCA
MEET ME AT THE CRUX—Dirk Hamilton—Elektra
MIDNIGHT BELIEVER—B. B. King—ABC
PEG LEG—Ron Carter—Milestone
ROTATION—Tim Weisberg—UA
SHINE ON—Climax Blues Band—Sire
STARDUST—Willie Nelson—Col

HEAVY ACTION (airplay, sales in descending order):

THE LAST WALTZ (soundtrack)—The Band—WB
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
LONDON TOWN—Wings—Capitol
EARTH—Jefferson Starship—Grunt
FM (soundtrack)—MCA
LEWOLF—Michael Murphey—Epic
ATLANTA'S BURNING DOWN—Dickey Betts—Arista
JOHN HALL—Asylum
PURE POP FOR NOW PEOPLE—Nick Lowe—Col

WMMS-FM/CLEVELAND

ADDS:
BAND TOGETHER—Rare Earth—Prodigal
DANCE A LITTLE LIGHT—Richie Furay—Asylum
DOUBLE TAKE—Richard Torrance—Capitol
FLAME—RCA
LISA BURNS—MCA
ROCKET FUEL—Alvin Lee—RSO

HEAVY ACTION (airplay, sales in descending order):

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

WWW-FM/DETROIT

ADDS:
CITY TO CITY—Gerry Rafferty—UA
LINES—Charlie—Janus

HEAVY ACTION (airplay, sales in descending order):

RUNNING ON EMPTY—Jackson Browne—Asylum
GRAND ILLUSION—Styx—A&M
SLOWHAND—Eric Clapton—RSO
EARTH—Jefferson Starship—Grunt
INFINITY—Journey—Col
THE STRANGER—Billy Joel—Col
LONDON TOWN—Wings—Capitol
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
WEEKEND IN L.A.—George Benson—WB
VAN HALEN—WB

WXRT-FM/CHICAGO

ADDS:
ADVENTURE—Television—Elektra
BRICKS IN MY PILLOW—Robert Nighthawk—Pearl
ROCKET FUEL—Alvin Lee—RSO
THE MAN MACHINE—Kraftwerk—Capitol
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
U.K.—Polydor

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

EXCITABLE BOY—Warren Zevon—Asylum
LINES—Charlie—Janus
DOUBLE FUN—Robert Palmer—Island
THIS YEARS MODEL—Elvis Costello—Col
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
AND THEN THERE WERE THREE—Genesis—Atlantic
EARTH—Jefferson Starship—Grunt
AJA—Steely Dan—ABC
LONDON TOWN—Wings—Capitol
THE STRANGER—Billy Joel—Col

WZMF-FM/MILWAUKEE

ADDS:
BAD BOY—Ringo Starr—Portrait
GRAND ARRIVAL—Bryn Haworth—A&M
WARDANCE—Colosseum II—MCA
HEAVY ACTION (airplay, sales, phones):
AND THEN THERE WERE THREE—Genesis—Atlantic
CASINO—Al DiMeola—Col
CITY TO CITY—Gerry Rafferty—UA
HEAVY HORSES—Jethro Tull—Chrysalis
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
LINES—Charlie—Janus
LONDON TOWN—Wings—Capitol
MAGAZINE—Heart—Mushroom
THE LAST WALTZ (soundtrack)—The Band—WB
YOU CAN TUNE A PIANO—REO Speedwagon—Epic

KQRS-FM/MINNEAPOLIS

ADDS:
BOYS IN THE TREES—Carly Simon—Elektra
CASINO—Al DiMeola—Col
DOUBLE DOSE—Hot Tuna—Grunt
EGO (single)—Elton John—MCA
GHOST TOWN PARADE—Les Dudek—Col
LINES—Charlie—Janus
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
U.K.—Polydor

HEAVY ACTION (airplay):

CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—Asylum
LONDON TOWN—Wings—Capitol
RUNNING ON EMPTY—Jackson Browne—Asylum
SLOWHAND—Eric Clapton—RSO
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
THE DAISY DILLMAN BAND—UA
THE STRANGER—Billy Joel—Col
WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

KPFT-FM/HOUSTON

ADDS:
AUTOPHYSIOPSYCHIC—Yusef Lateef—CTI
BOP-BE—Keith Jarrett—ABC/Impluse
ENCORE—Brian Auger & Julie Tippetts—WB
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
ONCE UPON A ROCK—American Peddlers—AmPed
SCARLET FEVER—Scarlet Rivera—WB
STARDUST—Willie Nelson—Col
TEMPEST—Earth
THE STATUE MAKERS OF HOLLYWOOD—Alpha Band—Arista
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

HEAVY ACTION (airplay in descending order):

KAYA—Bob Marley & Wailers—Island
BALTIMORE—Nina Simone—CTI
ROTATION—Tim Weisberg—UA
DOCTORS OF MADNESS—UA
CASINO—Al DiMeola—Col
DOUBLE DOSE—Hot Tuna—Grunt
ZARAGON—John Miles—Arista
U.K.—Polydor
BEFORE & AFTER SCIENCE—Brian Eno—Island
NO PROBLEM HERE—MacAnally—Arista

KBPI-FM/DENVER

ADDS:
DANCE & LITTLE LIGHT—Richie Furay—Asylum
EDDIE MONEY—Col

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

SLOWHAND—Eric Clapton—RSO
FM (soundtrack)—MCA
RUNNING ON EMPTY—Jackson Browne—Asylum
EARTH—Jefferson Starship—Grunt
LONDON TOWN—Wings—Capitol
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
MAGAZINE—Heart—Mushroom

WNOE-FM/NEW ORLEANS

ADDS:
BAD BOY—Ringo Starr—Portrait
BAND TOGETHER—Rare Earth—Prodigal
LA ROUX—Capitol

MODERN MAN—Stanley Clarke—Nemperor
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

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

HEADS—Bob James—Col
WAITING FOR COLUMBUS—Little Feat—WB
EXCITABLE BOY—Warren Zevon—Asylum
DOUBLE FUN—Robert Palmer—Island
DOWN TWO THEN LEFT—Boz Scaggs—Col
BURCHFIELD NINES—Michael Franks—WB
NEWS OF THE WORLD—Queen—Elektra
AND THEN THERE WERE THREE—Genesis—Atlantic
COMMODORES LIVE—Motown
KAYA—Bob Marley & Wailers—Island

KOME-FM/SAN JOSE

ADDS:
CASINO—Al DiMeola—Col
DOUBLE TROUBLE—Frankie Miller—Chrysalis
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
KAYA—Bob Marley & Wailers—Island
MODERN MAN—Stanley Clarke—Nemperor
ONE-EYED JACK—Garland Jeffreys—A&M
SHINE ON—Climax Blues Band—Sire
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

HEAVY ACTION (airplay, sales descending order):

AND THEN THERE WERE THREE—Genesis—Atlantic
VAN HALEN—WB
EXCITABLE BOY—Warren Zevon—Asylum
MAGAZINE—Heart—Mushroom
NEW BOOTS & PANTIES II—Ian Dury—Arista/Stiff
WAITING FOR COLUMBUS—Little Feat—WB
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
INFINITY—Journey—Col
EARTH—Jefferson Starship—Grunt
EASTER—Patti Smith Group—Arista

KSAN-FM/SAN FRANCISCO

ADDS:
A LITTLE KISS IN THE NIGHT—Ben Sidran—Arista
THE STATUE MAKERS OF HOLLYWOOD—Alpha Band—Arista
U.K.—Polydor

HEAVY ACTION (airplay):

DOUBLE TROUBLE—Frankie Miller—Chrysalis
EARTH—Jefferson Starship—Grunt
EASTER—Patti Smith Group—Arista
EXCITABLE BOY—Warren Zevon—Asylum
FM (soundtrack)—MCA
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
NO DICE—Capitol
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
THE LAST WALTZ (soundtrack)—The Band—WB
THIS YEARS MODEL—Elvis Costello—Col

Manhattan Records Is Already Meeting Its Goals

By SAMUEL GRAHAM

■ LOS ANGELES: As the newest division of the Entertainment Company's Music Group, Manhattan Records has not yet assumed the relative importance of the Entertainment Company's publishing and production arms. But although the label is less than a year old, the objective defined by its chief executives for Manhattan's development are already being realized.

According to Martin Bandier, executive vice president of the Entertainment Company, Manhattan was conceived in order to "utilize our creative abilities in a record label; we felt that despite good production credits and a fine track record, we were not the masters of our own destiny. We put the same energy into producing artists for other labels, and we simply felt, 'Why do it and let someone else reap all the benefits? Why not own the artist ourselves and exploit a record to the fullest?'"

The plan for Manhattan is two-fold, Bandier explained. First priority is "the development of new artists who we feel are capable of becoming truly established artists. We're not interested in having one hit single," he contended. "We'd be satisfied to sell only 10,000 and maybe lose money, as long as we knew we were establishing the artist for the future." To this end, the Manhattan stable now includes Billy Falcon's Burning Rose, a young, energetic band whose debut album was released this winter; Richie Snyder, the writer of the title track to Barbra Streisand's "Superman" album, who has completed his own first rec-

ord; Baccara, who was heard by Manhattan representatives in Germany, at which point Manhattan made a deal with RCA for the U.S. rights; Ramona Brooks, whose soon-to-be-released album is awaiting a distribution schedule; and Henry Gaffney, who, like Snyder, is a singer/songwriter.

Manhattan also aims to attract "major, already known artists," said Bandier. While the Entertainment Company has handled recent productions for the likes of Streisand and Dolly Parton, the "major artists" may not come from previous Entertainment Co. affiliations. "Our objective is to be selective," he added. "We feel that the second of our goals will come rather rapidly after we've shown that we can establish new acts."

Bandier recognized that in view of the Entertainment Company's publishing, production and label capabilities, it would be "ideal" for the firm to be involved with an artist's work in all three areas; however, he added that it is by no means a prerequisite that a young writer/performer signed to Manhattan also be signed to the Music Group for publishing. "Many of the really successful artists write their own material," he said, "and if we believe in our recording artist's songs, then yes, we'll try to own his publishing as well. We have a very active publishing arm, and most writers know now that they need publishers, that the publishers really work for their money. We think it's a plus for an artist to know he can have a publishing arrangement with us—but we certainly don't demand

it." Jay Warner, vice president of west coast operations and publishing administrator, indicated that the reverse is also true; for instance, John Batdorf, who is signed as a writer, will not join the Manhattan stable, for, as Bandier said, "We don't want the label to be overloaded with singer/songwriters."

"It would be great to control all the creative forces," Bandier continued. "We could utilize a staff producer, like Gary Klein or Kim Fowley, own the publishing and have the label deal, too. But it's not always possible to do that. It would be a bad idea to mismatch a producer and an artist simply for the sake of keeping it all within the same company. The bottom line for Manhattan Records is very simple: we're looking to develop recording artists. If we can help tangentially with publishing and production, it can only be an advantage."

UA Role

"Manhattan's distribution is handled by United Artists, and the implications of UA's recent transfer of ownership have not gone unnoticed by Bandier. "The turmoil at United Artists has set us back some," he admitted. "No one's sure what's going to happen there, and so we haven't been able to finalize some of our release schedules. But my feeling is that a terrific company will develop there. Big conglomerations outside of the communications field are not suitable to the record business—in those situations people often forget that purely economic decisions aren't the only ones that make sense. I'm optimistic that the new takeover will have us deal with people who aren't tied only to corporate decisions."

Manhattan's main offices, logically enough, are in New York; they also have facilities in Los Angeles. The company works with ten independent promotion men.

Gladys Knight Sues Buddah and Arista

■ NEW YORK—Buddah Records and its president, Art Kass, were charged with breach of contract and conspiracy in a multiple count civil action filed in the Supreme Court of New York here by vocalist Gladys Knight. Arista Records, which distributes Buddah, and Arista chief Clive Davis were also named as co-defendants in the action, which seeks total damages of \$23 million.

Filed last Wednesday (26), the suit asserts Buddah is financially insolvent. Specific breaches of contract alleged by Knight include the charge that Buddah has assigned her contract to Arista and other major Buddah creditors despite a specific prohibition in her current contract, and that the label has defaulted in making scheduled payments. In the latter case, the suit claims a check for \$100,000, made out to the artist by Buddah, has been returned on two occasions for insufficient funds.

Financial Health

The suit also charges Arista, Buddah, Davis and Kass with conspiring to prevent Knight from signing with a new label, and further asserts the defendants have sought to conceal both Buddah's financial health and Arista's full involvement with the Buddah operation.

Soundbird, GRT Pact

■ LOS ANGELES — An exclusive long-term record and tape distribution agreement between Soundbird Records and GRT Corporation has been signed by Joe Sutton and Brad Miller, principals of Soundbird's Sutton Miller, Ltd., and Herbert B. Hershfield, senior vice president, GRT. The agreement grants to GRT all U.S. and Canadian marketing rights to Mystic Moods music.

More Platinum For Willie & Waylon



When Waylon Jennings and Willie Nelson played Nassau Coliseum last week in their first appearance together in the New York area, Jerry Bradley, division vice president, RCA Records' Nashville Operations, flew to New York to present the two artists with platinum album plaques for their joint album, "Willie and Waylon." Waylon, Bradley and Willie are shown backstage at the Coliseum with the RIAA plaques. It was their second joint album to go Platinum on RCA.

EMI Europe Announces Staff Changes

■ Effective July 1, Roel Kruize will become director, a&r, Europe, responsible to Wilfried Jung, music operations director, Europe for developing national and international repertoire.

Effective the same date, Stanley Robins becomes regional director Benelux. His responsibilities cover Belgium, Luxembourg and Holland including the new Dutch manufacturing complex at Uden.

Dr. Bert Verhelst, formerly director, finance and administration, is appointed managing director, EMI Holland, responsible for all music and retail activities in that area, and Ben Van Den

Berg, formerly MD, EMI Holdings, Holland, is named MD, EMI manufacturing and distribution operations, Uden, Holland.

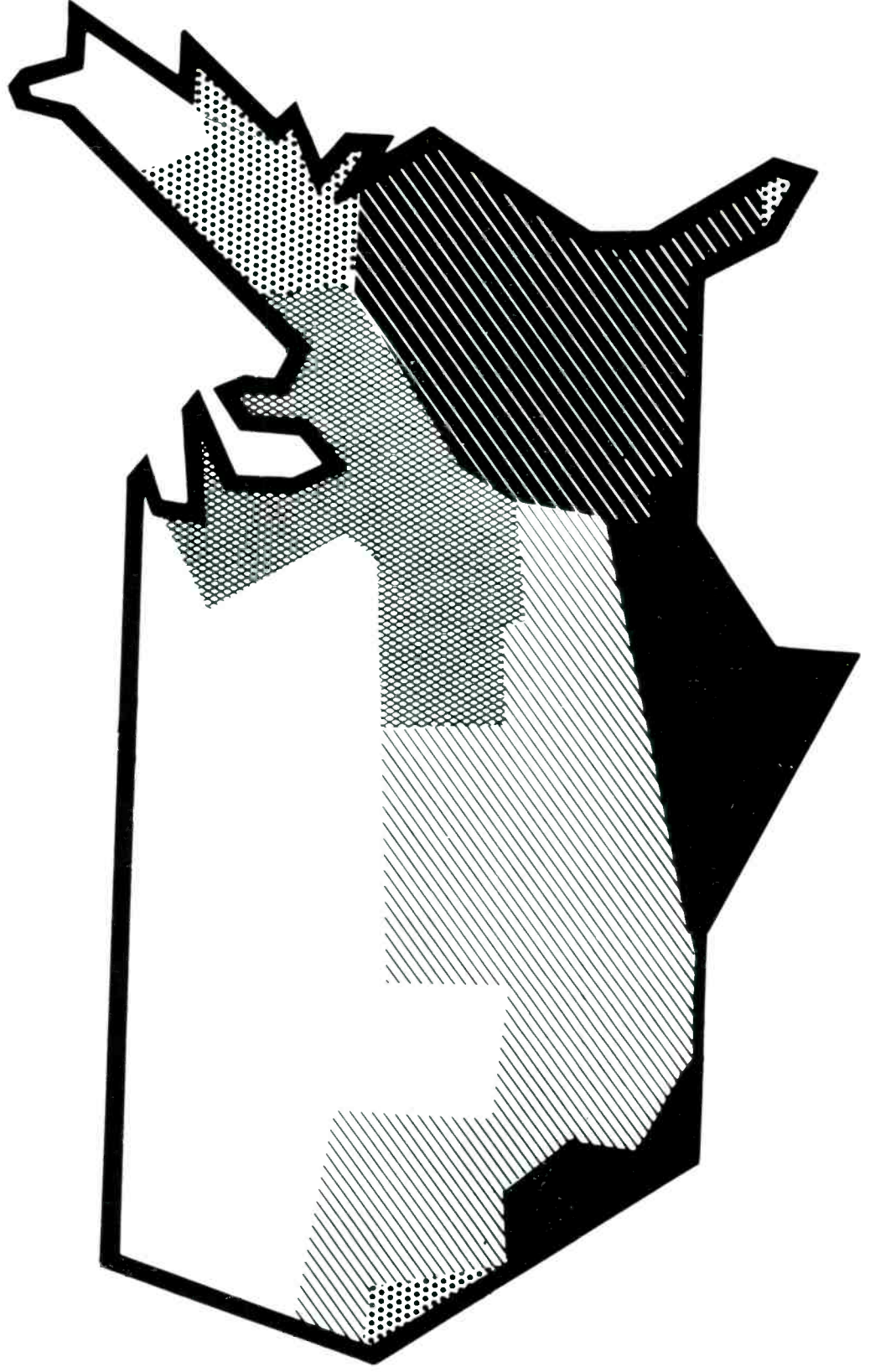
Ted De Klerk, formerly managing director, Negram, Holland, is appointed managing director EMI Music, Belgium, with effect from May 1.

Former technical director of EMI Electrola Klaus Brachthäuser becomes director, technical coordination and development, continent. He will be responsible to Wilfried Jung for all technical operations and developments in EMI's record factories, studios and distribution centers.

May 6, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THANK YOU FROM



FOR A GREAT FIRST HALF
OVER 3 MILLION AT THE BOX OFFICE
IN TWO MONTHS

CITY	GROSS	PROMOTER	CITY	GROSS	PROMOTER
DULUTH, MN.	34,204.76	BRUCE KAPP	OKLAHOMA CITY, OK.	67,967.31	DON FOX
ST. PAUL, MN.	92,938.10	RANDY LEVY	FORT WORTH, TX.	102,038.50	JACK ORBIN
MILWAUKEE, WI.	60,156.25	RANDY McELRATH	FORT WORTH, TX.	102,353.50	JACK ORBIN
INDIANAPOLIS, IN.	85,106.96	BRUCE KAPP/DAVE LUCAS	LUBBOCK, TX.	65,114.00	BRUCE KAPP
CLEVELAND, OH.	78,145.50	BRUCE KAPP	AMARILLO, TX.	29,911.54	ART NEWBURGER
DETROIT, MI.	91,392.50	RICK KAY	ABILENE, TX.	26,080.00	ART NEWBURGER
DETROIT, MI.	84,456.00	BRUCE KAPP/RICK KAY	CORPUS CRISTI, TX.	39,001.00	JACK ORBIN
SAGINOW, MI.	49,020.00	RICK KAY	AUSTIN, TX.	37,375.00	JACK ORBIN
DAYTON, OH.	45,550.00	LARRY MAGIO/DICK WYMAN	SAN ANTONIO, TX.	78,361.50	JACK ORBIN
SOUTH BEND, IN.	40,641.14	BRUCE KAPP/DAVE LUCAS	HOUSTON, TX.	182,696.00	ROBERT DUNCAN
GREEN BAY, WI.	44,027.40	RANDY McELRATH	SALT LAKE CITY, UT.	73,944.76	JIM McNEIL
MADISON, WI.	49,701.92	RANDY McELRATH	SAN DIEGO, CA.	93,488.50	GARY PERKINS
CHICAGO, IL.	241,061.48	BRUCE KAPP	BAKERSFIELD, CA.	40,839.62	ART NEWBURGER
WATERLOO, IA.	70,128.16	BRUCE KAPP/JIM FOX	SAN BERNADINO, CA.	48,757.50	GARY PERKINS
TOLEDO, OH.	44,820.00	BELKIN PRODUCTIONS	LOS ANGELES, CA.	138,897.20	GARY PERKINS
KALAMAZOO, MI.	71,124.00	DAN KRESKE	FRESNO, CA.	53,997.60	GARY PERKINS
LEXINGTON, KY.	72,874.36	DAVE LUCAS	SAN FRANCISCO, CA.	108,750.00	BILL GRAHAM
NASHVILLE, TN.	59,580.68	STEVE GREIL	SAN FRANCISCO, CA.	108,750.00	BILL GRAHAM
ST. LOUIS, MO.	89,865.45	IRV ZUCKERMAN	MEDFORD, OR.	37,907.00	KEN KENNEAR
KANSAS CITY, MO.	72,739.77	IRV ZUCKERMAN	PORTLAND, OR.	60,213.00	KEN KENNEAR
TULSA, OK.	52,037.03	LARRY SCHAEFFER	SEATTLE, WA.	106,364.38	JOHN BAUER
			SPOKANE, WA.	49,214.17	TERRY BASSETT

THE NEW ALBUM SHIPS MAY 2
AND THE TOUR CONTINUES

DENVER, CO.	4/22/78	CHARLOTTE, NC.	5/11/78	CHARLESTON, WV.	5/21/78	HEMPSTEAD, NY.	6/2/78
BILOXI, MI.	4/27/78	GREENVILLE, SC.	5/12/78	PITTSBURGH, PA.	5/23/78	PHILADELPHIA, PA.	6/3/78
BATON ROUGE, LA.	4/28/78	FAYETTEVILLE, NC.	5/13/78	BINGHAMTON, NY.	5/24/78	SYRACUSE, NY.	6/4/78
ATLANTA, GA.	4/29/78	COLUMBIA, SC.	5/14/78	NIAGARA FALLS, NY.	5/25/78	LARGO, MD.	6/11/78
LOUISVILLE, KY.	5/5/78	SAVANNAH, GA.	5/15/78	CINCINNATI, OH.	5/26/78	JACKSONVILLE, FL.	6/16/78
TERRE HAUTE, IN.	5/6/78	RICHMONO, VA.	5/17/78	ALLENTOWN, PA.	5/28/78	LAKE LAND, FL.	6/17/78
MEMPHIS, KN.	5/9/78	ROANOKE, VA.	5/18/78	SPRINGFIELD, MA.	5/29/78	HOLLYWOOD, FL.	6/18/78
ASHVILLE, NC.	5/10/78	GREENSBORO, NC.	5/19/78	POUGHKEEPSIE, NY.	5/31/78	FORT PIERCE, FL.	6/19/78
		NORFOLK, VA.	5/20/78	ROCHESTER, NY.	6/1/78		



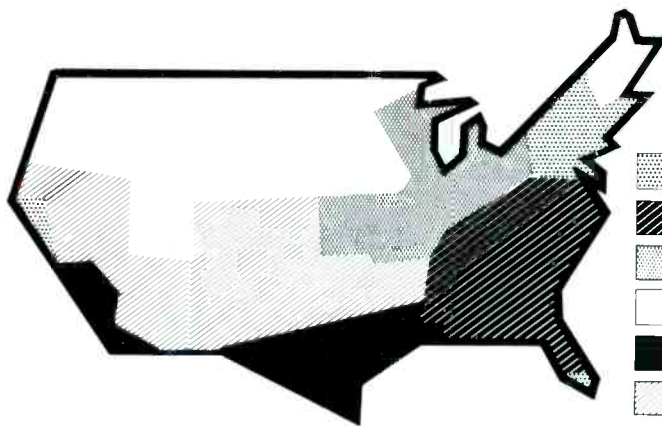
BEARSVILLE
RECORDS

BEARSVILLE RECORDS & TAPES AND AMERICAN TALENT INTERNATIONAL LTD.



ETPLACE Market Playlists

al 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
KVOC

RW V

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

RW VI

KAAY KAKC KERP 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:	
3	1	Yvonne Elliman
1	2	Bee Gees (Fever)
2	3	Barry Manilow
16	4	Wings
4	5	Bob Welch
7	6	Andrew Gold
5	7	England Dan & J. F. Coley
12	8	Chuck Mangione
15	9	Jefferson Starship
6	10	David Gates
11	11	Gene Cotton
14	12	Atlanta Rhythm Section
18	13	Billy Joel
20	14	John Travolta and Olivia Newton-John
23	15	Andy Gibb
19	16	Roberta Flack (with Donny Hathaway)
21	17	Warren Zevon
22	18	Bonnie Tyler
8	19	ELO
24	20	Mathis/Williams
25	21	Eddie Money
Add	22	Carly Simon
Ex	23	Gerry Rafferty
Ex	24	Steely Dan

Adds: ABBA

Extras: Player
Michael Johnson
Heart

LPCuts: Bee Gees (More)

Also Possible: Elton John
Rod Stewart
Trammps
Meatloaf
George Benson

Last Week:	This Week:	
1	1	Bee Gees (Fever)
10	2	Wings
2	3	Yvonne Elliman
3	4	Barry Manilow
4	5	Jackson Browne
8	6	Raydio
5	7	Kansas
14	8	Jefferson Starship
17	9	John Travolta and Olivia Newton-John
16	10	Roberta Flack (with Donny Hathaway)
12	11	Warren Zevon
15	12	Atlanta Rhythm Section
9	13	England Dan & J. F. Coley
20	14	George Benson
6	15	Bob Welch
18	16	Chuck Mangione
7	17	ELO
22	18	Trammps
21	19	Billy Joel
23	20	Andy Gibb
26	21	Bonnie Tyler
24	22	Mathis/Williams
27	23	Eddie Money
Add	24	Carly Simon
28	25	Steely Dan
Ex	26	Patti Smith

Adds: Gerry Rafferty

Extras: Robert Palmer
Player
Heart

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

Also Possible: Peter Brown
Sweet
Elton John
Rod Stewart

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

Adds: Gerry Rafferty
Carly Simon
Sweet

Extras: Samantha Sang
Trammps

LPCuts: Bee Gees (More)

Also Possible: Robert Palmer
Meatloaf
Elton John

Hottest:

Country Crossovers:

None

Teen:

Andy Gibb

LP Cuts:

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

The Industry's Great New Star
Revives
A Rock 'N Roll Classic!

JANE OLIVOR

"He's So Fine"

3-10724



Jane's "He's So Fine":
A Standard of Excellence.
A Song for Every Format.

Just Released - Early Airplay

WBSL—N.Y.C.	14-ZYQ—Fredricksburg
Y97—N.Y.C.	KSTN—Stockton
WFIL/FM (US 1)—Phil.	KNUS—Dallas
WMGK—Phil.	WNIC—Detroit
WEEL—Boston	WCCO—Minn.
WMFJ—Daytona Beach	KGIL—L.A.

On Columbia Records



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CALL-OUTS

Stations Contributing This Week:

WCOL, WDRQ, WEAQ, WFIL, WHBQ, WNBC, WNDE, WPEZ, WRKO, WSAI, WZZD, WZZP, KDWB, KHJ, KING, KSLQ, KSTP, KTLK, 92X, 96X, Y100.

Overall Demographics:

Kansas
Bee Gees (Night)
Yvonne Elliman
ELO
Bee Gees (Stayin')

Bee Gees (More)
Bob Welch
Wings
Barry Manilow

Kansas is on the top rung with the Bee Gees (Night) a close second. Yvonne Elliman a step back for third and still doing very well. The level drops sharply to ELO, Bee Gees (Stayin') and Bee Gees (More) which are all tied. This trio followed closely by Bob Welch and then Wings and Barry Manilow, which tie for the bottom rung.

Teen:

Male

Bee Gees (Night)
Yvonne Elliman
ELO
Bee Gees (Stayin')
Trammps
Kansas
Wings
David Gates

Bee Gees (Night) easily holds the top spot. ELO and Yvonne Elliman tie for the runner up position a few steps behind. Bee Gees (Stayin'); Trammps, Kansas, Wings and David Gates share the third level several notches off the top.

Female

Yvonne Elliman
Bee Gees (Stayin')
Kansas
David Gates
Heatwave
Bee Gees (Night)
Trammps
Wings

Yvonne Elliman looking very strong at the top. Curve drops somewhat to Bee Gees (Stayin'), Kansas and David Gates—all equal in strength. A close third is Heatwave (Always) and Bee Gees (Night). Trammps and Wings tie for the last position just a step behind.

Adult:

Male

Kansas
Chuck Mangione
Bee Gees (Night)
Jackson Browne
Trammps
Bob Welch
Wings
ELO
ARS

Kansas the male favorite with Chuck Mangione not far behind. Bee Gees (Night) a couple of notches below in third and still looking good. Jackson Browne, Trammps, Bob Welch, Wings, ELO and ARS share the next spot and closely trail the Bee Gees.

Female

Bee Gees (Night)
Yvonne Elliman
Roberta Flack
Bee Gees (More)
David Gates
Earth, Wind & Fire
Chuck Mangione
Samantha Sang
ELO
Kansas

Bee Gees (Night) heads this list. Yvonne Elliman follows a couple of notches behind. Third is shared by Roberta Flack, Bee Gees (More) and David Gates. Well off the lead position is Earth, Wind & Fire, Chuck Mangione, Samantha Sang, ELO, and Kansas which are all tied.

Stayability:

HEATWAVE (Always) continues to pull females across the board, while DAN HILL maintains with female adults as does JACKSON BROWNE. BOB WELCH still has good overall Teen response along with male adults. ELO is hot with male teens and male and female adults. EARTH, WIND & FIRE good male and female adult response—mostly upper demos.

Breaking:

WINGS pulling solid overall response with good familiarity. WARREN ZEVON has a confirmed teen response and also has males 18-24; older demos still being tested. ROBERTA FLACK came on as a definite 25+ female record and also showing with older male adults and female teens. Male and female teens and males (18+) came in strong for the TRAMMPS with females (18+) also reported. ATLANTA RHYTHM SECTION pulling male adults and also female teens and adults. JOHNNY MATHIS/DENIECE WILLIAMS is pulling 25+ females. CHUCK MANGIONE showing overall with male and female adults its main support.

Early Acceptance on:

EDDIE MONEY pulling male and female adults. FOTOMAKER showing with female teens and males and females (18+). ALLAN CLARKE has male response (teens and adults). SWEET has an overall response. MEATLOAF is pulling female teens and adults, along with male adults but is leaning towards females. GENESIS showing with females (18+) while ABBA pulled 18-25 females. PATTI SMITH showed well with 18-24 males and also pulled some females 18-24. GERRY RAFFERTY had male and female 18-24 response. PLAYER showed with older adult females. ANDY GIBB still early for many is showing overall response so far. HEART had male and female 18-24 response. CARLY SIMON is all females so far both teen and adults with heavier adult response. BILLY JOEL (Only) mostly males (18+) and some teen and female adult response. BILLY JOEL (Movin') pulled males and females (18+) and female teens.

Dialogue (Continued from page 28)

their catalogues many artists from their country of origin. Will Ariola have a lot of product from Germany in its repertoire?

Lueftner: First, you've got to realize that with very few exceptions, music that's commercial internationally is either instrumental or sung in English. These international acts are complemented by domestic productions. For me, it's not a matter of the artist's citizenship, rather a matter of product. Look at the material in English that's being produced on the continent and look at the worldwide sales. There's been a transformation in the continental music scene in the last five years. Before, everything in English came from England or America. Now, about one third of the top selling English language recordings in Europe are produced on the continent itself. Nobody cares about your citizenship or the color of your skin anymore.

RW: But are German productions fully competitive on the international market?

Lueftner: What's a German production? Take disco music, a lot of which has come from Munich. But who worked on this Munich disco sound? People from all over the world! I see a basic difference between productions in the German language and international productions which happen to be made in Germany. There are tremendous new ideas coming from producers, writers and artists of different nationalities who happen to get together in German studios. People come to Munich because the studio facilities are superb and because they like living in this city. Look, I'm not German, I'm Austrian. And that doesn't matter one bit because this business is truly international.

RW: I've noticed that internationally, Ariola is a rather decentralized organization. Is that one of your management principles?

Lueftner: I don't want to build up a centrally controlled organization. Of course you've got to get the whole operation going in a certain direction, just as there must be very strong coordination for the benefit of all companies. But I want strong, independent management in every country where we've got operations, running an artist-oriented company that doesn't always have to provide reports to an administrative headquarters, or ask for authorization to make a deal, etc. Sure, the larger a firm is, the more coordination you need for optimal functioning. But in principle, individual management will work from a broad base of independence. We have two sources of executive management: some people come up through our organization, others are highly qualified professionals from other firms who come to Ariola because they have a greater chance at self-realization, a better opportunity to exercise their creativity, we've reached the position we're in here in Germany and elsewhere thanks to a great team effort by the individual managements. There is another central principle of management, if you will: the development of new artists, which I mentioned before. Just as I personally always have time to meet with artists and to attend events and concerts with artists, so must all our management people along the line. In the future, we've got to separate ourselves from the record companies that have gotten too big. As a record company that really works for its artists, we're aiming for optimum growth, not maximum growth. If you get too big, there's often too much competition within the company, making it impossible to properly represent the interests of artists who offer you their product. It's not a matter of being bigger than other major record companies; it's a matter of developing a strong produc-

Bonnie Tyler Visits U.S.



Bonnie Tyler, whose "It's A Heartache" is climbing the Singles Chart, paid a quick visit to the United States last week in advance of the release of her first album here. At a New York reception hosted by RCA Records, she met with American executives and press. From left: Robert D. Summer, RCA Records president; RW publisher Bob Austin; Bonnie Tyler; RW editor-in-chief Sid Parnes and VP-managing editor Mike Sigman.

tion/distribution company worldwide that's more flexible than the larger companies. There's a danger that as you get bigger, the decisions are made more slowly as you consult with a lot of people, get a lot of different opinions. And you have to act quickly in this business. Furthermore, there are limits to the amount of promotion and management that a single company can do. There are only so many premium advertising positions in the trade magazines, only so many television guest appearances that one company can obtain. When you have to distribute these among too many artists, somebody's going to come out on the short end. We want to hold on to the top acts we have, encourage new talent, and add established artists that complement our catalogue. We are now having discussions with some major artists, but that does not mean we will get into indiscriminate bidding for every well-known act that might become available.

RW: Because you're so decentralized, can you break an artist worldwide?

Lueftner: Sure. Our structure helps us break artists worldwide. There must be strong coordination, and that's why we just started an international coordination office, working directly under me. Every market has its special aspects which require special know-how. From a central headquarters you can't tell someone how to operate, but you can set certain goals, such as the breaking of a particular artist. Then, rely on the ability of your local management to come up with the best way to do it. Another multinational headquarters tells its subsidiaries, "This is what you're going to do," without fully taking into account market differences. At Ariola, I ask our managing directors and promotion people, "How are you going to do it?"

RW: In the United States and in England, you started new companies from scratch instead of taking over existing firms. Why?

Lueftner: It sounds so easy, buying a company. But it always means a lot of work and it might make better sense to start a completely new company. And what was available? I'm in favor of buying companies if the right firm is available and if it fits into our organization. At that time, there wasn't a company for sale that we were interested in or that had a really strong management that could build up a strong repertoire. Don't forget that when you buy a company, you're buying the bad with the good.

RW: In the music publishing sector, you've been prepared to purchase major catalogues like Schroeder to build up Interworld.

Lueftner: That wasn't my decision. Mike Stewart decided to buy Schroeder. Interworld is a kind of a joint venture in which Mike has complete freedom in the way he chooses to develop this company. We provide the backing.

RW: Bertelsmann has a couple of music publishers in Germany. Will UFA and Arabella eventually become part of Interworld?

Lueftner: No. Interworld's development will be completely separate. UFA is an established German publisher with standards, evergreens and so forth. Arabella works closely with Ariola-Eurodisc. But Interworld should be an American-based worldwide publishing operation.

RW: As overall head of Ariola, and as executive board member of Bertelsmann, what are your immediate goals?

Lueftner: First, let me say that I hope that every fellow worker, from salesman to executive, can identify with these goals. I consider this of decisive importance. All the big conglomerates control pretty much the same financial resources, so money can't make the competitive difference, unless somebody wants to make a deal at any price, even if it means losing money. We could do that too, if we wanted. The competitive difference is in the desire to succeed that has to be at all levels of your organization, in the people. It's always a matter of people, and that's why we place such importance on management. We want creativity and motivation at a maximum. That's what we'll have when an employee identifies with company goals. A recent employee survey in this area here in Germany had unbelievable results. It was gratifying. But as for the goals, as I said, production and distribution companies in all major markets is a final goal. With our own artists and with a well-balanced amount of outside product that we handle as if it were our own. We're not so big that we can't go further. After all we did last year, there will be some consolidating. Then, we have plans to become more active in France. Under consideration is increased support for our product in Scandinavia, and we have plans for South America, too. These are in development. We'll wait before going to Japan until we have a stronger international repertoire of our own. But there, as with the US and UK, I'm not working with a calendar. It's a matter of the pieces falling into place. If we can get the right people, we'll go to Japan immediately. But in any case, we'll be in that market in the coming years. There's nothing holding us back. There's a lot of work to do and we're doing it.

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

SHADOW DANCING—
Andy Gibb—RSO (6)
BAKER STREET—Gerry Rafferty
—UA (5)
ONE LIFE TO LIVE—Lou Rawls
—Phila. Intl. (5)
EVEN NOW—Barry Manilow—
Arista (4)
I WAS ONLY JOKING—Rod
Stewart—WB (4)

WBZ/BOSTON

COUNT ON ME—Jefferson
Starship—Grunt
IT'S A HEARTACHE—Bonnie Tyler
—RCA
TWO DOORS DOWN—Dolly
Parton—RCA

WHDH/BOSTON

MORE THAN A WOMAN—
Bee Gees—RSO (lp cut)
SHADOW DANCING—Andy Gibb
RSO

WSAR/FALL RIVER

CHATTANOOGA CHOO CHOO—
Tuxedo Junction—Butterfly
I'M ON MY WAY—Captain &
Tennille—A&M
YOU'RE THE LOVE—Seals &
Crofts—WB

WNEW/NEW YORK

BAKER STREET—Gerry Rafferty—
UA
BLUER THAN BLUE—Michael
Johnson—EMI America
LIPSTICK TRACES—Ringo Starr—
Atlantic
ONE LIFE TO LIVE—Lou Rawls—
Phila. Intl.
WITH A LITTLE LUCK—Wings—
Capitol

WIP/PHILADELPHIA

TAKE A CHANCE ON ME—
ABBA—Atlantic
YOU BELONG TO ME—Carly
Simon—Elektra
YOU GO IT—Diana Ross—Motown
—(p.m.)

WSM/NASHVILLE

GOD KNOWS—Debby Boone—
Warner/Curb
I NEVER WILL MARRY—Linda
Ronstadt—Asylum
ONE LIFE TO LIVE—Lou Rawls—
Phila. Intl.

WSB/ATLANTA

DARLIN'—Paul Davis—Bang
LET'S GIVE IT A GO—Bellamy
Bros.—WB
ONE LIFE TO LIVE—Lou Rawls—
Phila. Intl.
ONLY WHEN I'M LONELY—Jigsaw
—20th Cent.
YOU'RE THE LOVE—Seals &
Crofts—WB

WFTL/FT. LAUDERDALE

ALL OVER AGAIN—Edwards &
Ralph—Ariola
I'VE NEVER BEEN TO ME—Mary
MacGregor—Ariola
TWO DOORS DOWN—Dolly
Parton—RCA
YOU NEEDED ME—Anne Murray
—Capitol

WGAR/CLEVELAND

SHADOW DANCING—Andy Gibb
—RSO

TWO DOORS DOWN—Dolly
Parton—RCA
WEREWOLVES OF LONDON—
Warren Zevon—Asylum
YOU'RE THE ONE THAT I WANT—
Travolta & Newton-John—RSO

WLW/CINCINNATI

TUMBLING DICE—Linda Ronstadt
—Asylum
YOU BELONG TO ME—Carly
Simon—Elektra

WCCO-FM/MINNEAPOLIS

BAKER STREET—Gerry Rafferty—UA
I WANT TO LIVE—John Denver
—RCA
I WAS ONLY JOKING—Rod
Stewart—WB
LIPSTICK TRACES—Ringo Starr—
Portrait
OPINION ON LOVE—Mac
McAnally—Ariola
SHADOW DANCING—Andy
Gibb—RSO

WTMJ/MILWAUKEE

EVEN NOW—Barry Manilow—
Arista
FOLLOW ME, FOLLOW YOU—
Genesis—Atlantic
I BELIEVE IN YOU—Mel Tillis—
MCA
I WAS ONLY JOKING—Rod
Stewart—WB

KMBZ/KANSAS CITY

**I'M ALWAYS ON A MOUNTAIN
WHEN I FALL**—Merle Haggard
—MCA
LIPSTICK TRACES—Ringo Starr—
Portrait
**NO, NO, NO (I'D RATHER BE
FREE)**—Rex Allen Jr.—WB
OPINION ON LOVE—Mac
McAnally—Ariola
SHADOW DANCING—Andy Gibb
—RSO
TAKE A CHANCE ON ME—
ABBA—Atlantic
THANK YOU FOR BEING A FRIEND
—Andrew Gold—Asylum

KIIS/LOS ANGELES

BABY HOLD ON—Eddie Money—
Col
DEACON BLUES—Steely Dan—ABC
I WAS ONLY JOKING—Rod
Stewart—WB (ex)
MOVIN' OUT (ANTHONY'S SONG)
—Billy Joel—Col (ex)

KSFO/SAN FRANCISCO

BAKER STREET—Gerry Rafferty—
UA
EVERY KINDA PEOPLE—Robert
Palmer—Island
I WANT TO LIVE—John Denver
—RCA
I WAS ONLY JOKING—Rod
Stewart—WB

KPNW/EUGENE

GOD KNOWS—Debby Boone—
Warner/Curb
**I'M GONNA TAKE CARE OF
EVERYTHING**—Rubicon—
20th Cent.

KVI/SEATTLE

BAKER STREET—Gerry Rafferty—
UA
SHADOW DANCING—Andy Gibb
—RSO
YOU'RE THE LOVE—Seals &
Crofts—WB

Also reporting this week: WCCO,
WKBC-FM, KMOX, KOY 21 sta-
tions reporting.

RETAIL RAP

By MIKE FALCON

■ ANOTHER HIP TRIP . . . Pantasia Recorz (no, that's not a typographical error) is opening up a second store in New York City, this time at 4th St. and 2nd Ave. As in their first store, the owners, who this time located across from CBGB's, will have an extensive import and hard-to-find specialty. First in-store is already planned for **Ian Dury**, according to **Joel Heumann**, owner. We're sure **Barry Taylor** and **Alan Wolmark** will be regulars.

REQUIEM . . . That was the headline on the last issue of Record Retail Report, published by the same folks who bring you 12x12. It seems the magazine will no longer be printed, due to the fact that "it has become economically impossible to continue without more meaningful support from both manufacturer and retailer." 3R did address itself to a need in the retail community, and in more than one sales or merchandising office we noted that label brass went over the pleas for POP aids with a fine-tooth comb. Too bad these same people couldn't talk the necessary movers into providing more support. We hope the problems are only temporary, as we liked the staff and the paper. And who are retailers going to flirt with over the phone if **Lee Clark**, one of their marketing analysis people who was forever in a good mood, goes?

REQUEST FROM MAURY "THE" KING . . . Who wonders what the current state of the art is in video presentations in retail stores. So do we! Last week we reported on Televax Corporation, which is hitting the labels up for support in order to provide a retail video network, starting with the big chains. In talking with an owner of one of the largest retail record chains, however, he made it clear that if anyone was going to milk the labels for bread, the larger chains could do it themselves . . . and probably would. This is definitely a chapter yet to be completed. So, Maury, we have this for you, with your "See Raydio On Video" program: seems you're the current state of the art yourself, pal.

MONEY, MONEY, MONEY . . . Our recent trip to Vegas to hear a couple of acts mandated that we visit local retailers, and so Garwood Van and Odyssey became the lucky ones to receive our own in-store appearances (big deal). The 3 a.m. crowd at Odyssey always is a source of fascination, simply because it's the wildest group this side of the Sunset (Los Angeles) Tower in the old super-late-hours days. Although nobody is talking, we're going to go out on a limb and make a little prediction: with the expanding population in Las Vegas we predict one, and probably two, major retail chains not now in the area will open their doors in sin city soon. Watch for a story on sunbelt retailing in the near future: as office cellmate **Sam Graham** says (at least four times a day), "It's definitely happening."

WHILE WE'RE HERE . . . In North Canton, Ohio, for the Stark Records convene, we'll pass along a few impressions of the retailer that received this year's NARM award. It is obvious that one of the reasons this chain won the award, and one reason they have a good shot at it again, is that the employees are both highly motivated and extremely well-informed. In addition to the managers, district managers and regional directors here, there are 20 managers-in-training, which only underscores the heavy emphasis this organization places on vertical communication. It even extends to the dance floor, where all levels meet and mingle, seemingly unconcerned that their partner holds a longer title. This sort of rapport is not anything that can be instituted by changing some job titles and issuing a memo to the effect that everyone should kick in some ideas. The people here really believe that their ideas will be taken very seriously, and try as one can (just call me muckracker), it is impossible to elicit even one bad rap about the company from anyone, male or female, up or down, black or white. The enthusiasm here borders on religious conviction: thunderous applause when a Camelot co-op ad was shown briefly on the screen during a NARM film on merchandising; intense lunchtime discussions on the most obscure artists imaginable; and what seems to be an enormous amount of respect for their boss, **Paul David**. And we echo that sentiment. They are one tough chain to beat, and although we saw similar enthusiasm from the Lieberman convene (the 1978 rack jobber award winner at NARM) we think it might be our retail convention enthusiasm pick of the year. However, it's still early.

RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



FM

MCA (Soundtrack)

TOP SALES

FM—MCA (Soundtrack)
SHOWDOWN—Isley Brothers—T-Neck
BOYS IN THE TREES—Carly Simon—Elektra
THANK GOD IT'S FRIDAY—Casablanca (Soundtrack)
SO FULL OF LOVE—O'Jays—Phila. Intl.

CAMELOT/NATIONAL

AND THEN THERE WERE THREE—Genesis—Atlantic
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
INFINITY—Journey—Col
LONDON TOWN—Wings—Capitol
MAGAZINE—Heart—Mushroom
SHOWDOWN—Isley Bros.—T-Neck
SO FULL OF LOVE—O'Jays—Phila. Intl.
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

HANDLEMAN/NATIONAL

AND THEN THERE WERE THREE—Genesis—Atlantic
BOYS IN THE TREES—Carly Simon—Elektra
CENTRAL HEATING—Heatwave—Epic
HEAVY HORSES—Jethro Tull—Chrysalis
LONDON TOWN—Wings—Capitol
SHOWDOWN—Isley Bros.—T-Neck
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
THIS YEAR'S MODEL—Elvis Costello—Col
YOU CAN TUNE A PIANO—REO Speedwagon—Epic

KORVETTES/NATIONAL

AND THEN THERE WERE THREE—Genesis—Atlantic
BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
BOYS IN THE TREES—Carly Simon—Elektra
EXCITABLE BOY—Warren Zevon—Asylum
FEELS SO GOOD—Chuck Mangione—A&M
HEAVY HORSES—Jethro Tull—Chrysalis
KAYA—Bob Marley And The Wailers—Island
ROCKY HORROR SHOW—Ode (Soundtrack)
THE LAST WALTZ—The Band—WB
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

MUSICLAND/NATIONAL

ATLANTA'S BURNING DOWN—Dickey Betts & Great Southern—Arista
BOYS IN THE TREES—Carly Simon—Elektra
CENTRAL HEATING—Heatwave—Epic
HEAVY HORSES—Jethro Tull—Chrysalis
MAGAZINE—Heart—Mushroom
OLD FASHIONED LOVE—The Kendalls—Ovation

RUBICON—20th Century
SHOWDOWN—Isley Bros.—T-Neck
SO FULL OF LOVE—O'Jays—Phila. Intl.
YOU CAN TUNE A PIANO—REO Speedwagon—Epic

RECORD BAR/NATIONAL

BERKSHIRE—Wha-Koo—ABC
BRITISH LIONS—RSO
FM—MCA (Soundtrack)
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
LONG LIVE ROCK 'N' ROLL—Rainbow—Polydor
SO FULL OF LOVE—O'Jays—Phila. Intl.
SUNBURN—Sun—Capitol
THANK GOD IT'S FRIDAY—Casablanca (Soundtrack)
THE LAST WALTZ—The Band—WB
YOU CAN TUNE A PIANO—REO Speedwagon—Epic

TWO GUYS/EAST COAST

BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
BOYS IN THE TREES—Carly Simon—Elektra
EARTH—Jefferson Starship—Grunt
EVEN NOW—Barry Manilow—Arista
FM—MCA (Soundtrack)
HEAVY HORSES—Jethro Tull—Chrysalis
LONDON TOWN—Wings—Capitol
SATURDAY NIGHT FEVER—RSO (Soundtrack)
SLOWHAND—Eric Clapton—RSO
THE STRANGER—Billy Joel—Col

KING KAROL/NEW YORK

AJA—Steely Dan—ABC
BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
HEAVY HORSES—Jethro Tull—Chrysalis
LET'S ALL CHANT—The Michael Zager Band—Private Stock
LET IT BE NOW—Helen Schneider—Windsong
MULTIPLICATION—Eric Gale—Col
SATURDAY NIGHT BAND—Prelude
SHOWDOWN—Isley Bros.—T-Neck
THIS YEAR'S MODEL—Elvis Costello—Col

CUTLER'S/NEW HAVEN

EARTH—Jefferson Starship—Grunt
EASTER—Patti Smith Group—Arista
EDDIE MONEY—Col
FM—MCA (Soundtrack)
JOURNEY TO THE LIGHT—Brainstorm—Tobu
MAGIC—Floaters—ABC
PLATINUM HOOK—Motown
SHOWDOWN—Isley Bros.—T-Neck
STREET HASSLE—Lou Reed—Arista
THANK GOD IT'S FRIDAY—Casablanca (Soundtrack)

WAXIE MAXIE/ WASH., D.C.

ALMIGHTY FIRE—Aretha Franklin—Atlantic
DEEP IN THE NIGHT—Etto James—WB
EARTH—Jefferson Starship—Grunt
FM—MCA (Soundtrack)
LONDON TOWN—Wings—Capitol
JUST FAMILY—DeeDee Bridgewater—Elektra
MAKE IT GOOD—Prince Phillip Mitchell—Atlantic
SHOWDOWN—Isley Bros.—T-Neck
SO FULL OF LOVE—O'Jays—Phila. Intl.
THANK GOD IT'S FRIDAY—Casablanca (Soundtrack)

RECORD AND TAPE COLLECTOR/BALTIMORE

AMERICAN HOT WAX—A&M (Soundtrack)
BOYS IN THE TREES—Carly Simon—Elektra
FM—MCA (Soundtrack)
FEELS SO GOOD—Chuck Mangione—A&M
LONG LIVE ROCK 'N' ROLL—Rainbow—Polydor
LOVE ISLAND—Deodato—WB

MAGIC IN YOUR EYES—Earl Klugh—UA
ROCKY HORROR SHOW—Ode (Soundtrack)
SHINE ON—Climax Blues Band—Sire
THE LAST WALTZ—The Band—WB

GARY'S/RICHMOND

BRING IT BACK ALIVE—Outlaws—Arista
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
EXCITABLE BOY—Warren Zevon—Asylum
FM—MCA (Soundtrack)
FUTURE BOUND—Tavares—Capitol
HEAVY HORSES—Jethro Tull—Chrysalis
HERE AT LAST LIVE—Bee Gees—RSO
KILOWATT—Kay Gees—Delite
SHOWDOWN—Isley Bros.—T-Neck
WARMER COMMUNICATIONS—AWB—Atlantic

FLO'S/PITTSBURGH

DON'T ASK MY NEIGHBORS—Raul De Souza—Capitol
DOUBLE FUN—Robert Palmer—Island
EASTER—Patti Smith Group—Arista
FM—MCA (Soundtrack)
HEAVY HORSES—Jethro Tull—Chrysalis
LOVELAND—Lonnie Liston Smith—Col
NOT SHY—Walter Egan—Col
SO FULL OF LOVE—O'Jays—Phila. Intl.
SPYRO GYRA—Amherst
SUN—Sunburn—Capitol

PLATTERS/PHILADELPHIA

ALMIGHTY FIRE—Aretha Franklin—Atlantic
BALTIMORE—Nina Simone—CTI
BRASIL '88—Sergio Mendes—Elektra
DON'T TELL MY NEIGHBORS—Raul De Souza—Capitol
DO WHAT YOU WANNA DO—Dramatics—ABC
FM—MCA (Soundtrack)
FUTURE BOUND—Tavares—Capitol
MIDNIGHT BELIEVER—BB King—ABC
THANK GOD IT'S FRIDAY—Casablanca (Soundtrack)
TAKIN' IT EASY—Seals & Crofts—WB

RADIO 437/PHILADELPHIA

ALMIGHTY FIRE—Aretha Franklin—Atlantic
AUTOPSYOPSYPHIC—Yussef Lateef—CTI
BALTIMORE—Nina Simone—CTI
BRASIL '88—Sergio Mendes—Elektra
DON'T TELL MY NEIGHBORS—Raul De Souza—Capitol
FM—MCA (Soundtrack)
FUTURE BOUND—Tavares—Capitol
MAN MACHINE—Kraftwerk—Capitol
THANK GOD IT'S FRIDAY—Casablanca (Soundtrack)
THIS YEAR'S MODEL—Elvis Costello—Col

FATHERS & SUNS/ MIDWEST

AND THEN THERE WERE THREE—Genesis—Atlantic
BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
FM—MCA (Soundtrack)
JUST FLY—Pure Prairie League—RCA
SHOWDOWN—Isley Bros.—T-Neck
STARDUST—Willie Nelson—Col
TAKIN' IT EASY—Seals & Crofts—WB
THANK GOD IT'S FRIDAY—Casablanca (Soundtrack)
THE LAST WALTZ—The Band—WB
YOU CAN TUNE A PIANO—REO Speedwagon—Epic

RECORD REVOLUTION/ CLEVELAND

ADVENTURE—Television—Elektra
CASINO—Al DiMeola—Col
DEADLINES—Strawbs—Arista
DOUBLE FUN—Robert Palmer—Island
FM—MCA (Soundtrack)
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
KAYA—Bob Marley And The Wailers—Island
MODERN MAN—Stanley Clarke—Nemperor
SHOWDOWN—Isley Bros.—T-Neck
THIS YEAR'S MODEL—Elvis Costello—Col

ROSE DISCOUNT/ CHICAGO

BOYS IN THE TREES—Carly Simon—Elektra
CENTRAL HEATING—Heatwave—Epic
FM—MCA (Soundtrack)
LONDON TOWN—Wings—Capitol
SHOWDOWN—Isley Bros.—T-Neck
SO FULL OF LOVE—O'Jays—Phila. Intl.
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
THANK GOD IT'S FRIDAY—Casablanca (Soundtrack)
THE LAST WALTZ—The Band—WB
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

1812 OVERTURE/ MILWAUKEE

AND THEN THERE WERE THREE—Genesis—Atlantic
BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
BOYS IN THE TREES—Carly Simon—Elektra
BRITISH LIONS—RSO
GALE FORCE TWO—Gale Force—Fantasy
IMPECKABLE—Budgie—A&M
THE GODZ—Millenium
THE LAST WALTZ—The Band—WB
LINES—Charlie—Janus
ROCKY HORROR SHOW—Ode (Soundtrack)

RADIO DOCTORS/ MILWAUKEE

ADVENTURE—Television—Elektra
ALMIGHTY FIRE—Aretha Franklin—Atlantic
BOB BE—Keith Jarrett—Impulse
DO WHAT YOU WANNA DO—Dramatics—ABC
FM—MCA (Soundtrack)
JUST FLY—Pure Prairie League—RCA
LOVE IN A SLEEPER—Silver Convention—Midsong
MAN MACHINE—Kraftwerk—Capitol
TAKIN' IT EASY—Seals & Crofts—WB
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

POPULAR/MEMPHIS

DO WHAT YOU WANNA DO—Dramatics—ABC
FM—MCA (Soundtrack)
HEAVY HORSES—Jethro Tull—Chrysalis
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
MAGAZINE—Heart—Mushroom
ROCKY HORROR SHOW—Ode (Soundtrack)
SO FULL OF LOVE—O'Jays—Phila. Intl.
STARDUST—Willie Nelson—Col
THANK GOD IT'S FRIDAY—Casablanca (Soundtrack)
VOYAGER—Dexter Wansel—Phila. Intl.

TAPE CITY/NEW ORLEANS

CENTRAL HEATING—Heatwave—Epic
EARTH—Jefferson Starship—Grunt
LONDON TOWN—Wings—Capitol
MANORISMS—Wet Willie—Epic
SHOWDOWN—Isley Bros.—T-Neck
SO FULL OF LOVE—O'Jays—Phila. Intl.

STARDUST—Willie Nelson—Col
THANK GOD IT'S FRIDAY—Casablanca (Soundtrack)
VAN HALEN—WB
WARMER COMMUNICATIONS—AWB—Atlantic

WORLD RECORD/ARIZONA

BOYS IN THE TREES—Carly Simon—Elektra
FM—MCA (Soundtrack)
HEAD EAST—A&M
HEAVY HORSES—Jethro Tull—Chrysalis
MAGAZINE—Heart—Mushroom
SHOWDOWN—Isley Bros.—T-Neck
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
STARDUST—Willie Nelson—Col
THE LAST WALTZ—The Band—WB
THIS YEAR'S MODEL—Elvis Costello—Col

ODYSSEY/SOUTHWEST & WEST

ATLANTA'S BURNING DOWN—Dickey Betts and Great Southern—Arista
BAD BOY—Ringo Starr—Portrait
CITY TO CITY—Gerry Rafferty—UA
DANCE A LITTLE LIGHT—Richie Furay—Asylum
DO WHAT YOU WANNA DO—Dramatics—ABC
FM—MCA (Soundtrack)
GET TO THE FEELING—Pleasure—Fantasy
IAN TAMBLYN—Cream
ONE EYED JACK—Garland Jeffreys—A&M
STARDUST—Willie Nelson—Col
THIS YEAR'S MODEL—Elvis Costello—Col

LICORICE PIZZA/ LOS ANGELES

BOYS IN THE TREES—Carly Simon—Elektra
CATS ON THE COAST—Sea Level—Capricorn
DOUBLE FUN—Robert Palmer—Island
DOUBLE LIVE GONZO—Ted Nugent—Epic
GHOST TOWN PARADE—Les Dudek—Col
KAYA—Bob Marley And The Wailers—Island
MACHO MAN—Village People—Casablanca
MODERN MAN—Stanley Clarke—Nemperor
SHOWDOWN—Isley Bros.—T-Neck
YOU LIGHT UP MY LIFE—Johnny Mathis—Col

MUSIC PLUS/LOS ANGELES

ADVENTURE—Television—Elektra
CITY TO CITY—Gerry Rafferty—UA
DOUBLE DOSE—Hot Tuna—Grunt
FM—MCA (Soundtrack)
BOOGIE TO THE TOP—Ildis Muhammad—Kudu
LINES—Charlie—Janus
LONG LIVE ROCK 'N' ROLL—Rainbow—Polydor
MAN MACHINE—Kraftwerk—Capitol
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
SO FULL OF LOVE—O'Jays—Phila. Intl.

EVERYBODY'S RECORDS/ NORTHWEST


BOYS IN THE TREES—Carly Simon—Elektra
CASINO—Al DiMeola—Col
GET TO THE FEELING—Pleasure—Fantasy
GHOST TOWN PARADE—Les Dudek—Col
LINES—Charlie—Janus
ROTATIONS—Tim Weisberg—UA
SAY IT WITH SILENCE—Hubert Laws—Col
SHINE ON—Climax Blues Band—Sire
THE LAST WALTZ—The Band—WB
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)
MAY 6 APR. 29

1 SATURDAY NIGHT FEVER
BEE GEES AND VARIOUS ARTISTS
RSO RS 2 4001
(16th Week)



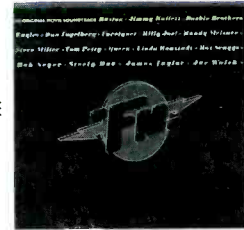
20 J

2	2	LONDON TOWN WINGS/Capitol SW 11777	4	G
3	3	EVEN NOW BARRY MANILOW/Arista AB 4164	11	G
4	4	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	19	G
5	5	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	29	G
6	6	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	24	G
7	7	THE STRANGER BILLY JOEL/Columbia JC 34987	31	G
8	12	SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)	3	G
9	8	EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	8	G
10	9	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	14	J
11	13	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	5	G
12	10	AJA STEELY DAN/ABC AA 1006	31	G
13	11	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	63	G
14	14	NEWS OF THE WORLD QUEEN/Elektra 6E 112	24	G
15	15	ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905	23	G
16	18	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	5	G
17	16	THE GRAND ILLUSION STYX/A&M SP 4637	41	G
18	17	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	25	G
19	19	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	45	F
20	23	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	27	G
21	21	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	17	G
22	20	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049	13	G
23	26	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118	11	G
24	22	BOOTSYP? PLAYER OF THE YEAR BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093	11	G
25	25	WAITING FOR COLUMBUS LITTLE FEAT/Warner Bros. 2BS 3140	10	H
26	24	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	24	G
27	60	MAGAZINE HEART/Mushroom MRS 5008	3	G
28	29	INFINITY JOURNEY/Columbia JC 34912	14	G
29	27	FUNKENTELECHY VS. THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034	21	G
30	33	VAN HALEN/Warner Bros. BSK 3075	9	G
31	30	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	24	I
32	28	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	34	G
33	48	HEAVY HORSES JETHRO TULL/Chrysalis CHR 1175	3	G
34	42	YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259	6	G
35	37	WARMER COMMUNICATIONS AVERAGE WHITE BAND/Atlantic SD 19162	6	G
36	39	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. P 34974	21	G
37	32	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	14	G
38	38	BRING IT BACK ALIVE THE OUTLAWS/Arista AL 8300	7	H
39	34	FRENCH KISS BOB WELCH/Capitol ST 11663	31	G
40	41	RAYDIO/Arista AB 4163	12	G
41	50	CENTRAL HEATING HEATWAVE/Epic JE 35260	3	G
42	49	... AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173	4	G
43	45	DOUBLE FUN ROBERT PALMER/Island ILPS 9476	8	G
44	31	DOUBLE LIVE GONZO! TED NUGENT/Epic KE 35069	13	I
45	44	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550	20	G
46	35	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	27	G
47	40	THANKFUL NATALIE COLE/Capitol SW 11708	22	G
48	43	STARGARD/MCA 2321	10	F
49	47	KISS ALIVE II/Casablanca NBLP 7076	25	I
50	52	HEAD EAST/A&M SP 4680	10	G

51	77	SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)	3	G
52	53	HERE AT LAST—BEE GEES LIVE/RSO 2 3901	49	I

CHARTMAKER OF THE WEEK

53	—	FM (ORIGINAL MOTION PICTURE SOUNDTRACK) MCA 2 12000	1	X
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54	55	BARRY MANILOW LIVE/Arista AL 8500	49	I
55	56	10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	13	G
56	59	EDDIE MONEY/Columbia PC 34909	10	F
57	63	THIS YEAR'S MODEL ELVIS COSTELLO/Columbia JC 35331	5	G
58	73	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128	2	F
59	36	EMOTION SAMANTHA SANG/Private Stock PS 7009	9	G
60	54	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	47	H
61	46	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	24	G
62	65	HER GREATEST HITS CAROLE KING/Epic/Ode JE 34967	6	G
63	61	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036 (CBS)	17	G
64	57	GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710	14	G
65	69	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019	9	G
66	51	WATERMARK ART GARFUNKEL/Columbia JC 34975	15	G
67	74	EASTER PATTI SMITH/Arista AB 4171	4	G
68	71	ZAPPA IN NEW YORK FRANK ZAPPA/DiscReet 2D 2290 (WB)	5	J
69	70	LET'S DO IT ROY AYERS/Polydor PD 1 6126	8	F
70	62	THE ALBUM ABBA/Atlantic SD 19164	12	G
71	64	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	32	G
72	93	THE LAST WALTZ THE BAND/Warner Bros. 3WS 3146	2	X
73	81	MODERN MAN STANLEY CLARKE/Nemperor PZ 35303 (CBS)	3	G
74	76	FOTOMAKER/Atlantic SD 19165	6	G
75	58	LONGER FUSE DAN HILL/20th Century T 547	19	G
76	68	CHIC/Atlantic SD 19153	18	G
77	66	MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 35037	15	G
78	80	NIGHT FLIGHT YVONNE ELLIMAN/RSO RS 1 3031	7	G
79	72	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	15	G
80	79	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	28	F
81	82	PEABO PEABO BRYSON/Capitol ST 11729	10	G
82	67	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	15	G
83	84	PLASTIC LETTERS BLONDIE/Chrysalis CHR 1168	7	G
84	87	WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy 9548	7	G
85	—	THANK GOD IT'S FRIDAY (ORIGINAL MOTION PICTURE SOUNDTRACK)/Casablanca NBLP 7099	1	X
86	75	CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL SOUNDTRACK)/Arista AL 9500	19	X
87	85	PLAYER/RSO RS 1 3026	16	G
88	78	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	29	G
89	88	FOREIGNER/Atlantic SD 19109	58	G
90	94	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	72	G
91	95	FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)	17	G
92	100	KAYA BOB MARLEY & THE WAILERS/Island ILPS 9517	2	G
93	96	RAINBOW SEEKER JOE SAMPLE/ABC AA 1050	3	G
94	97	SOME THINGS DON'T COME EASY ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76006 (Atlantic)	3	G
95	110	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082	1	G
96	98	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	2	G
97	107	LINES CHARLIE/Janus JXS 7036	1	G
98	99	THE PATH RALPH MacDONALD/Marlin 2210 (TK)	2	G
99	101	SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022	1	G
100	103	AMERICAN HOT WAX (ORIGINAL SOUNDTRACK)/A&M SP 6500	1	G

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JUST RELEASED

Rostropovich and Marriner at Best

By SPEIGHT JENKINS

■ NEW YORK — It sometimes seems as though the whole repertory is in a constant process of repetition—not by different performers but by the same ones. Certainly Dietrich Fischer-Dieskau must have recorded some Schubert songs four times now. Leontyne Price has three Leonoras in *Il Trovatore* available and the number goes on and on. The argument other than that these people are stars and sell no matter how often they perform the same material is that a new insight is brought into a great artist's work after a few years of performing. This is sometimes the case and sometimes not, but it is more than a justification for a new recording by Mstislav Rostropovich of the Dvorak Cello Concerto. Rostropovich, clearly the world's first cellist (an almost unique position, incidentally, for there is no first violinist, conceivably no first pianist, and certainly no first singer in any voice category), had two recordings of the

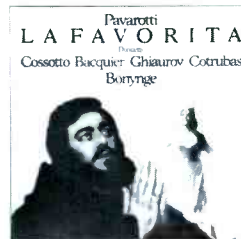
Dvorak in the catalogue. Why a third?

Perhaps it is the combination with Carlo Maria Giulini, one of the most elegant of conductors, that makes the new recording on Angel more than worthwhile. The tone of Rostropovich is as always rich and mellow; the singing quality in this recording is infinite. His development shows itself in his lack of any overstatement just for the sake of virtuosity, and his poetic softness, particularly in the finale, which concludes magically. This is a graceful, aristocratic performance of one of the most sheerly exquisite pieces in the literature for the cello. At every point Giulini unites with the cellist, making the London Philharmonic a supple, smooth collaborator. It is not an overrefined interpretation, but one that allows for all the grace and charm of the music to manifest itself without any coarseness. Also on the disc is an excellent Saint-Saens First

(Continued on page 62)

CLASSICAL RETAIL REPORT

MAY 6, 1978
CLASSIC OF THE WEEK



DONIZETTI
LA FAVORITA
COSSOTTO, PAVAROTTI,
BONYNGE
London

BEST SELLERS OF THE WEEK

DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Bonyngé—London
LEHAR: THE MERRY WIDOW—Sills, Titus, Rudel—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormondy—RCA
STAR WARS—Mehto—London
VERDI: IL TROVATORE—Price, Obroztsovo, Bonisolli, Cappuccilli, Koronjon—Angel

KORVETTES/EAST COAST

DONIZETTI: LA FAVORITA—London
VLADIMIR HOROWITZ GOLDEN JUBILEE—RCA
LEHAR: THE MERRY WIDOW—Angel
PROKOFIEV: IVAN THE TERRIBLE—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RAGE OF 1710—Turnabout
JEAN-PIERRE RAMPAL PLAYS ENCORES—Columbia
STAR WARS—London
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
VERDI: IL TROVATORE—Angel

KING KAROL/NEW YORK

DONIZETTI: LA FAVORITA—London
HAYDN: L'ISOLA DISABITATA—Dorati—Philips
LEHAR: THE MERRY WIDOW—Angel
NIELSEN: MASKARADE—Frandsen—HNH
LEONTYNE PRICE: PRIMA DONNA VOL. IV—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
JEAN-PIERRE RAMPAL PLAYS JAPANESE MELODIES—Columbia
STAR WARS—London
VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips
VERDI: IL TROVATORE—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: SOLO PIANO MUSIC—Brendel—Philips

BEETHOVEN: COMPLETE SONATAS—Kuerit—Odyssey

DVORAK: CELLO CONCERTO—Rostropovich, Giulini—Angel

VLADIMIR HOROWITZ COLLECTION (NEW REISSUES)—RCA

RACHMANINOFF: SONGS, VOL. III—Soederstroem, Ashkenazy—London

ROSSINI FOR WINDS—Netherlands Wind Ensemble—Philips

RUDOLF SERKIN 75TH BIRTHDAY CELEBRATION—Columbia

SHOSTAKOVICH: QUARTETS NOS. 4, 12—Fitzwilliam Quartet—Argo

STRAVINSKY: RITE OF SPRING—Karajan—DG

VERDI: IL TROVATORE—Angel

ROSE DISCOUNT/CHICAGO

BIZET: THE PEARL FISHERS—Cotrubas, Vanzo, Pretre—Angel

DVORAK: CELLO CONCERTO—Rostropovich, Giulini—Angel

GREATEST HITS OF 1720—Columbia

LEHAR: THE MERRY WIDOW—Angel

SCHUBERT: SYMPHONY NO. 9—Giulini—DG

SCHUMANN: COMPLETE SYMPHONIES—Barenboim—DG

SHOSTAKOVICH: SYMPHONY NO. 4—Previn—Angel

SHOSTAKOVICH: SYMPHONY NO. 5—Previn—Angel

STAR WARS—London

SOUND WAREHOUSE/DALLAS

THE ART OF LEONA BOYD—London

DONIZETTI: LA FAVORITA—London

HAYDN: L'ISOLA DISABITATA—Dorati—Philips

PROKOFIEV: IVAN THE TERRIBLE—Mutji—Angel

RACHMANINOFF: PIANO CONCERTO NO. 3—RCA

JEAN PIERRE RAMPAL PLAYS JAPANESE MELODIES—Columbia

ROSSINI: OVERTURES—Marriner—Philips

JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN OPERA DUETS—London

VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips

VERDI: LA TRAVIATA—Cotrubas, Domingo, Milnes, Kleiber—DG

ODYSSEY RECORDS/ SAN FRANCISCO

DONIZETTI: LA FAVORITA—London

HANDEL: RINALDO—Malgoire—Columbia

VLADIMIR HOROWITZ ENCORES—RCA

MONTEVERDI'S CONTEMPORARIES—Munrow—Angel

NIELSEN: MASKARADE—Frandsen—HNH

PROKOFIEV: PETER AND THE WOLF—Bowie, Ormondy—RCA

ROSSINI FOR WIND—Netherlands Wind Ensemble—Philips

SHOSTAKOVICH: THE NOSE—Columbia

STRAVINSKY: RITE OF SPRING—Mehta—Columbia

TARANTULA: RENAISSANCE DANCE PIECES—HNH

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151-200 ALBUM CHART

- 151 **PLEASE DON'T TOUCH STEVE**
HACKETT/Chrysalis CHR 1176
- 152 **NOT SHY WALTER EGAN**/Columbia
JC 35077
- 153 **BURNING THE BALLROOM DOWN**
AMAZING RHYTHM ACES/ABC
AA-1063
- 154 **DOUBLE DOSE HOT TUNA**/Grunt
CYL2 2545 (RCA)
- 155 **FRESH FISH SPECIAL ROBERT**
GORDON WITH LINK WRAY/
Private Stock PS 7008
- 156 **ATLANTA'S BURNING DOWN**
DICKY BETTS & GREAT
SOUTHERN/Arista AB 4168
- 157 **ARCHIVES RUSH**/Mercury SRM 3
9200
- 158 **GET INTO THE FEELING PLEASURE**/
Fantasy F 9550
- 159 **COME INTO MY HEART USA**-
EUROPEAN CONNECTION/Marlin
2212 (TK)
- 160 **THE GODZ**/Millennium 8003
(Casablanca)
- 161 **VOYAGE**/Marlin 2213 (TK)
- 162 **SOUTHERN WINDS MARIA**
MULDAUR/Warner Bros. BSK 3162
- 163 **LOVE BREEZE SMOKEY ROBINSON**/
Tamla T7 359R1 (Motown)
- 164 **DO WHAT YOU WANNA DO**
DRAMATICS/ABC AA 1072
- 165 **PURE POP FOR NOW PEOPLE**
NICK LOWE/Columbia JC 35329
- 166 **HERE YOU COME AGAIN**-DOLLY
PARTON/RCA AFL1 2544
- 167 **THAT'S WHAT SHE SAID FLORA**
PURIM/Milestone M 9081
(Fantasy)
- 168 **BARRY WHITE SINGS FOR SOMEONE**
YOU LOVE/20th Century T 543
- 169 **MAMA LET HIM PLAY DOUCETTE**/
Mushroom MRS 5009
- 170 **SWEET BOTTOM SWEET BOTTOM**/
SB 10177
- 171 **LOVE WILL FIND A WAY PHAROAH**
SANDERS/Arista 4161
- 172 **SUNBURN SUN**/Capitol ST 11723
- 173 **JUST FLY PURE PRAIRIE LEAGUE**/
RCA AFL1 2590
- 174 **DISCO INFERNO THE TRAMMPS**/
Atlantic SD 18211
- 175 **TAKIN' IT EASY SEALS & CROFTS**/
Warner Bros. BSK 3163
- 176 **TAKE THIS JOB AND SHOVE IT**
JOHNNY PAYCHECK/Epic KE
35045
- 177 **MOTION ALLEN TOUSSAINT**/
Warner Bros. BSK 3142
- 178 **LOVE ISLAND DEODATO**/
Warner Bros. BSK 3132
- 179 **OLD FASHIONED LOVE KENDALLS**/
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- 180 **EVER READY JOHNNIE TAYLOR**/
Columbia JC 35340
- 181 **BERKSHIRE WHA-KOO**/ABC AA 1043
- 182 **BACK TO BACK BAD BOY**/
United Artists UA LA 869 H
- 183 **SHINE ON CLIMAX BLUES BAND**/
Sire SRK 6056 (WB)
- 184 **ERUPTION**/Ariola SW 50033
- 185 **ROOT BOY SLIM & THE SEX CHANGE**
BAND WITH THE ROOYETTES/
Warner Bros. BSK 3167
- 186 **PROKOFIEV'S PETER & THE WOLF**
EUGENE ORMANDY & THE
PHILADELPHIA ORCHESTRA/Red
Seal ARL1 2743 (RCA)
- 187 **PLEASURE PRINCIPLE PARLET**/
Casablanca NBLP 7094
- 188 **LET'S ALL CHANT MICHAEL ZAGER**
BAND/Private Stock PS 7013
- 189 **DON'T ASK MY NEIGHBORS RAUL**
de SOUZA/Capitol SW 11774
- 190 **DOWN TO EARTH SUTHERLAND**
BROS./Columbia JC 35293
- 191 **ROMEO & JULIET ALEC R.**
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SYNCOFONIC ORCHESTRA/
Casablanca NBLP 7086
- 192 **LOVE IN A SLEEPER SILVER**
CONVENTION/MidSong 3038
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- 193 **TUXEDO JUNCTION**/Butterfly Fly
007
- 194 **BALTIMORE NINA SIMONE**/CTI 7084
- 195 **LETTA LETTA MBULL**/A&M SP 4688
- 196 **MAN MACHINE KRAFTWERK**/
Capitol SW 11728
- 197 **BIONIC BOOGIE**/Polydor PD 1
6123
- 198 **LENNY WHITE PRESENTS**
ADVENTURES OF ASTRAL PIRATES/
Elektra 6E 121
- 199 **FUNK IN A MASON JAR HARVEY**
MASON/Arista AB 4157
- 200 **DREAMBOAT ANNIE HEART**/
Mushroom MRS 5005

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- 101 89 **THE HOUSE OF THE RISING SUN SANTA ESMERALDA**/
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- 102 104 **WE ALL KNOW WHO WE ARE CAMEO**/Chocolate City CCLP
2004 (Casablanca)
- 103 113 **ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)**/Ode OSY
21653 (Jem)
- 104 91 **HERB ALPERT-HUGH MASEKELA**/Horizon SP 728 (A&M)
- 105 102 **BURCHFIELD NINES MICHAEL FRANKS**/Warner Bros. BSK 3167
- 106 116 **CASINO AL DiMEOLA**/Columbia JC 35277
- 107 106 **THE MAD HATTER CHICK COREA**/Polydor PD 1 6130
- 108 111 **WE CAME TO PLAY TOWER OF TOWER**/Columbia JC 34906
- 109 105 **BOSTON**/Epic JE 34188
- 110 120 **ONE-EYED JACK GARLAND JEFFREYS**/A&M SP 4681
- 111 112 **LOVELAND LONNIE LISTON SMITH**/Columbia JC 35332
- 112 115 **MACHO MAN VILLAGE PEOPLE**/Casablanca NBLP 7096
- 113 117 **RUBICON**/20th Century T 552
- 114 86 **CATS ON THE COAST SEA LEVEL**/Capricorn CPN 0198
- 115 128 **HERMIT OF MINK HOLLOW TODD RUNDGREN**/Bearsville
BRK 6981 (WB)
- 116 114 **MAGIC FLOATERS**/ABC AA 1047
- 117 119 **LEVEL HEADED SWEET**/Capitol SKAO 11744
- 118 90 **HEAVEN HELP THE FOOL BOB WEIR**/Arista AB 4155
- 119 92 **COMMODORES LIVE**/Motown M9 984A2
- 120 83 **THE RUTLES**/Warner Bros. HS 3151
- 121 108 **DRASTIC PLASTIC BE BOP DELUXE**/Harvest SW 11750 (Capitol)
- 122 109 **WHAT DO YOU WANT FROM LIVE THE TUBES**/A&M SP 6003
- 123 129 **EVERYTINE TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE**
WEST/United Artists UA LA 684 H
- 124 127 **LIVE AT THE BIJOU GROVER WASHINGTON, JR.**/Kudu KUX
3637 (Motown)
- 125 121 **HOLD ON NOEL POINTER**/United Artists UA LA 848 H
- 126 137 **LONG LIVE ROCK 'N' ROLL RAINBOW**/Polydor PD 1 6143
- 127 — **ALMIGHTY FIRE ARETHA FRANKLIN**/Atlantic SD 19161
- 128 138 **GHOST TOWN PARADE LES DUDEK**/Columbia JC 35088
- 129 139 **BRITISH LIONS**/RSO RS 1 3032
- 130 132 **RIDING HIGH FAZE-O/SHE SH 740** (Atlantic)
- 131 131 **SEND IT ASHFORD & SIMPSON**/Warner Bros. BS 3088
- 132 134 **CATS UNDER THE STARS JERRY GARCIA BAND**/Arista AB 4160
- 133 122 **ONCE UPON A DREAM ENCHANTMENT**/Roadshow RS LA
811 G (UA)
- 134 123 **ELVIS IN CONCERT ELVIS PRESLEY**/RCA APL2 2587
- 135 118 **BOOK OF DREAMS STEVE MILLER BAND**/Capitol SO 11630
- 136 — **STARDUST WILLIE NELSON**/Columbia JC 35305
- 137 — **FUTURE BOUND TAVARES**/Capitol SW 11719
- 138 140 **JUST FAMILY DEE DEE BRIDGEWATER**/Elektra 6E 117
- 139 — **CITY TO CITY GERRY RAFFERTY**/United Artists UA LA 8404
- 140 130 **THEIR GREATEST HITS: 1971-1975 EAGLES**/Asylum 6E 105
- 141 142 **EASTER ISLAND KRIS KRISTOFFERSON**/Columbia JZ 35310
- 142 126 **LONEWOLF MICHAEL MURPHEY**/Epic PE 35013
- 143 143 **STREET HASSLE LOU REED**/Arista AB 4169
- 144 141 **SINGER OF SONGS—TELLER OF TALES PAUL DAVIS**/
Bang BLP 410
- 145 125 **VOYAGER DEXTER WANSEL**/Phila. Intl. JZ 34985 (CBS)
- 146 150 **SPINOZZA DAVID SPINOZZA**/A&M SP 4677
- 147 — **A SONG FOR ALL SEASONS RENAISSANCE**/Sire SAK 6049 (WB)
- 148 146 **LIVE FRANK MARINO & MAHOGANY RUSH**/Columbia JC 35257
- 149 147 **GREATEST HITS LINDA RONSTADT**/Asylum 6E 118
- 150 144 **OLIVIA NEWTON-JOHN'S GREATEST HITS**/MCA 3028

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Home Made Jam" — Bobby Humphrey (Epic). This uptempo tune, written by Bill Eaton and produced by Ralph McDonald, is a giant step in right direction for this talented artist. As an insurance kicker, Stevie Wonder does an extensive harmonica solo. This should top the charts.

DEDE'S DITTIES TO WATCH: "Golden Time Of Day" — Maze (Capitol); "Is This A Love Thing" — Raydio (Arista); "Can't Give Up A Good Thing" — Soul Children (Stax).

The following is a letter from Al Perkins:
April 24, 1978
Dede Dabney:

In recent weeks the Detroit News has published articles relative to my activities. Many of you have attempted to contact me regarding these articles.

Regretfully, the limitations of time prevented my talking with you at that time.

Attached you will find my statement regarding this matter for use at your option. I hope it will answer any questions you may have.

I appreciate your understanding during this period as I have appreciated your fairness in the past.

Sincerely,
Al Perkins
Statement

On April 10, 1978, the Detroit News published an article about me . . . As a public performer I know that I am fair game for justified criticism. However, I am not fair game for insinuations which hurt and endanger my family and may hurt my reputation in my community and career.

Just one week before this article appeared in the Detroit News I filed a report with WJLB, as I have every year, fully informing the station of my outside business interests, including my management of Sins Of Satan, Al Hudson, Perk's Music, and my acting as a consultant for West Productions. When the article says that I plugged concerts that were promoted by West Productions my answer to this is it is true. However, West Productions made full payment for all these ads and the station records support this fact. As for the top forty list published by WJLB, the article would have you believe that I was totally responsible for "Change Man" by Sins of Satan appearing as a #1 record on this list. This is not true. This top 40 list is based upon a survey which is conducted

(Continued on page 54)

Chic Luncheon



A gala luncheon was recently served in Atlantic Records' New York headquarters to honor recording group Chic on attaining gold status for their single, "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah,)" and their lp, "Chic." Shown here at the luncheon are, from left: Tom Cossie of MK Productions; Bernard Edwards, Nile Rodgers, Tony Thomspon and Norma Jean Wright of Chic; and Atlantic president Jerry Greenberg.

THEATER REVIEW

'The Mighty Gents' Is Powerful Theater

■ **NEW YORK**—Richard Wesley's "The Mighty Gents," which opened at the Ambassador Theatre April 16, isn't just the best "black" play to reach Broadway since "Raisin'," it is one of the most challenging and moving pieces of theatre to arrive here in some time.

The Mighty Gents, a Newark street gang grown old, face their thirties without much hope. None of them works regularly, none has any real plan to get ahead. They look to Frankie, their leader, for answers, but he can offer only fistfights as a way to combat society.

Frankie and his friends thus make a fine tableau of the times, the Jets and the Sharks and all the other romantic slum boys of Broadway grown old while still fairly young, their romance and energy long since sapped.

Santo Loquasto's set, a ghetto street scene in bare outline and dark, dull colors, points up the Gents' plight. No light ever shines in their world.

Wesley's script, first performed by the Eugene O'Neill Foundation in 1974 and presented last year by the Manhattan Theatre Club under the title "The Last Street Play," resonates remarkably. Wesley is best known for his film scripts, "Uptown Saturday Night" and "Let's Do It Again."

The relationships of the eight characters interlock in a way that makes clear Wesley's main point: the inertia and hopelessness that binds these people together pulls on them much more strongly than their individual dreams of escaping the dead end they've hit. We see Frankie's father in a dream sequence, but it becomes clear that Zeke, an aging drunk, is his true father, hovering above the Gents like a ghost of what they must surely become.

If each of the actors here were not so good, the thin places in the play, when Wesley's prose starts to sound like speechwriting, might jar more than they do. Each of the main characters has a long monologue, and each actor brings his character vividly into focus through it.

Morgan Freeman's Zeke holds the eye and the emotions whenever he is on stage. He is mad, but like most stage madmen he's given much to speak that is true. He and Frankie (Dorian Harewood) anchor the play at opposite poles. Harewood plays with a non-stop energy that borders on fury as he wrestles with the realization that somewhere in the vague past he was a winner, but that at another equally vague time he somehow derailed himself. His wife, Rita (Starletta DuPois), was queen of the gang

(Continued on page 66)

R&B PICKS OF THE WEEK

SINGLE

DONNA SUMMER, "LAST DANCE" (Primus Artists/Olga Music, BMI). Ms. Summer's reaction to the heavy, rhythmic beat surpasses any of her other feats. The introduction is indicative of this brilliant vocalist's style. This cut is from the motion picture "Thank God It's Friday." Solid lyrical content laced with a strong track. Casablanca NB 926.



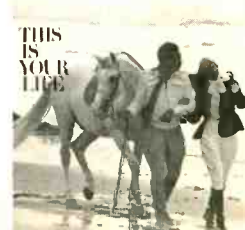
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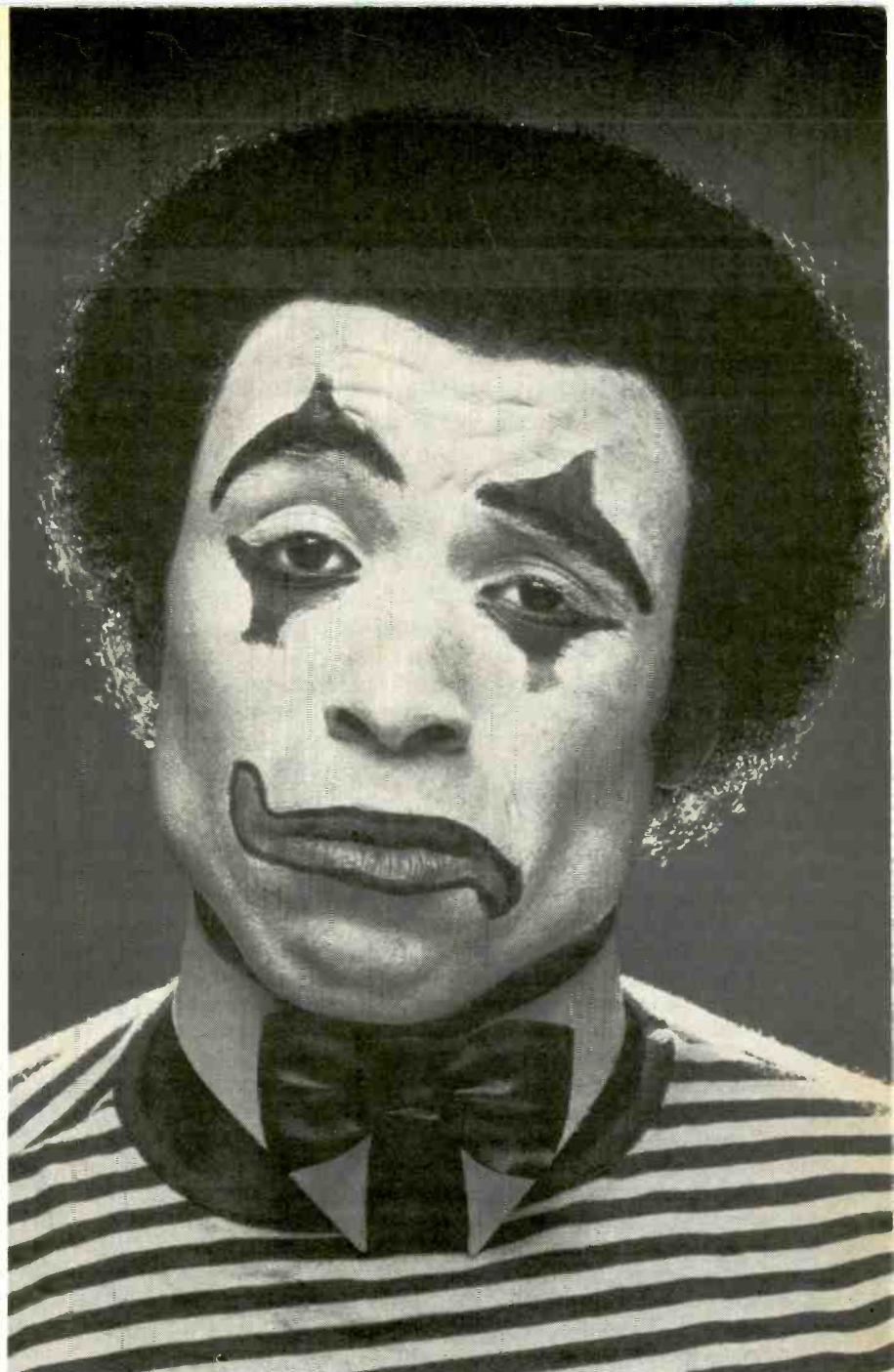
TODD RUNDGREN, "CAN WE STILL BE FRIENDS" (Earmark Music, BMI). This easy-going ballad has a strong Philadelphia rhythm section. This record should be hot pop and r&b. Todd's mellow voice and style should make his name one to watch in '78. Watch out for a new crossover artist. Bearsville BSS 0324 (WB).



ALBUM

NORMAN CONNORS, "THIS IS YOUR LIFE." Norman Connors has always exemplified a vocal talent and this album is no exception. Following in the footsteps of Jean Carn, DeeDee Bridgewater and Phyllis Hyman, Norman introduces Eleanor Mills, who maintains the fine tradition. Miss Mills is highlighted on the title track, a song written by Jim Webb.







SEE THOSE FALSE FACES SMILE WHEN THEY'RE SAD.

"False Faces" 3-10736
Hubert Laws' new single.
From the album "Say It With Silence."
On Columbia Records.



*Also available on tape.
Produced by Hubert Laws and Ronnie Laws for Spirit Productions, Inc.

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RECORD WORLD R&B SINGLES CHART

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

MAY 5

APR. 29

- 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 3 **ON BROADWAY** GEORGE BENSON/Warner Bros. 8542
- 4 4 **DANCE WITH ME** PETER BROWN/Drive 6269 (TK)
- 5 6 **TAKE ME TO THE NEXT PHASE (PT. I)** ISLEY BROS./
T-Neck 2272 (CBS)
- 6 10 **USE TA BE MY GIRL** THE O'JAYS/Phila. Intl. 8 3642 (CBS)
- 7 8 **STAY** RUFUS/CHAKA KHAN/ABC 12349
- 8 7 **FLASH LIGHT** PARLIAMENT/Casablanca 909
- 9 5 **BOOTZILLA** BOOTSY'S RUBBER BAND/Warner Bros. 8512
- 10 20 **THE GROOVE LINE** HEATWAVE/Epic 8 50524
- 11 9 **NIGHT FEVER** BEE GEES/RSO 889
- 12 13 **GET ON UP** TYRONE DAVIS/Columbia 3 10648
- 13 17 **OH WHAT A NIGHT FOR DANCING** BARRY WHITE/
20th Century 2365
- 14 16 **RIDING HIGH** FAZE-O/SHE 8700 (Atlantic)
- 15 11 **OUR LOVE** NATALIE COLE/Capitol 4509
- 16 19 **DANCE ACROSS THE FLOOR** JIMMY 'BO' HORNE/SHS
1003 (TK)
- 17 12 **STAYIN' ALIVE** BEE GEES/RSO 885
- 18 14 **REACHING FOR THE SKY** PEABO BRYSON/Capitol 4522
- 19 22 **IT'S SERIOUS** CAMEO/Chocolate City 013 (Casablanca)
- 20 18 **I COULD HAVE LOVED YOU** MOMENTS/Stang 5075
(All Platinum)
- 21 15 **IT'S YOU THAT I NEED** ENCHANTMENT/Roadshow 1124 (UA)
- 22 26 **MS DAVID** OLIVER/Mercury 73973
- 23 28 **EVERYBODY DANCE** CHIC/Atlantic 3469
- 24 23 **ALL THE WAY LOVER** MILLIE JACKSON/Spring 179 (Polydor)
- 25 21 **DO YOU LOVE SOMEBODY** LUTHER INGRAM/Koko 728
- 26 27 **I CAN'T STAND THE RAIN** ERUPTION/Ariola 7686
- 27 29 **SLICK SUPERCHICK** KOOL & THE GANG/DeLite 901
- 28 30 **IT'S ALL IN YOUR MIND** SIDE EFFECT/Fantasy 818
- 29 24 **WHICH WAY IS UP** STARGARD/MCA 40825
- 30 31 **LET'S ALL CHANT** MICHAEL ZAGER BAND/Private Stock 45184
- 31 39 **DAYLIGHT AND DARKNESS** SMOKEY ROBINSON/Tamla 54293
(Motown)
- 32 37 **DUKEY STICK (PART ONE)** GEORGE DUKE/Epic 8 50531
- 33 38 **GIRL CALLIN'** CHOCOLATE MILK/RCA 11222
- 34 40 **SUPERNATURAL FEELING** BLACKBYRDS/Fantasy 819
- 35 25 **JACK & JILL** RAYDIO/Arista 0283
- 36 34 **OCEANS OF THOUGHTS AND DREAMS** DRAMATICS/
ABC 12331
- 37 32 **LET ME PARTY WITH YOU (PT. II)** BUNNY SIGLER/
Gold Mind 4008 (Salsoul)



- 38 36 **MISS BROADWAY** BELLE EPOQUE/Big Tree 16109 (Atlantic)
- 39 41 **OLD MAN WITH YOUNG IDEAS** ANN PEEBLES/Hi 78509
(Cream)
- 40 46 **WAITING ON LOVE** JOHNNY BRISTOL/Atlantic 3421
- 41 35 **DON'T COST YOU NOTHING** ASHFORD & SIMPSON/
Warner Bros. 8514
- 42 33 **ALWAYS AND FOREVER** HEATWAVE/Epic 8 50490
- 43 45 **YOU ARE, YOU ARE** CURTIS MAYFIELD/Curtom 0135 (WB)
- 44 59 **(LET'S GO) ALL THE WAY** WHISPERS/Solar 11246 (RCA)
- 45 60 **AIN'T NO SMOKE WITHOUT FIRE** EDDIE KENDRICKS/
Arista 0325
- 46 52 **KEEP ON DANCING** JOHNNIE TAYLOR/Columbia 3 10709
- 47 49 **ATTITUDES** BAR KAYS/Mercury 8 54283
- 48 50 **CONFUNKSHUNIZEYA** CON FUNK SHUN/Mercury 2 53974
- 49 43 **THE ONE AND ONLY** GLADYS KNIGHT & THE PIPS/Buddah
592 (Arista)
- 50 56 **LET'S GET FUNKTIFIED** BOILING POINT/Bullet 05 (Bang)
- 51 55 **TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY**
JAISUN/Jett Sett 1001
- 52 58 **EYESIGHT** JAMES BROWN/Polydor 1 4465
- 53 54 **IF I CAN'T HAVE YOU** YVONNE ELLIMAN/RSO 884
- 54 61 **LET THE MUSIC PLAY** DOROTHY MOORE/Malaco 1048 (TK)
- 55 57 **I FEEL GOOD** AL GREEN/Hi 78511 (Cream)

CHARTMAKER OF THE WEEK

- 56 — **RUNAWAY LOVE**
LINDA CLIFFORD
Curtom 0138 (WB)



- 57 64 **SHAME** EVELYN "CHAMPAGNE" KING/RCA 11122
- 58 68 **ALMIGHTY FIRE (WOMAN OF THE FUTURE)** ARETHA FRANKLIN/
Atlantic 3468
- 59 62 **BLACK WATER GOLD** SUNSHINE BAND/TK 1026
- 60 67 **MY FAVORITE FANTASY** VAN McCOY/MCA 40885
- 61 47 **FANTASY** EARTH, WIND & FIRE/Columbia 3 10688
- 62 48 **THIS TIME THEY TOLD THE TRUTH** Z. Z. HILL/Columbia 3 10680
- 63 42 **RUMOUR HAS IT** DONNA SUMMER/Casablanca 916
- 64 51 **YOUR LOVE IS SO GOOD FOR ME** DIANA ROSS/Motown 1436
- 65 — **WEEKEND LOVER** ODYSSEY/RCA 11245
- 66 — **I AM YOUR WOMAN, SHE IS YOUR WIFE** BARBARA MASON/
Prelude 71103
- 67 63 **LOVE ME RIGHT** DENISE LaSALLE/ABC 12312
- 68 70 **YOU'VE BEEN A PART OF ME** WEE GEE/Juney 533 (Ju-Par)
- 69 69 **MAKIN' LOVE IS GOOD FOR YOU** BROOK BENTON/
Olde World 1100
- 70 — **WEST SIDE ENCOUNTER** SALSOUL ORCHESTRA/Salsoul 7 2064
- 71 — **TILL YOU TAKE MY LOVE** HARVEY MASON/Arista 0323
- 72 75 **HEY SENORITA** WAR/MCA 40883
- 73 73 **NUMBER ONE** ELOISE LAWS/ABC 12341
- 74 — **MEAN MACHINE** THE MIRACLES/Columbia 3 10706
- 75 — **I'M REALLY GONNA MISS YOU** BILLY PRESTON/A&M 2012

THE DRAMATICS

Do What You Wanna Do



RECORDS
ABC DELIVERS

GET ON
Brunswick's newest
Chi-lite recording

“THE
FIRST
TIME”

BR 55546

BRUNSWICK

DAKAR



THE R&B LP CHART

MAY 6, 1978

1. **SHOWDOWN**
ISLEY BROS./T-Neck JZ 34930 (CBS)
2. **SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
3. **CENTRAL HEATING**
HEATWAVE/Epic JE 35260
4. **SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
5. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
6. **STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
7. **BOOTS? PLAYER OF THE YEAR**
BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093
8. **YOU LIGHT UP MY LIFE**
JOHNNY MATHIS/Columbia JC 35259
9. **BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
10. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7034
11. **RAYDIO**
Arista AB 4163
12. **WARMER COMMUNICATIONS**
AVERAGE WHITE BAND/Atlantic SD 19162
13. **PEABO**
PEABO BRYSON/Capitol ST 11729
14. **THANKFUL**
NATALIE COLE/Capitol SW 11708
15. **WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004 (Casablanca)
16. **RIDING HIGH**
FAZE-O/SHE SH 740 (Atlantic)
17. **STARGARD**
MCA 2321
18. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
19. **GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710
20. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
21. **ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA 811 G (UA)
22. **MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
23. **CHIC**
Atlantic SD 19153
24. **LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
25. **WE CAME TO PLAY**
TOWER OF POWER/Columbia JC 34906
26. **LOVE BREEZE**
SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
27. **SUNBURN**
SUN/Capitol ST 11723
28. **ALMIGHTY FIRE**
ARETHA FRANKLIN/Atlantic SD 19161
29. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
30. **MAGIC**
FLOATERS/ABC AA 1047
31. **MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
32. **VOYAGE**
Marlin 2213 (TK)
33. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
34. **THANK GOD IT'S FRIDAY (ORIGINAL MOTION PICTURE SOUNDTRACK)**
Casablanca NBLP 7099
35. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BSK 3088
36. **DO WHAT YOU WANNA DO**
DRAMATICS/ABC AA 1072
37. **KAYA**
BOB MARLEY & THE WAILERS/Island JLP 9517
38. **FUTURE BOUND**
TAVARES/Capitol SW 11719
39. **I CAN'T GO ON THIS WAY**
TYRONE DAVIS/Columbia JC 35304
40. **EVER READY**
JOHNNIE TAYLOR/Columbia JC 35340

Soul Truth (Continued from page 50)

by the staff of WJLB and not me.

On March 27th, 1978 according to this article I played records which I did not record on the air-play log. Since this article was printed I have listened to the entire tape of this program and my log is in line with the records I played. On March 29, 1978, I did play "Change Man" both before and after a newscast, but as many of my listeners will confirm, I often played a record back to back when I received requests during my program from my listeners to do so. Besides, just before I played "Change Man" back to back I had played Bobby Womack back to back and all this was recorded in my log. When I aired the paid commercial for the Parliament Funkadelic Concert, I followed it with a live comment concerning the WJLB disc jockey who was going to be the MC for this concert. So that there will be no misunderstanding in what I said after this paid commercial, I will repeat my words exactly. I said, "Big soul rocker will be MC, make no mistake, get your flashlight and get ready for it." And that's all I said. You should know that West Productions had the right to change the commercial tag at any time.

The article also said that the FCC investigation appears to be centering on so-called soul black music stations. Let me set the record straight. WJLB is not a so-called soul music station. It is a soul music station. It not only appears that the investigation is centering on black stations but is a fact that only black disc jockeys have been investigated. It is my opinion that it is high time that these discriminatory practices cease.

Al Perkins

Artie Dunnings Joins RCA Promo Force

■ NEW YORK — Artie Dunnings has joined RCA Records as manager, rhythm and blues promotion, east central region, it was announced by Ray Harris, director, rhythm and blues promotion and merchandising.

In making the announcement, Harris said that Dunnings will operate out of Cleveland and be responsible for the promotion of all RCA Records black music singles and albums in Buffalo, Cincinnati, Cleveland and Pittsburgh.



THE JAZZ LP CHART

MAY 6, 1978

1. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
2. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
3. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
4. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
5. **SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
6. **MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
7. **HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
8. **WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
9. **THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
10. **LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
11. **CAS'NO**
AL DIMEOLA/Columbia JC 35277
12. **JUST FAMILY**
DEE DEE BRIDGEWATER/Elektra 6E 119
13. **LOVELAND**
LONNIE LISTON SMITH/Columbia JC 35332
14. **SPINOZZA**
DAVID SPINOZZA/A&M SP 4677
15. **LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista AB 4161
16. **LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
17. **HERB ALPERT-HUGH MASEKELA**
Horizon SP 728 (A&M)
18. **PEG LEG**
RON CARTER/Milestone M 9082 (Fantasy)
19. **THE MAD HATTER**
CHICK COREA/Polydor PD 1 6130
20. **LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES**
Elektra 6E 121
21. **MAGIC IN YOUR EYES**
EARL KLUUGH/United Artists UA LA 877 H
22. **ROTATION**
TIM WEISBERG/United Artists UA LA 857 H
23. **THAT'S WHAT SHE SAID**
FLORA PURIM/Milestone M 9081 (Fantasy)
24. **FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
25. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
26. **HEADS**
BOB JAMES/Tappan Zee/Columbia JC 34896
27. **VOYAGER**
DEXTER WANSEL/Phila. Intl. JZ 34985 (CBS)
28. **TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
29. **BURCHFIELD NINES**
MICHAEL FRANKS/Warner Bros. BSK 3167
30. **DON'T ASK MY NEIGHBORS**
RAUL de SOUZA/Capitol SW 11774
31. **SPYRO GYRA**
Amherst AMH 1014
32. **BOOGIE TO THE TOP**
IDRIS MUHAMMAD/Kudu 38 (CTI)
33. **AITOPHYS'OPSYCHIC**
YUSEF LATEEF/Mercury SRM 1 3716
34. **UNFINISHED BUSINESS**
JIMMY SMITH/Mercury SRM 1 3716
35. **MOONSCAPES**
BENNY MAUPIN/Mercury SRM 1 3717
36. **SERPENTINE FIRE**
MARK COLBY/Tappan Zee/Columbia JC 35298
37. **TOUCH MY LOVE**
WEBSTER LEWIS/Epic JE 35017
38. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 91110
39. **WHERE GO THE BOATS**
JOHN HANDY/Warner Bros. BSK 3170
40. **BALTIMORE**
NINA SIMONE/CTI 7084

R&B REGIONAL BREAKOUTS

Singles

East:

Linda Clifford (Curtom)
Aretha Franklin (Atlantic)
Barbara Mason (Prelude)
Salsoul Orchestra (Salsoul)

South:

Dorothy Moore (Malaco)
Barbara Mason (Prelude)

Midwest:

Whispers (Solar)
Salsoul Orchestra (Salsoul)

West:

Eddie Kendricks (Arista)
Dorothy Moore (Malaco)
Linda Clifford (Curtom)

Albums

East:

Aretha Franklin (Atlantic)
Thank God It's Friday (Casablanca)
Dramatics (ABC)
Tavares (Capitol)

South:

Aretha Franklin (Atlantic)
Dramatics (ABC)

Midwest:

Aretha Franklin (Atlantic)
Thank God It's Friday (Casablanca)
Dramatics (ABC)
Tavares (Capitol)

West:

Aretha Franklin (Atlantic)
Thank God It's Friday (Casablanca)
Dramatics (ABC)

AM Action (Continued from page 21)

KYA, 16-13 WZUU, 30-22 KILT, 23-20 KHFI, 23-22 K100, 24-22 KIIS-FM, 34-24 KNOE-FM, 20-14 KAKC, 18-11 KLUI, 25-22 KOFM, 28-22 KLEO, 22-16 WSPT, 24-22 KKLS, 24-20 KCPX, 24-22 WGUY, 29-23 KTOQ, 30-27 WEAQ, 27-23 KFWI, 21-20 KKO, 13-11 KXX/106, 20-17 WISE, 15-13 WBBQ, 17-13 WCGQ, HB-32 WFLB, 18-14 WAUG, 15-13 WRJZ, 29-23 WANS, HB-30 WSGN, 23-21 WICC, 36-26 WHB, 16-14 KRTH.



O'Jays

Bonnie Tyler (RCA). Tyler's unusual voice sounds great on the air and is making this single look like a hit. This week's adds are KBEQ, 99X, WRKO, KFRC, WHBQ, WOKY, KDWB, WAVZ, KCBQ. Moves are 11-5 KRBE, 12-6 94Q, 8-4 KILT, 9-2 WSPT, 5-2 KCPX, 9-5 WORD, HB-29 WKBW, 25-22 96X, HB-35 WPEZ, 25-19 WPGC, 17-11 WQXI, 21-14 Z93, 31-20 WLAC, 19-16 WMAK, 27-24 WCOL, HB-29 CKLW, 25-23 KSLQ, 34-31 KXOK, 17-14 KJR, 20-17 WNOE, 28-16 KLIF, 25-20 WCAO, 20-18 KZUU, 26-23



Heatwave

KFI, 30-28 TEN-Q, 35-33 KNUS, 27-21 KAFY, 22-17 KHFI, 38-35 K100, 20-16 KNOE-FM, 25-21 KAKC, HB-30 KLUE, 18-12 KTFX, HB-22 KELP, HB-16 KFYR, 22-18 KKLS, 26-21 KJRB, HB-28 KGW, 16-12 KGUY, 26-21 KEWI, 19-17 KKO, 22-17 KXX/106, 19-16 WISE, 23-21 WBBQ, 25-19 WGSV, HB-27 WAIR, 19-13 WRFC, 27-20 WCGQ, 26-23 WAAY, 26-19 WFLB, HB-25 WAUG, 23-19 WRJZ, 26-21 WANS, HB-29 WSGN, 32-26 WBSR, 17-15 14ZYQ, 26-23 WICC, 30-23 KYRO, 16-13 KDOK, 21-19 WHR.

Gerry Rafferty (UA). This song has come in as one of the most added records for the past two weeks on secondary and major market stations. This week's adds are WNBC, WKBW, 13Q, WMAK, KSLQ, WTI, KRBE, KFI, TEN-Q, KNUS, WGUY, KKO, KNOE-FM, KAKC, KLUE, KTFX, KELP, WISE, WGSV, WRJZ. Moves are 22-20 WZUU, 27-19 94Q, HB-39 KILT, HB-29 WSPT, HB-27 KKLS, 25-18 KCPX, HB-28 KJRB, HB-23 WJON, 24-19 KTOQ.

Michael Johnson (EMI America/Capitol) "Bluer Than Blue." The first release by EMI America is showing great potential on the secondary and major market levels with good adds this week. Our "Chartmaker of the Week" was added on WFIL, WQXI, WZZP, KSTP, 94Q, KRTH, WBBQ, WGSV, WCGQ, BJ105, WANS, KFYR. It is already on KLIF, WRFC, WGLF, WFLB, WAUG, WRJZ, WORD, WBSR, WOW, WSPT, WJON, WGUY, KIOQ, KKO, 14ZYQ, KELP, WICC, KNOE.

O'Jays (Phil. Intl./Epic) "Used To Be My Girl." This record, which is already #6 with a bullet on the R&B Charts had a fantastic week, pulling stations such as WPGC, WHBQ, Z93, WLAC, WNOE, WCAO, 98Q, WANS, WORD, WBBQ, WGSV, WAUG, and is on CKLW.

Heatwave (Epic) "Groove Line." This record, which took a big jump on the R&B Singles Chart (from 20 to 10 bullet), is doing well crossing over into the pop market with adds such as these this week: WPEZ, WLAC, WZZP, WDRQ, CKLW, KSLQ, WCAO, WICC, KCBQ, and is on WPGC, WAVZ, WANS, WFLB.

Shadybrook, State Set Delegation Pact

■ LOS ANGELES — Joe Sutton, president of Shadybrook Records, and Wayne Bickerton, president of State Records in the U.K., have concluded negotiations for Shadybrook to distribute State's Delegation product in the U.S. and Canada. The initial lp, "Delegation," is scheduled for release on June 1.

Star-Fox Pacts With Churchill

■ DES PLAINES, ILL. — Star-Fox Records and the subsidiary Star-Fox Recording Studios, headquartered in Ft. Wayne, Ind., have signed a distribution agreement with Churchill Records, Ltd. All releases from Star-Fox will be handled on a national basis via Churchill's distribution outlets.

Disco File (Continued from page 24)

vocals. Real hot and a must for funk fans . . . Producers **Michael Lewis** and **Laurin Rinder** continue to surprise us with their diversity—latest example: their new project on AVI, "Come On Down, Boogie People" by a session musician they discovered named **David Williams**. Featuring tough, rough-textured vocals by **Dee Ervin**, "Boogie People" (7:37) is a new direction for Lewis & Rinder, starting off as uncomplicated disco funk—somewhere between **Marvin Gaye** and TK—but turning kind of jazzy, touching on some **Bobby Womack**-style scatting, rich veins of horns, an undertow of strings, fabulous guitar (by Williams, I believe)—all cut with a razor edge. Earthier than "Co-motion" or "Le Spank" but retaining that same sure sense of what makes a dance record click, "Boogie People" gradually wraps you up and carries you off. Excellent . . . Judy Weinstein of New York's For the Record pool reports a lot of her member DJs have been raving about **A Taste of Honey's** "Boogie Oogie Oogie" (Capitol) and, while the charm of the single eluded me, a disco disc (5:37) is out now that has proven to be utterly irresistible. A female duo produced by pop-jazz masters **Fonce** and **Larry Mizell**, A Taste of Honey calls on everyone to "boogie 'till you can't boogie no more" in timelessly sexy voices over a cute, snappy arrangement based on guitars and crackling hand-claps. Nothing spectacular here, perhaps, but the record's very unpretentiousness is a delight in itself; sure to grow on you . . . Also entertaining is **Barry Manilow's** "Copacabana (At the Copa)" which Arista has issued in a longer disco disc format. A tragicomedy in three verses set in the famous Manhattan nightclub where "music and passion were always the fashion," the story of Lola, Tony and Rico sounds like a perfect plot for a glitzy '40s musical with a modern tag line. Manilow and Ron Dante have whipped up just the right arrangement, flirting with camp but easing out of it before it gets too sticky, gliding through on an ornate Latin-styled big band sound—a hustle with a swing flourish—that sweeps into a highly theatrical break and breaks down again with some tight percussion. Wonderfully balanced and fun . . . Detroit's **Mike Theodore** produced **Caesar Frazier's** "Child of the Wind" (7:33 on Westbound) somewhat more expansively than most of his own work and the result is a little uneven but often exciting. I particularly like the contrast set up between the sweet, polished female chorus, sometimes speaking for the elusive "child" of the title, and Frazier's deep, aching, slightly husky lead vocals. The prime break comes late in the track—percolating with subtle synthesizer bleeps and swept by gusts of violins, it ends too soon—but the overall feel of the song is rich and rather involving. "Song of the Wind," the 7:10 instrumental version on the other side, is also effective and the changes stand out in higher relief here, but without the vocals, it feels somehow aimless. Left field, maybe, but very interesting . . . Even more unusual is the **Simbora Orchestra's** two-sided Atlantic disc: "Brazuca" (7:46), oddly fragmented but fascinating, goes from chicha-boom Latino to ooo-wa, ooo-wa disco chanting to flashy, at times cliched, Brazilian material with chunks of **Bimbo Jet** and **Samba Soul** thrown in—a wild percussion break makes it; and "Simbora" (5:05), which has a similar anything-goes construction but the changes aren't quite as outrageous here and the beat is even more frantic so one is neither as dazzled nor as indulgent with it. Try "Brazuca" when the crowd is crazed—they deserve it.

ADDENDA: Footnotes to last week's review of the "Thank God It's Friday" Soundtrack: I believe this album sets a precedent as the first lp release from a major label to indicate each cut's beats-per-minute (as in BPM 128) along with its credits, apparently as an aid to DJs seeking to make a compatible beat-pattern blend. I know that Tom Lewis, an upstate New York DJ, has compiled—and continually supplements—an extensive "Disco Bible" of computer print-out beats-per-minute listings that makes a valuable reference work, but I've always wondered just how useful this information was to most DJs. I'd like to hear opinions pro and con on BPM notations from any DJ who wants to take the time to drop DISCO FILE a line . . . The list of songs from "TGIF" slated for disco disc treatment shortly: **Pattie Brooks'** "After Dark," "Last Dance" and "With Your Love" by **Donna Summer**, "TGIF" and "You're the Most Precious Thing in My Life" by **Love and Kisses**, **Sunshine's** "Take It to the Zoo," **Marathon's** "I Wanna Dance," **Cameo's** "Find My Way," **Paul Jabara's** "Disco Queen" and "Do You Want the Real Thing" by **D. C. LaRue**—all ten averaging about eight minutes each save for LaRue's which runs 12:15 . . . Not surprisingly, seven tracks from the "TGIF" set entered the DISCO FILE chart at number ten this week . . . On other matters, these records are also looking good: **Idris Muhammad's** "Boogie to the Top," the **Bombers** album, **Baciotti's** "Black Jack," **Lewis & Rinder's** "Seven Deadly Sins," the **Michael Zager Band's** "Music Fever," "Gotta Get Out of Here" by **Lucy Hawkins** and "You Really Got Me" by **Eclipse**.

Stark Convention

(Continued from page 3)

plaining the superstore concept for his personnel. "We are no longer limited to mall developments for our retail growth and expansion. It allows us the capability of penetrating any market area we so desire, and at our discretion," explained the president in reiterating what many outside observers see as one of the company's major strengths: a solid, well-financed and carefully considered expansion. David stressed that the "future success and growth (of Grapevine) depends on our ability to profitably apply the sound retail fundamentals honed and polished over the years in our Camelot stores."

But the Camelot stores themselves will experience a facelift in the near future as Stark/Camelot modernizes its already high profile. "We're now in the process of finalizing a new store concept for Camelot," said David. "We are updating and refining our decor, fixturing and merchandising techniques, to improve our sales potential and image."

The Stark corporate structure will similarly be revamped with a new table of organization to be established, and David predicted that new positions would be created and the staff "beefed up." An in-house recording studio for producing their own radio spots is already on the drawing boards, and "a major addition to our corporate offices" is also in the works, which will allow the operation(s) the room for internal printing and silk screening processes.

In line with the corporate expansion plans, which provide a projection of 100 retail outlets (including leased departments) by the end of 1980, David told his managers that between six and eight new Camelot stores will open this year, as well as two to four Grapevine superstores. The chain presently has 79 retail stores and departments.

Increasing the profitability of the existing stores are the new Camelot blank tapes, the company's first venture into private labeling. "Our sales indicate that this also was an unqualified success," said David, "and opens the door for additional private label products. He also added that the Camelot Classical Club is operating in 22 states with a membership in the thousands. "I never thought I'd see the day when classics outsold jazz," noted the president, "but then, as we've said, this business is full of surprises."

One of the biggest surprises to outside observers at the con-

vention was the company-owned Galaxy disco. "We figured the best way to get a disco education was to buy and build our own school," said David, "and I don't mind admitting, when I first saw and heard what happens when you flip all the switches in this place, it scared the hell out of me." It is obvious, however, that the retail managers in the Stark organization are very closely attuned to the disco trends and that Stark is probably the most carefully monitored large chain in terms of progressive disco merchandising.

But if there was an underlying theme to the first three days of the five-day Stark convention, it was simply a reiteration of this progressive attitude, not only in merchandising, but in all levels of the managerial process. Long reputed as a chain that paid especially close attention to its employees, the first 72 hours constantly saw intense evidence of vertical feedback, a factor some-

times overlooked in large organizations.

David repeatedly pointed out to his employees that they were the ones responsible for the NARM award, and suggested that "there are still many in our industry who look upon the Grapevine (store) approach as somewhat risky, considering the capital expenditure that is required. But then they may not be aware of our greatest strength: you, the dedicated people of our organization."

This regard was driven home in the first of the panel discussions at the convention, an advertising and merchandising presentation in which all levels of the organization detailed operational preparation for a typical promotional campaign. (See separate story). In addition to the advertising/merchandising presentation there were staff seminars in company operations, advertising, purchasing and marketing and store operations.

Advance Planning Keys Stark's Ads, Promotions

By MIKE FALCON

■ CANTON, OHIO—In an effort to demonstrate to employees exactly where they fit in an extensive promotional campaign, Stark Records' advertising and merchandising presentation saw six different employee levels and functions outlined by the people who ran these respective departments.

Jim Bonk, executive vice president of operations, Joe Bressi, vice president of purchasing and marketing; Lew Garrett, special product buyer; Jerry Gladieux, director of advertising; Larry Mundorff, director of retail operations; Dan Switalski, a district manager; and Bill Rees, a regional director all explained to the managers at the 21st Stark Records convention exactly what their major considerations were in planning and implementing a label-sponsored promotion. While these considerations were specifically aimed at the internal level, managers and retailers in various organizations might find them of more than passing value in explaining to employees how a major chain promotion works.

Major considerations in Bressi's department were in seven parts: 1: Coordination of the proposed promotion with good traffic patterns (time of year). 2: Saleability of the proposed product. 3: Extra dating considerations (at least 30 needed, with an extra 60 days preferable). 4: Extra discounts: in order to pass along a lower price to the consumer, a corresponding break is

needed from the manufacturer. 5: A provision for adequate display materials. 6: Handling provision provided by the label, including shipping, pricing and display shipping provisions. 7: Extra dollars from the manufacturer for in-store employee contests to stimulate employee response.

Retail Role

Larry Mundorff, director of retail sales, then added what things he looks for, and principal questions included the following: Can all stores be included, or does the promotion fit only certain demographics? Can the stores physically handle the promotion, or does limited space in leased departments limit this ability? What labor is required at the store level? What conflicts, such as inventory or concurrent promotions, might conflict with the program? Are any stores over-inventoried? Are there any possible conflicts with other mall promotions or discount store promotions (as in the Clarkin stores, for example)? What is the extent of projected store clean-up(s)? Are any pricing changes to be effected? Will other record retailers in the same mall or area also enjoy the same promotion? Are sales forecasts consistent with the promotion? Are point-of-purchase materials available and suitable for all departments in all stores?

In regard to smaller stores, Mundorff asks whether all stores can compete in internal contests on an equal level, and also asks

Tape Pirate Convicted

■ HOUSTON — A Federal Court jury here convicted Howard Cole of four counts of copyright infringement for having illegally duplicated Linda Ronstadt's "Hasten Down The Wind," Freddy Fender's "Before The Next Teardrop Falls" and "If You're Ever In Texas," and Waylon Jennings' "Are You Ready For The Country."

Evidence presented during the two-week trial showed that Cole had been engaged in the sale of pirated 8-track tapes for several years. Although the charges in the case stemmed from seizures of pirated tapes at the Horse Show in the Houston Astrodome in March, 1977, the FBI had previously seized tapes from locations run by Cole at various flea markets in and around Houston. Figures reported by Cole to the Texas Sales Tax Office indicated that he had sold approximately \$300 thousand worth of 8-track tapes during 1976 and 1977.

Sentencing has been set for May 21, pending completion of a pre-sentence investigation. The case was prosecuted by Assistant U. S. Attorney Daniel T. Kamin.

if store clerks will receive any incentives, such as T-shirts or albums.

Advertising checks include possible conflicts with other ads already planned; a study for ad print/radio mix (which then goes to Bressi for approval); the possibility of pay period dating; the use of college and military papers (many stores in the chain feed military bases); the days of the week the ads should run; and whether in-store flyers should be used.

Placement

After the ad department roughs out the plan, then the number of titles to be placed in each ad is decided, as well as the tie-in with the promotional theme. A determination of which disc jockey on each particular station should do the ad is also made at this time. After this is completed, and in line with Stark's emphasis on effective vertical communication, the ad plan is given to store managers, who then have the option of requesting a change in stations if they think the proposed radio avenue is not as effective as it might be.

Regional supervisor concerns, as detailed by Bill Rees, center on seven points: 1: maximum sell-off with minimum returns. 2: involvement by clerks; 3: proofing ads; 4: store checks for radio ad coverage; 5: store checks for procedure, such as rain checks; 6: emphasize communication function on all levels; 7: cleanup.

Tapestry Helps Ease Manufacturers Into The Video Age

By SAM SUTHERLAND

■ LOS ANGELES — As television gains increasing acceptance as a vehicle for advertising records and tapes, labels are likewise broadening their use of video technology in other areas, notably product presentation and promotional clips for roster acts. While the recent NARM Convention in New Orleans reflected this trend in an unprecedented number of video product presentations prepared for the gathering, Michael Mannes and Bob Glassenberg of Tapestry Video Productions, which produced two of the five presentations screened there, report manufacturers are still wary of the higher budgets and longer planning intervals needed to maximize use of video.

In an interview with RW, Mannes and Glassenberg reviewed the production of separate presentations for Motown Records and WEA, and explained how recent developments in video technology afforded addi-

Joe Mansfield

(Continued from page 3) agement, and artist development. He will report directly to Jack Craig, senior vice president and general manager, marketing, CBS Records.

Mansfield was most recently vice president, merchandising, CBS Records. He joined CBS Records in 1965 as salesman at the Dallas branch, and in 1968 became local promotion manager. In 1970 Mansfield was appointed Dallas branch manager, and in 1974 he moved to Atlanta to become branch manager. In February 1977 Mansfield assumed the position of vice president, merchandising, Columbia Records.

tional flexibility in monitoring cost and meeting tight deadlines. Ironically, the latter problem, while one of the more chronic obstacles in any business, remains a major one for video packagers working with record and tape manufacturers.

"There's an urgency at record companies you won't find at other places of business," explained Glassenberg, himself a former record promotion exec and trade journalist who now serves as producer for Tapestry's video packages. "Tomorrow is when they need everything. Obviously, though, the longer someone has to plan, the better off you are."

Even so, Glassenberg noted, labels still find themselves rushing to develop video material for those whose records score. For the NARM projects, he noted, longer preparation was possible, yet even here Tapestry faced some problems, especially in meeting the deadline for WEA's presentation, which required coordination of available existing video footage from all three member manufacturers.

Contrasting the two companies and the video pieces subsequently developed for them, Glassenberg noted that Motown's "home-grown character and family atmosphere" were focal points for the historically themed "Magic of Motown" presentation, while WEA's broader roster and multi-label composition led to a more straight-forward piece designed to include a larger number of acts and allude to current product.

Both Mannes and Glassenberg note that the idea for the Motown presentation was first explored last summer. Meetings with the company's top management, including both Berry Gor-

dy and Barney Ales, were set to involve every level of the company, with rare Motown footage subsequently provided by the company to illustrate the first section of the presentation, which recounts the label's formation and early successes. Veteran label artist and executive William "Smokey" Robinson was enlisted as on camera host for the presentation, and the ample planning time enabled Mannes to set up a separate taping segment on location for new act High Inergy, among the groups showcased in the 33-minute piece.

Glassenberg estimates the total production time for the Motown presentation at ten weeks, but the actual shooting required only a few days. Helping to further hold down costs was the decision to use videocassette equipment rather than conventional two-inch open-reel video gear. Noting that post-production costs typically run at around 35 percent of the cost for two-inch work, the financial advantages are obvious, he added, but the inherent technical limitations of the format have inhibited many outfits from recommending the method.

Cassettes

"There's a lot of cassette mastering being done," he explained,

"but very little work is shot directly onto cassette. You'll hear a lot of video producers say they've tried, but they couldn't accept the quality, yet that's often as much a result of their own problems in editing correctly as it is the inherent nature of the format. There can be a slight frame shift effect noticeable at edit points, and there is a loss of some image quality, yet those factors aren't apparent in most applications, if properly produced."

Director Mannes agrees, but notes that the decision to enforce tighter budgets is more the result of manufacturers' continued caution in using video. "The record industry can certainly afford the added quality of two-inch tape," he observed, "because they're taking enough sales in, and they need to visualize their product as effectively as possible." Even so, Mannes and Glassenberg have placed a premium on holding down certain costs.

Fast Work

On the WEA project, the major enemy was time, not budget. In contrast to the ten weeks of overall production, including three days of shooting, needed for "The Magic of Motown," Glassenberg notes Tapestry had only four weeks to complete WEA's 42-minute presentation.

New York, N.Y. (Continued from page 18)

who we hear has improved immeasurably since his last visit. Opening for **Ian Dury** at the Bottom Line this week will be blues great **KoKo Taylor** . . . **Boney M**, who along with **ABBA** was one of the biggest European groups in terms of record sales in 1977, has been signed by Sire in the U. S. The label will release their "Rivers Of Babylon" single ASAP. The song has already swept across Europe, reaching #1 several countries, and making a debut on the U.K. charts at #21 . . . In a week already filled with rock and roll casualties we hear that **Meatloaf** fell six feet off a stage in Ottawa (where he was presented with a platinum record) and tore a ligament in his right knee. He should be on crutches for at least six weeks and has been forced to cancel dates. Will Polydor get **The Who's** soundtrack to "The Kids Are Alright" a la "Tommy?" . . . **Thin Lizzy** to Warner Bros.? . . . **The Hall and Oates'** "Livetime" should be released on May 8 . . . **The Vandals** will do a benefit for muscular dystrophy on May 11 at My Father's Place. And speaking of such things, the Yankees' **Reggie Jackson** has been named the honorary chairman of the National Amyotrophic Lateral Sclerosis Foundation (ALS is the disease that took the life of **Lou Gehrig**). A benefit art show will take place on May 6 for the foundation. Further information may be obtained by dialing (212) 679-4016.

SOFTBALL NEWS: The **Eagles** vs. Rolling Stone softball game has been widely ballyhooed, but we feel compelled to add that the game is not a mere bag of shells for either squad. In fact, the loser of said battle will donate \$5,000 to UNICEF's World Nutrition program for 1978. Additional monies will also be donated to UNICEF, and these will come from the sale of game tickets to record company executives and the like. The tickets are tax-deductible, by the way. The game is scheduled for 1:30 p.m., May 7 in Los Angeles at the University of Southern California baseball diamond. **Jimmy Buffett**, we are told, has signed on with the Eagles for the game. Rolling Stone is still trying to figure out what to do with all those short people on its team.

In other Rolling Stone news, we learned recently that **Jann Wenner** has been named Publisher Guest of Honor for this year's Annual Industry United Jewish Appeal Dinner on May 11 at the New York Hilton. Our congratulations.

Columbia Fetes Willie Nelson



Columbia Records recently hosted a party for Willie Nelson, celebrating his sold-out appearance at Nassau Coliseum and the release of his album, "Stardust." Nelson was also presented with a platinum plaque for his "Red Headed Stranger" lp. Nelson's Nassau date was the kick-off of a four-month 45-city tour. Pictured from left back-sage a Nassau Coliseum are: Connie Nelson; Willie Nelson; Bruce Lundvall, president, CBS Records Division.

NEW WAVE TOP 20

MAY 6, 1978

1. **CLASH CITY ROCKERS**
THE CLASH/CBS (import)
2. **NEWS OF THE WORLD**
THE JAM/Polydor (import ep)
3. **RISING FREE**
TOM ROBINSON BAND/EMI (import ep)
4. **AUTOMATIC LOVER**
VIBRATORS/Epic (import)
5. **READY STEADY GO**
GENERATION X/Chrysalis (import)
6. **WHAT A WASTE**
IAN DURY/Stiff (import)
7. **5 MINUTES**
THE STRANGLERS/UA (import)
8. **SHOT BY BOTH SIDES**
MAGAZINE/Virgin (import)
9. **WHITE NOISE**
XTC/Virgin (import lp cuts)
10. **DUCK STAB**
THE RESIDENTS/Ralph (ep)
11. **SINGIN' IN THE RAIN**
JUST WATER/Branded
12. **BECAUSE THE NIGHT**
PATTI SMITH GROUP/Arista
13. **RICH KIDS**
RICH KIDS/EMI (import)
14. **THIS YEARS MODEL**
ELVIS COSTELLO/Radar (import lp cuts)
15. **SURFIN' BIRD**
THE CRAMPS/Vengeance
16. **RETRO**
ULTRAVOX!/Island (import ep)
17. **TWO OLD TOO SOON**
PEZBAND/Passport (12" import)
18. **REAL KIDS**
RED STAR (lp cuts)
19. **WRECKLESS ERIC**
STIFF (import lp cuts)
20. **MAUMAU**
EARLE MANKEY/Bomp/Exhibit "J"

CTI Names Lane Natl. Sales Coord.

■ NEW YORK — Jerry Wagner, president of CTI Records, has announced the promotion of Barney Lane to the position of national sales coordinator. Lane previously held the position of regional marketing and promotion director, covering Maryland, Washington, D.C. and Virginia.

Associated Booking Moves N.Y. Offices

■ NEW YORK — Oscar Cohen, president of Associated Booking Corporation, has announced the moving of the New York headquarters from 445 Park Avenue, New York, New York 10022 to 1995 Broadway, New York, New York 10023 on May 1, 1978. The new telephone number for the theatrical booking agency will be (212) 874-2400.

Hologram Pacts Barber

■ NEW YORK — Hologram Records president Joe Greenberg and producer Adrian Barber, president of the Boston-based Starship Productions have announced that Barber is entering a production agreement with Hologram for several artists (names still undisclosed).

In his capacity as producer for Hologram, Barber will work with the Record Plant studios in New York.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ WHAT? NO PUNK? Tables and chairs were heaved at **The Jam** there. Beer cans, some empty and others not, rained on the **Damned** as they took the stage; after four numbers the group concedes and takes to the dressing room for the rest of the night. **The Clash** survives, but fans run amok after discovering the show is sold out and storm the doors, flattening everyone in their path. Minutes after the **Rich Kids** take the stage there, one group member is taken to the hospital to have his head stitched. Where did these violent attacks take place? In some southern redneck truckstop town? No, in the English city of Newcastle, we were surprised to find out. While the U.K. has been fertile ground for the new wave these past two years, this city with its rich musical heritage (the **Animals**, **Alan Price**, **Crawler**, among others) has stubbornly refused to tolerate punk bands or off-shoots of the new wave. The above cited examples are just a few of many reported incidents which have marred attempts to present concerts featuring new wave talent.

Blame has been attached to the promoters as well as the kids, naturally enough. Some people have claimed these were isolated cases of violence and once the novelty of throwing beer cans and glasses wears off things may return to normal. Others criticize the halls for being inadequate. In any case, groups like **The Jam**, **Boombtown Rats**, **Rich Kids** and **Generation X** will probably never return to Newcastle which remains the one English city that has refused to tolerate the new wave.

ALBUMS: From the depths of New York's early new wave scene came **Television**, pioneer purveyors who were part of that pivotal literary "pre-new wave" circle surrounding **Patti Smith** and her "underground" poetry readings. So naturally when recording time came, **Television's** debut lp "Marquee Moon" fell well beyond the realm of audience comprehension and simply didn't sell. Well, what to do when your label is so up in arms that it may well leave you in the lurch? Answer—swallow and assimilate that shock treatment dose of commercial reality and put together an lp called "Adventure" (Elektra) which is a collection of accessible songs sacrificing none of
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RIAA Study

(Continued from page 3)

the study found, feel that the music now available to them suits their tastes well.

Researchers from Response Analysis gathered their data through group interviews with several kinds of record buyers and former record buyers, and through an eight-week project that encouraged 10 households that bought few if any records to purchase new records or tapes with money provided by the researchers.

Half the 10 households also bought records with their own money during the test, the report states, and record-playing and radio-listening in the home increased, while television viewing declined for that period. As traditional industry thinking had predicted, the infrequent buyer was often inclined to buy greatest hits collections or other records with several hit songs included.

The group interviews revealed that friends and the radio are record buyers' prime sources of information on what records to buy. Advertising, TV specials and concerts were also cited. Album covers apparently had little influence on what records the consumers bought.

Those interviewed also complained about the declining technical quality of the records they buy, and rated cassettes and reel-to-reel tapes above eight-tracks in sound quality. Home taping, the study found, "is a phenomenon that is here to stay." "More and better quality tape equipment at lower prices," it continues, "coupled with a rising price for records, and you can expect that what is a small matter now will become more pervasive."

The segment of the interviews that dealt with record and tape-playing equipment found the owners of more expensive stereos to be more knowledgeable and more demanding in their equipment with low-end equipment owners less conscious of the sound quality.

Singles Analysis

(Continued from page 8)

picked up their first bullet at #84 on good adds and Isley Bros. (T-Neck), #5 bullet r&b and one of the fastest moving albums at #8 bullet, picked up their first bullet at #88 on good pop action.

New on the chart this week are: Chartmaker Michael Johnson at #71 bullet, the first single release on the EMI America label; Linda Ronstadt (Asylum) at #73 bullet; Seals & Crofts (WB) at #75 bullet; Barry Manilow (Arista) #80 bullet; Kayak (Janus) #89 bullet John Denver (RCA) #95, and Fotomaker (Atlantic) #96.

New Wave Hit Parade

PANTASIA/NEW YORK

- NEW BOOTS & PANTIES!!**—Ian Dury—Arista/Stiff (lp cuts)
THIS YEARS MODEL—Elvis Costello—Radar (import lp cuts)
JESUS OF COOL—Nick Lowe—Col & Radar (import lp cuts)
STIFFS LIVE—Arista/Stiff (lp cuts)
ANOTHER MUSIC FROM A DIFFERENT KITCHEN—Buzzcocks—UA (import lp cuts)
CHISWICK'S CHART BUSTERS VOL. II—Chiswick (import lp cuts)
RICH KIDS—Rich Kids—EMI (import)
AUTOMATIC LOVER—Vibrators—Epic (import)
EASTER—Patti Smith Group—Arista (lp cuts)
ADVENTURE—Television—Elektra (lp cuts)

RECORD STOP/LONG ISLAND

- CHELSEA**—Elvis Costello—Radar (import)
BECAUSE THE NIGHT—Patti Smith Group—Arista
RICH KIDS—Rich Kids—EMI (import)
READY STEADY GO—Generation X—Chrysalis (import)
SHOT BY BOTH SIDES—Magazine—Virgin (import)
DUCK STAB—The Residents—Ralph (ep)
RISING FREE—Tom Robinson Band—EMI (import ep)
CLASH CITY ROCKERS—The Clash—CBS (import)
SURFIN' BIRD—The Cramps—Vengeance
WRECKLESS ERIC—Stiff (import lp cuts)

MUSHROOM RECORDS/ NEW ORLEANS

- AUTOMATIC LOVER**—Vibrators—Epic (import)
5 MINUTES—The Stranglers—UA (import)
WHAT DO I GET—Buzzcocks—UA (import)
CLASH CITY ROCKERS—The Clash—CBS (import)
LITTLE WHITE LIES—Romantics—Spider
STATUE OF LIBERTY—XTC—Virgin (import)
READY STEADY GO—Generation X—Chrysalis (import)
CA PLANE POUR MOI—Plastic Bertrand—Sire
DO YOU WANNA DANCE—Ramones—Sire
THE SYSTEM—The Front—The Label (import)

BOMP/HOLLYWOOD

- MAUMAU**—Earle Mankey—Bomp/Exhibit "J"
KILL CITY—Iggy Pop & James Williamson—Radar (import)
WE GOT THE NEUTRON BOMB—Weirdos—Dangerhouse
CN TOWER—The Poles—Nimbus 9 (import)
AGGRAVATION PLACE—Jook—Bomp/Exhibit "J" (ep)
NOTHING MEANS NOTHING ANYMORE—Alley Cats—Dangerhouse
I LOVE THE SOUND OF BREAKING GLASS—Nick Lowe—Radar (import)
WHAT?—Various Artists—What (ep)
ROCK & ROLL WEIRDOS—Leila & the Snakes—Asp
DUCK STAB—The Residents—Ralph (ep)

CBS Records Plans Facility in Georgia

(Continued from page 3)

phasized the market wisdom and manufacturing practicality of locating here."

Governor Busbee, welcoming Backe, CBS/Records Group president Walter R. Yetnikoff and key CBS Records executives to Georgia, said: "I would like to point out that this represents the largest initial employment ever announced in Georgia, or the southeast. I have observed these gentlemen (from CBS) in action, and they are, in every sense of the word, professionals; dedicated to quality production and efficiency.

"To CBS officials, I would like to say that in terms of employment and the type of industry you are announcing here today, history is being made in Georgia, and I think every Georgian will agree that your company is a perfect partner for an event of such significance. I want to assure you that Georgians highly regard the confidence and commitment that this announcement represents and we look forward to this future partnership."

Yetnikoff said: "We have made this commitment to meet our own current and future needs as well as the anticipated strong growth of the U.S. record industry in the years ahead. To satisfy our share of the exploding industry demand, we have determined that expansion of our own facilities was the most efficient approach to solving the problem of shortfall in manufacturing capacity that has developed in the U.S. record industry."

CBS Records, which manufactures and distributes records and tapes under its own labels—Columbia, Epic and Portrait—also provides a wide range of manufacturing and logistical services in the U. S. for other record companies and industrial customers. CBS Records now has manufacturing operations in Pitman, New Jersey; Santa Maria, California; Terre Haute, Indiana; Danbury, Connecticut; Hawthorne, New Jersey, and a research and development center in Milford, Con-

necticut.

Bruce Lundvall, president of the CBS Records Division, the domestic operating arm of the CBS Records Group, said: "The decision to locate this new facility in the southeast was based on consideration of demographic projections and service requirements of our customers. This area is the fastest growing region in the nation. Concentrations of population, buying power and record demand are shifting southward. Completion of the new plant on the chosen site will enable CBS Records to better serve this expanding market and to provide overnight delivery of CBS manufactured product almost anywhere in the U.S."

Plans call for construction of a 643,000 square-foot building to begin manufacturing operations by the middle of 1980. A fully-integrated, multi-purpose manufacturing and distribution complex, the new facility will encompass the manufacturing of phonograph records, blank magnetic recording tape, injection molding of cassette components, tape duplication and printing.

The Carrollton plant will be among the responsibilities of Samuel Burger, CBS Records manufacturing operations vice president, general manager.

The Georgia site was selected by CBS Records after a confidential search over many months conducted in a seven-state region by the Atlanta office of Landauer Associates, who reviewed more than 300 proposals in the course of their efforts to find suitable locations to meet the needs of CBS.

Zuckerman Leaves Goodman Office

■ NEW YORK — Benny Goodman's office in conjunction with Park Recording, Inc. have announced the departure of Miss Muriel Zuckerman from the organizations. Miss Zuckerman, formerly Goodman's personal secretary, will take a sabbatical and then be available as a consultant.

Chappell Inks Marvin Hamlisch



Shown above at the signing of Marvin Hamlisch in Chappell's New York offices are (from left): Hamlisch, Chappell president, Irwin Robinson and Chappell senior vice president, creative, Irwin Schuster.

Sandy Denny Dies Of Cerebral Hemorrhage

■ LONDON — Memorial services were held here last week for singer Sandy Denny, following her death Friday (22) evening as a result of head injuries sustained in a fall a week earlier.

Exact details of the accident remain difficult to obtain, since the artist was staying alone in a friend's apartment when she first fell. Ms. Denny had reportedly failed to secure medical attention, subsequently collapsing in a coma; taken to Queen Mary Hospital, she did not regain consciousness before her death, since attributed to a cerebral hemorrhage.

Although Sandy Denny's most recent recordings for Island showcased her solo performances, she was best known to U.S. audiences as a lead vocalist and songwriter with Fairport Convention. Emerging from London's folk club circuit during the mid-'60's she had worked briefly with an early configuration of the Strawbs, then known as the Strawberry Hill Boys, before replacing Judy Dyble in Fairport. While her first studio appearance with that group came during sessions for their second album, the subsequent release marked Fairport's American recording debut via a licensing arrangement with A&M here.

Sandy Denny remained with the group for two more albums, "Unhalfbricking" and "Liege & Lief," before departing to form the short-lived Fotheringay with her future husband and partner in a Fairport reformation, Trevor Lucas. In 1971, she completed the first of four solo lps, "The North Star Grassmen and The Ravens;" that album and 1972's follow-up, "Sandy," were both released by A&M here, winning broad critical acclaim in her native England. A third, "Like An Old Fashioned Waltz," was released late in 1973, by Island.

Born Alexandra Elene Maclean Denny on January 6, she was believed to be in her early 30s.

ASCAP, PBS

(Continued from page 3)

to give the public broadcasters a discount from the \$3.5 million it initially proposed; in fact, it now offers a 50 percent discount for the first year of a blanket fee, which would make the public broadcasters' 1st year fee \$1.8 million.

Explaining what they were able to "quantify" the amount of a discount at first because they had not determined what discount other organizations had given the broadcasters, the ASCAP representatives now suggest a \$1.8 million first-year fee, which would then decrease each year by 10 percent — so that at the end of the five year license period, the discount would be 20 percent, or \$2.88 million total.

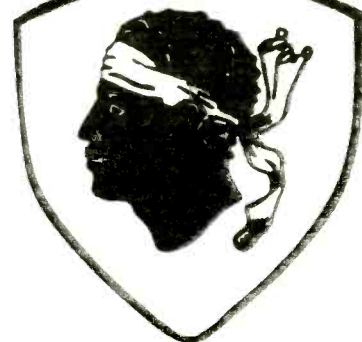
ASCAP officials say that they looked over the discounts given the public broadcasters by such diverse companies as the UPI and AP press services (33 percent), AFTRA (20 percent) and the Writer's Guild (none) to determine their own sliding discount arrangement. They chose the highest discount given (an occasional AP special 50 percent) for the first year, and the lowest (AFTRA's 20 percent) for the last year of the fee period.

PBS Compromise

Public broadcasting, on the other hand, has compromised somewhat from their original plan, backing off the controversial per-composition rate plan, and settling for the blanket fee ASCAP has been requesting.

However, the broadcasters, in their rebuttals, have shifted in their opinion of when the proposed rates would go into effect, suggesting that they might not become effective until July 1, 1978 — almost a month after the Tribunal's June 8th upcoming decision — and almost certainly not retroactive to January 1, 1978, a date that ASCAP wants but one that the Tribunal is not empowered to put into law. They say the Tribunal meetings offset their previous tentative agreement.

Sweet Box Company



IS COMING!

Record World en España

By JOSE CLIMENT

■ Discurre el cuarto año desde el primer éxito de este Musical Mallorca y cada año ha sido un nuevo acontecimiento. Varios son los ingredientes que concurren en que este Festival-Mostra de la canción sea, en cada edición del evento. Uno que se celebra en una maravillosa isla del Mediterráneo, dos su grandiosidad y su cuidada organización, tres su magnitud y la categoría de sus participantes, cuatro la cuidada elección de la Mostra y por último la escogida y selección de sus dos jurados.

La organización corre a cargo del Fomento del Turismo de Mallorca, en la persona de D. **Pedro Vidal**, y la dirección artística, el alma y la puesta en escena a cargo de **José Luis Uribarri**. José Luis Uribarri, asimismo, es quien se preocupa de las presentaciones, este año será secundado por dos bellezas españolas, naturalmente, una es una gran actriz del cinema nacional conocida internacionalmente, **Concha Velasco**, y la otra una nueva cara de RTVE, ya bastante conocida de todos los televidentes, **Isabel Borondo**.

En este año de 1978 los dos jurados, técnico y artístico, están compuestos por la siguientes personalidades, ya con su asistencia confirmada. Rogamos nos disculpen quienes a la hora de escribir esta crónica no hubieran confirmado su asistencia y por esta razón les omitamos. El Jurado Técnico lo componen D. **Jaime Enseñat** (Presidente del Musical Mallorca), **Masafumi Watanabe** (Tokyo Broadcasting System, TV), **Jorge Arandes** (Dir. RTVE Barcelona), **Federico Moreno Torroba** (Presidente SGAE), **Robert Austin** (Record World Publisher), **Elmer Bernstein**, **Alberto Semprini**, **Paul Williams**, **Stelvio Cipriani**, y aún sin confirmar hay platos efectuados con **Ennio Morricone**, **Dimitri Tiomkin**, **Francis Lai**, **Michel Legrand**, **Paul Mauriat**, **Richard Clayderman**, y otros.

En el Jurado Artístico hay muchas personalidades que ya han confirmado su asistencia, **Richard Jordan**, **Blair Brown**, **Susan Saint James**, **Eddie Barclay**, **Augusto Algueró senior**, **Sancho Gracia** y aún sin confirmación a la hora de **cierre Silvia Kristel**, **Antonella Lualdi**, **Laura Antonelli**, **Jean Paul Belmondo** y un largo etcétera, que no dudamos será confirmado, dado la importancia del Musical.

Hay otra persona en quien se apoya gran parte de este Festival y ahora que ya pasamos a detallar

los nombres de los cantantes que van a competir y los que van a participar en la Mostra no podemos sino decirles el nombre ya que él está especialmente vinculado a esta parte, se trata del gran músico español **Augusto Algueró jr** que ostenta el cargo de director musical del evento.

En la primera Gala, el día 4 de Mayo jueves, dará comienzo la Competición Musical, de la que tenemos una relación casi definitiva, con la participación de muchos países y sus respectivos representantes:

Alemania con **Anne Karin**, Bélgica con **Louis Neefs**, Brasil con **Rony Von**, Canada con **Peter May**, Dinamarca con **Grete Ingemann**, por España habrá tres participantes el grupo **Acuario**, **Soni Bono** y **Tino Casal**, U.S.A. con **Sherwin**, Francia **Guy Marchand**, Holanda con **Ben Cramer**, Italia con **Dario Baldan**, Japan con **Yukari Itoh**, Luxemburgo con **Mariane Rosemberg**, Suiza con **Catherine Ferry**, Inglaterra, Mexico, Suecia, Venezuela, etc. aún sin determinar a sus respectivos representantes. Al finalizar esta primera vuelta de la parte Competición habrá un fin de fiesta a cargo de los grupos **Darts** y **Tavares** ambos de la compañía Capitol de EMI-Odeon.

En la Gala del día 5 la esperada Mostra, en la que los cantantes interpretarán un éxito de su repertorio y un estreno mundial, digo mundial por la repercusión que tiene la retransmisión, este año a todo el mundo, del Musical Mallorca 78. Participarán en esta Mostra **Demis Rousos**, **Felipe Campuzano**, **Jorge Ben**, **Julio Iglesias**, **Manhattan Transfer** (nuevamente), **Massiel**, **Mocedades**, **Rafaella Carrá**, **Tavares** y **Umberto Tozzi**. A continuación, y como cada año, un director interpretará, con la orquesta del Festival, tres de sus temas, este año contaremos con la presencia, la agradable presencia de **Paul Mauriat**.

Ultima Gala

La última Gala, la del día 6, es la que se dedica al Final de la competición Internacional. Actuarán aquellos cantantes que por la primera votación del Jurado Técnico hayan merecido pasar a esta Final. Después, y mientras el Jurado delibera para dar su fallo, podremos contemplar una estupenda exhibición de los directores de orquesta más afamados. Han confirmado su asistencia a este Mini-Concierto de Directores **Alberto Semprini**, **Augusto Al-**

(Continued on page 62)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La Audiencia de Barcelona, España, ha condenado a **Arturo Más Aguado** a seis años y un día de presidio mayor por el delito de estafa, a un año de presidio menor por falsificación de marcas y tres meses de arresto mayor y multa de 25,000 pesetas por infracción de los derechos de autor, además de imponerle el pago de las indemnizaciones a las compañías discográficas perjudicadas y a la Sociedad de Autores en más de dos millones y medio de pesetas. Mas realizó diversas duplicaciones de "cassettes" sin permiso de los autores ni de los productores fonográficos, por lo que la Audiencia estimó que se habían infringido los derechos de propiedad intelectual, además de considerar la existencia de los citados delitos de estafa y falsificación de marcas. Así queda cerrado uno de los más connotados escándalos en España relacionados con la piratería discográfica y abierto un ejemplo vibrante para los que se deciden a apropiarse de lo ajeno sin considerar los riesgos morales, espirituales y legales, a los cuales se exponen, como en el caso de España. Lamentablemente no todos terminan así, pero debieran . . . El día 26 de Mayo, se le rendirá homenaje a **Miguelito Valdés** en el "Roseland Dance City" de Nueva York. En una de sus pocas apariciones en esta ciudad, Miguelito hará su actuación presentado por **Phil Peters** en un espectáculo coordinado por **Steve Quintana** . . . Las grandes luchas del compositor **Trevor Lyttleton** en Inglaterra, enfrentándose ante los grandes intereses de la PRS (Sociedad de Derechos de Ejecución) van tomando muy buen camino. La PRS acaba de recomendar a los miembros de la Asociación que deben estar de acuerdo en que la lista de los miembros votantes se haga disponible a ellos mismos y a los miembros no votantes. El caso, que ha recibido todo tipo de publicidad en Inglaterra, significa un triunfo personal para Trevor, que en todo momento y ante todas las disposiciones en contrario, ha seguido constantemente batallando en contra de las arcaicas y extrañas leyes que determinan el funcionamiento, prestamos a sus miembros ejecutivos y otros detalles, en las cuales se basan los destinos de los compositores ingleses, a través de la PRS.



Arturo Mas Aguado

ciación que deben estar de acuerdo en que la lista de los miembros votantes se haga disponible a ellos mismos y a los miembros no votantes.



Matteo Balboa

de **Matteo Balboa**, colombiano que residió por largo tiempo en Nueva York, conteniendo "Las cosas que yo siento . . . y que no puedo decir" y "Yo no se como te quiero" . . . Lanzará próximamente Sonolux de Colombia una nueva grabación del español **Valen**, producida por **Fernando Mitjavila** en España. Sonolux manejará Mexico, Venezuela, Ecuador, Panama, El Salvador y Colombia, y el resto de las áreas serán manejadas independiente por el productor . . . **Betty Díaz**, promotora del sello Borinquen en el área de Miami, acaba de ser también nombrada a cargo de la promoción de Discolando Records en esta zona. ¡Saludos Betty! . . . Lanzó Baly Records en Los Angeles y en su sello Arriba, el long playing de **Salvador's**, en el cual se ha incluido el tema "Derrumbes" que está moviéndose fuerte en el área . . . Microfón ha lanzado en Estados Unidos el último larga duración de **Manolo Galván**, en el cual se ha incluido el tema "Madre" (Juan Pardo) y cuyo título es "El Ganador" . . . Recibo notificación del amigo **Mario Oliveiro**, en la cual me comunica: "La presente es para notificarte mi renuncia en la empresa Discos Latin International a partir del 7 de Abril de este año, fecha en la cual he dejado de cumplir mis labores como programador, promotor, vendedor e International



Salvador

(Continued on page 61)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Tampa

By WYOU (WOODY GARCIA)

1. **NO QUISIERA QUERERTE**
CARLOS TORRES VILA
2. **AMIGO**
ROBERTO CARLOS
3. **QUIEN SABE**
CHEO FELICIANO
4. **AHORA QUE EL TIEMPO HA PASADO**
YOLANDITA MONGE
5. **HOJAS MUERTAS**
ALDO MONGES
6. **VOLCAN**
JOSE JOSE
7. **MIO**
EDNITA NAZARIO
8. **TU SONRISA**
LORENZO SANTAMARIA
9. **AMOR EN LA HABANA**
LOLITA
10. **NADIE MAS QUE TU**
DANNY DANIEL

Fresno

By KXEX (ANTONIO RABAGO)

1. **QUE VUELVAS, QUE VUELVAS**
LOS DIABLOS
2. **AMIGO**
ROBERTO CARLOS
3. **ANDO BUSCANDO UNA ROSA**
GERMAIN
4. **LIMONADAS VERDES**
ASES DE DURANGO
5. **ESTRELLITAS DE AMOR**
RENE & RENE
6. **FUE TAN POCO TU CARINO**
ROCIO DURCAL
7. **SERENATA SIN LUNA**
LOS ANGELES NEGROS
8. **MENDIGO REY**
ALDO MONGES
9. **SERENATA HUASTECA**
MILTON Y TOMASIN
10. **POR UN JURAMENTO**
ANGEL RIOS

Los Angeles

By KWKW (PEPE ROLON)

1. **AUNQUE TE ENAMORES**
JUAN GABRIEL/Ariola
2. **QUE VAS A HACER ESTA NOCHE**
PALITO ORTEGA/Orfeon
3. **LAGO AZUL**
LINDA RONSTADT/Imagenes/
Asylum/E&G
4. **EL MUERTO**
LOS VIRTUOSOS/Discolor
5. **SI YA TE VAS**
CHELO/Musart
6. **QUIEN**
JAVIER GONZALEZ/Delmar
7. **POLVORA MOJADA**
PABLO ABRAIRA/Mericana
8. **NO NOS QUIEREN CORAZON**
RAMON AYALA/Aro
9. **URUAPAN**
RUBEN GUTIERREZ/Luna
10. **PUERTA ABIERTA**
SIMON LOPEZ/Epsilon

Miami

By WQBA (MARIO RUIZ)

1. **VOLCAN**
JOSE JOSE/Pronto
2. **CARA DE GITANA**
DANIEL MAGAL/Caytronics
3. **TRISTE**
MIAMI SOUND MACHINE/Audiofon
4. **SERA QUE ESTOY ENAMORADO**
JOSE LUIS/TH
5. **SOMOS**
CHIRINO/Borinquen
6. **EL AMOR ES LIBRE**
JOSE VELEZ/Alhambra
7. **POLVORA MOJADA**
PABLO ABRAIRA/Movieplay
8. **ES POR TI**
VICTOR ITURBE/Atlas
9. **ME VA, ME VA**
RICARDO CERATTO/Latin Intl.
10. **ACARICIAME**
MARCO ANTONIO MUNIZ/Arcano

Ventas (Sales)

Houston

1. **MEJOR ME VOY**
CHELO/Musart
2. **TE VAS, TE VAS**
LOS SONADORES/Yuriko
3. **VIDA MIA**
IRENE RIVAS/Cara
4. **SON TUS PERJUMENES MUJER**
LOS ALVARADO/Pronto
5. **ROSITA DE OLIVO**
LOS HUMILDES/Fania
6. **SIEMPRE EN MI MENTE**
JUAN GABRIEL/Arcano
7. **TARDE**
ROCIO DURCAL/Pronto
8. **TE VAS ANGEL MIO**
CORNELIO REYNA/CR
9. **UN HIJO EN FEBRERO**
ALDO MONGES/Microfon
10. **AMOR, AMOR**
PERLA DEL MAR/Joey

Los Angeles

1. **AUNQUE TE ENAMORES**
JUAN GABRIEL/Pronto
2. **TARDE**
ROCIO DURCAL/Pronto
3. **LAGO AZUL**
LINDA RONSTADT/Asylum
4. **SERENATA SIN LUNAS**
ANGELES NEGROS/International
5. **SI YA TE VAS**
CHELO/Musart
6. **EL LOCO**
PASTELES VERDES/Microfon
7. **QUE VAS A HACER ESTA NOCHE**
PALITO ORTEGA/Orfeon
8. **BRINDO POR TU CUMPLEANOS**
ALDO MONGES/Microfon
9. **SEGUIRE MI CAMINO**
JULIO IGLESIAS/Alhambra
10. **MI AMIGO**
LOS SONADORES/Yuriko

Miami

1. **VOLCAN**
JOSE JOSE/Pronto
2. **COMO NO CREER EN DIOS**
WILKINS/Velvet
3. **CARICIA A CARICIA**
LOLITA/Caytronics
4. **SOMOS**
CHIRINO/Borinquen
5. **UD. ABUSO**
CELIA CRUZ/Vaya
6. **APRENDIZ DE PALOMA**
OLGA GUILLOT/Orfeon
7. **AMIGO**
ROBERTO CARLOS/Caytronics
8. **VETE**
LOS AMAYA/Arcano
9. **SEGUIRE MI CAMINO**
JULIO IGLESIAS/Alhambra
10. **ES DEMASIADO AMOR**
BASILIO/Coco

Argentina

By CENTRO CULTURAL

1. **SI ME DEJAS NO VALE**
JULIO IGLESIAS/CBS
2. **HOMBRE TRABAJADOR**
JAMES TAYLOR/CBS
3. **ADIOS, MI AMOR, ADIOS**
DEMIS ROUSSOS/Phonogram
4. **NARDIE LO HACE MEJOR**
CARLY SIMON/Music Hall
5. **ESTAMOS TODOS SOLOS**
RITA COOLIDGE/A&M
6. **POBREZA FATAL**
GRUPO MIRAMAR/Microfon
7. **M A BAKER**
BONEY M./RCA
8. **HIPOCRESIA**
ALDO Y LOS PASTELES VERDES/Microfon
9. **EL GANADOR**
MANOLO GALVAN/Microfon
10. **CARA DE GITANA**
DANIEL MAGAL/CBS

Nuestro Rincon (Continued from page 60)

A&R." La dirección de Mario es 3633 No. Vecino Dr., Covina, California 91723. Suerte Mario!

Recibo hermoso telegrama de **Louis Couttelenc** que reza. "Agradezco tus finas palabras de afecto expresadas en reciente artículo. Efectivamente siento que todas mis obligaciones han sido cumplidas en Nueva York y estoy contento de estar una vez más en este país. Espero tener el placer de verte en un futuro no muy lejano. Saludos." Louis se ha reintegrado a su total capacidad como presidente de RCA, México, después de ocupar la poderosa posición de Presidente de RCA Records con base en Nueva York . . . Y ahora . . . ¡Hasta la próxima!

Arturo Más Aguado was found guilty by the Court of Barcelona, Spain and sentenced to six years in jail for fraud, a year in jail for bootlegging and falsification of trademarks and three months in jail and a 25,000 peseta fine for an infraction of the author's rights laws. He was also sentenced to pay proper indemnification to all the recording companies involved and which were hurt by his practices, which could go as high as two and a half million of pesetas. **Mas** was illegally duplicating cassettes without the authorized permission of their owners and without authorization by the composers and their association. Well, this is the way it should be and in Spain; it established a great example to all those who could even dare to think about bootlegging . . . Roseland Dance City, New York, will be the scene of a "tribute" to **Miguelito Valdés**, one of Cuba's most beloved artists. The day will be Friday, May 26th, and Hollywood names such as **Xavier Cugat** and **Desi Arnaz** are expected to fly in for the occasion. **Phil Peters** will be presenting Mr. Babalú in one of his rare appearances in New York. The whole affair will be coordinated by **Steve Quintana** . . . In a remarkable about-face the PRS (Performing Right Society) announced in England (28th of March) that it proposes to recommend to the society's voting members that they should agree to the voting list being made available to themselves and the non-voting members. **Trevor Lyttleton**, British composer who had been

strongly fighting for over a year in order to obtain this list, exclaimed in London: "Whilst the Council alone—as the Appeal Court noted—has at all times had the power to release the list under Article 77 of the PRS Articles, PRS would appear from its latest pronouncements to have only just discovered the existence of this important new power. My only regret is that it has taken almost a year of Parliamentary pressure, adverse press comments and litigation (the costs of which I, for the most part, have had to bear personally) to produce this result." Congratulations Trevor!

Codiscos released in Colombia a single by Colombian singer **Matteo Balboa**, who lived in New York City for quite a long time, containing "Las cosas que yo siento . . . y que no puedo decir" b/w "Yo no se como te quiero" . . . Sonolux will shortly release in Colombia a new album by **Valen**, independently produced and distributed by **Fernando Mitjavilla** in Spain . . . **Betty Diaz**, promoter in the Miami area for Borinquen Records, is now also a promoter for Discolando Records in the area . . . Baly Records released in Los Angeles an album by **Salvador** in which they included his hit (in the area) "Derrumbes" . . . Microfón just released in the States a new album by Spanish singer **Manolo Galván** containing the tune "Madre" (Mother) (Juan Pardo), which is supposed to sell big for Mother's Day festivities . . . **Mario Oliveiro** sent me a letter in which he states: "This is to confirm that on April 7th I resigned with Discos Latin International from the post I was holding as promoter, programmer, salesman and international a&r." Mario's address is: 3633 No. Vecino Dr., Covina, Calif. 91723." Good luck Mario!

I received a beautiful telegram from **Louis Couttelenc** which reads: "I appreciate your fine words expressed in a recent article. I really think that all my duties had been fulfilled in New York and I am very glad to be back in this country." Louis is president of RCA, Mexico and former president of RCA Records, N.Y. . . . And that's it for the time being!



ABRAZAME Y QUIEREME

PAOLO SALVATORE—Audio Latino RCALS 5045
El excelente cantante italo-chileno Paolo Salvatore está rompiendo records de ventas en Europa y Latinoamérica con "Abrazame y Quiereme" (Rogli-Scalzi-Amart) incluida en esta grabación con arreglos de M. Gas y R. Arcusa. Bellas orquestaciones en una producción de Ramón Arcusa. Otros temas son "A tu capricho" (Jaen), "Besame que tengo miedo" (Juan Carlos Calderón) y "Buenos días, amor" (J. C. Calderón).

■ Paolo Salvatore is smashing all over with "Abrazame y Quiereme," included in this package and arranged by M. Gas and R. Arcusa. Superb orchestrations also in "Buenos días, amor," "Amame" (Jaen), "A tu capricho" (Jaen) and "Mujercita de ojos claros" (Castaño-Alcalde).



RITMO Y AMOR

ANAMIA—Gamma GX 01-965
Nueva y bella voz de México lanzada con bellos arreglos de Rodolfo Sánchez, Homero Patron y Julio Jaramillo. Se luce en "Amor de un solo día" (Lolita de la Colina), "No Lloraré" (Anamia), "Quiereme Mucho" (Roig-Rodríguez) y "Y te encontré" (B. Eduardo).

■ New voice from Mexico released with arrangements by Rodolfo Sanchez, Homero Patron and Julio Jaramillo. Anamia is at her best in "Amor de un solo día," "No Lloraré," "Y te encontré" and "Quiereme Mucho."



CARA DE GITANA

DANIEL MAGAL—CBS 19823
Con su éxito "Cara de Gitana" arrasando en todas partes, Daniel Magal de Argentina también se luce aquí en "Donde andarás, Amor" (Lotes-Orquera-Sagal), "Amor de otro amor" (Lotes-Orquera), "Te he dado todo mi cariño" (Lotes-Orquera) y "Amor, tu corazón" (Lotes-Orquera-Oneca). Le acompaña Armando Patrono y su Orquesta.

■ Daniel Magal is smashing all over with "Cara de Gitana," included in this very commercial package, backed by Armando Patrono and his Orchestra. Also very catchy: "Ella no entendió nunca nada" (Lotes-Orquera), "Amor, tu corazón mintió," "Te he dado mi cariño" and "Donde andarás, amor."



TE AMARE

LUIS GERARDO TOVAR—Velvet LPV 1776
Luis Gerardo Tovar, una de las más hermosas voces de Latinoamérica interpreta aquí muy románticos poemas respaldado por grandes arreglos y orquestaciones de Horacio Malvicino, Jesus Gluck y Mario Selles. El respaldo de hermosos coros le da toque de gran éxito radial a "Te amaré" (Ana y Johnny), "No tengo tiempo" (Neimar de Barrios-Carliños), "Hoy vuelvo de nuevo" (Tomás Fundora) y "Te amo" (L. G. Tovar).

■ Luis Gerardo Tovar, one of the great voices from Latin America, recites romantic and deep poems. He is at his best in "Te amaré," "No tengo tiempo," "Hoy vuelvo de Nuevo," "Ojalá llueva mañana" (G. Ramirez-Dupont) and "Terciopelo" (Bautista Haumet).

Lorimar Names Peter Bart Pres.

■ NEW YORK—The appointment of Peter Bart as president of Lorimar Films, the motion picture arm of Lorimar Productions, Inc., has been announced by Merv Adelson and Lee Rich, chairman of the board and president, respectively, of the parent company.

Sandy Pollock Bows Cries and Whispers

■ LOS ANGELES—Sandy Pollock has left Barbara Best, Inc. to open the firm of Cries and Whispers, specializing in publicity for the music and entertainment industry.

Pollock was previously associated with ICPR.

Dirk at The Whisky



Elektra/Asylum recording artist Dirk Hamilton recently debuted at the Whisky in Los Angeles to introduce his new album "Meet Me At The Crux" to local audiences. Seen here between shows are, from left: Hamilton, his manager Bill Siddons and label executives Mel Posner, E/A vice chairman, and Jerry Sharell, E/A vice president/artist development.

Rostropovich & Marriner

(Continued from page 48)

Cello Concerto clearly defined, brilliant in its staggering virtuosity, light and lyrical throughout.

A far more unusual album demands note even if it will not garner large sales. Neville Marriner, always the conductor to find if music from the classical period is to be played, has rarely recorded a more impressive record than his new pressing of Haydn's "Seven Last Words of Christ" also on Angel. This is a fiendishly difficult piece of music.

Seven slow — adagio — sonatas followed by a short musical earthquake can often seem to last for two hours in the concert hall. The problem does not lie with Haydn's inspiration or lack of imagination, but that he was compelled to write all the pieces slow to accompany a Good Friday service. Marriner never lets the sonatas drag, keeps rhythm and tension alive throughout and slowly builds the piece in intensity. He also lets the music have its say, revelling in the lovely melodies — keeping a classical form but allowing the orchestra to sing wherever possible. The whole thing is a neat and appropriate balancing act between drama and the requisite mood, and he lets out all the stops in the Earthquake. It is true, as H. C. Robbins-Landon's notes suggest, that the clashes of the earthquake do not and cannot affect us today as they could have in 1787, but they still have an effect. This is a wonderful piece, rarely done

properly, now in a definitive performance with Marriner conducting his orchestra, that of the Academy of St.-Martin's-In-the-Fields.

Quintessence Records has put out some notable reprints, particularly some good records of Earl Wild in a slice of that American pianist's virtuosic repertory. They have also enriched the library with a reprint of a recording absolutely right for the person you would like to introduce to classical music: the late British pianist Solomon playing the Grieg and Schumann Piano Concertos. The Grieg, one of the most hackneyed pieces in repertory is hardly ever done here. What is wrong with it—too much Hollywood exposure for one thing—is all too obvious, and most pianists today, if they play it at all, do so embarrassedly. Their feelings about it make it even less viable. Fortunately nobody told Solomon that he should be ashamed of the work, and he brings to it a light lyricism and an intense commitment that chases away the spectre of bathos and overfamiliarity. It is a marvelous recording conducted well by Herbert Menges who leads the Philharmonic Orchestra. The Schumann Concerto has a little better press these days, but it is not too popular either. It receives an equally notable reading, and the two together might well make a neophyte very excited about the accessibility of classical music.

En España

(Continued from page 60)

guero Jr., Elmer Bernstein, Paul Mauriat, Paul Williams y Estevio Cipriani. Esperamos que este concierto sea de la calidad de años pasados.

Desde esta columna queremos desearle las mejores venturas a todos los organizadores de este Magno Musical Mallorca 78, a todos los participantes, músicos,

presentadores, a los equipos de RTVE, a todos los invitados y decirles que este corresponsal cubrirá la información directamente desde el recinto del Festival y que todo quede a la altura de otros años. Mi enhorabuena anticipada y a disfrutar de unos maravillosos días en la isla Mallorquina.

Album Picks

(Continued from page 22)

THANK GOD FOR LITTLE GIRLS
BENNY MARDONES—Private Stock
PS 7007 (7.98)



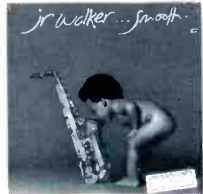
An impressive debut from the singer with production by Andrew Loog Oldham and guitars by Mick Ronson. The Alessis' "All For A Reason" is a striking opener and a good choice for a single. "I Started A Joke" and the title song are other strong selections.

BRAZIL — ONCE AGAIN
HERBIE MANN
Atlantic SD 19169 (7.98)



Mann is best at evoking moods through textures he creates with his flute work and instrumental accompaniment. Here, the steamy, tropical flavor of Brazil is felt through songs such as "Dingue Li Bangué" and his tribute to the soccer star, "Pele."

SMOOTH
JR. WALKER
Soul 57 750R1 (7.98)



The title of the album sums up Walker's sound as he has been playing that way for the past years. Here he plays a varied set with Thelma Houston adding vocals on "I Need You Right Now" as well as instrumental versions of some familiar songs.

SWEET THUNDER
Fantasy F 9547 (7.98)



The newest group from the WMOT stable is this quartet whose specialty is the classic, dreamy ballad. Songs like "Baby I Need Your Love Today" and "I Don't Care What You Say" are given extended versions to highlight their vocal interplay.

PULSTAR
McLANE EXPLOSION
Tom n' Jerry TA 4702 (Salsoul) (7.98)



The group has taken familiar electronic works by Vangelis, Jean Michel Jarre, Space and Alec Costandinos and re-worked them in a decidedly disco style. "Oxygene" and the Vangelis title number work best.

SNAIL
Cream CR 1009 (6.98)



This veteran outfit from Santa Cruz most recently backed Larry Hosford. Here they are on their own and take a more mainstream rock stance. Each member of the quartet shines individually, but it is a group effort that makes this lp exceptional, with songs like "The Joker" and "Try and Wonder."

ROTATIONS
TIM WEISBURG BAND—United Artists
UA-LA 857-H (7.98)



A host of fine musicians from bands such as Gregg Allman's and Sea Level help give flutist Weisburg's latest a smooth, contemporary sound. Material is mostly by the group.

ALTERNATIVE CURRENTS
CELI BEE & THE BUZZY BUNCH
APA 77002 (TK) (7.98)



The songstress is one of the first ladies of the disco circuit and shows just why with this set of percolating dance tunes. Imaginative arrangements spice up the songs and keep things moving at a brisk pace.

IMPORTS

A LIVE RECORD
CAMEL—Decca DBC-R7/8 (U.K.)



Camel has always been an underrated group and it may take this two record live set to bring them to the attention of an American audience (even if it is an import). Tracks date back to 1974, with a '75 rendition of their "Snow Goose" and four numbers recorded last fall.

MY SONG
KEITH JARRETT—ECM 1115 (Germany)



Jarrett's latest ECM lp has been recorded with a group consisting of Jan Garbarek, Palle Danielsson and Jon Christensen. Jarrett contributes piano and percussion with his usually impeccable restraint and taste.

LONG SHOTS, DEAD CERTS AND ODDS ON FAVOURITES
VARIOUS ARTISTS—Chiswick CH5 (U.K.)



The label's second compilation album of deleted singles includes several standout tracks but nothing that was previously unavailable. The groups include Radiators From Space, Motorhead, and Radio Stars.

GREEN
STEVE HILLAGE—Virgin 25875 (U.K.)



Hillage's fourth solo album is the first that has not been scheduled for a U.S. release. While his last two lps have been patchy, here he makes no compromises in keeping with an extraterrestrial theme and musical flavor. Pink Floyd drummer Nick Mason produced and allows him freedom to experiment with his guitar.

RAINBOW TAKEAWAY
KEVIN AYERS—Harvest SHSP 4085 (U.K.)



Ayers' recent albums have been recorded irregularly but they have been uniformly excellent. His latest, produced with Anthony Moore, a fellow eccentric personality, is surprisingly musical and thought provoking. As a founding member of the Soft Machine and now into his eighth solo album, Ayers is still unpredictable but continues to please.

NEXT OF KIHN
GREG KIHN—Beserkley 530056 (U.K.)



Kihn's potential as a songwriter and front man, only hinted at with his two previous lps, has finally been realized. Unfortunately, "Next Of Kihn" has not been scheduled for release here. His fruition into a riveting performer can be heard on "Cold Hard Cash," "Museum" and "Secret Meetings."

LIVE FLOATING ANARCHY 1977
GONG—LTM 1002 (France)

The punk movement has had its effect on these dyed-in-the-wool psychedelic hippies. The "Floating Anarchy" theme has restored a vitality in the music that has not been heard since the group's younger days.

Rogers, Gayle Win Top CMA Awards

LOS ANGELES — Kenny Rogers dominated this year's presentation of the Academy of Country Music Awards, winning three major categories during last Thursday's (28) award show held at the Shrine Auditorium here. In addition to winning as top male vocalist, Rogers also garnered single of the year, for "Lucille," and album of the year for his "Kenny Rogers" lp, with "Lucille" drawing another award as song of the year.

Named as top female vocalist was Crystal Gayle while the Statler Brothers were cited as top vocal group. Dolly Parton won the entertainer of the year award, and Johnny Paycheck was named as comeback artist of the year. Completing top awards were most promising male vocalist, going this year to Eddie Rabbitt, and most promising female vocalist won by Debby Boone.

China Trip

(Continued from page 4)
licensing agreements will eventually result from the visit. "We are going there strictly to observe," he said, "to see China and to emphasize our interest in other areas."

"We have specifically requested that we visit studios and meet with film and record people there," Leventhal continued, "but we won't know who we'll see until we get there and are given an itinerary."

The trip, which reportedly will include visits to Peking, Shanghai, Canton, Yangchun and Nanking, was arranged by Leventhal. Other participants are said to include Robert Blumofe, Haskell Wexler, Norman Gimbel, Tamara Asseyev, David Braun, Martha Luttrell, Mrs. Woody Guthrie and Payson Wolff (and respective spouses). "These are all people that I know," Leventhal said, "people with a real interest in learning about China."

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CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—EVER NOTICE THAT RADAR SPELLED BACKWARDS IS STILL RADAR? A recent transAtlantic trek brought **Andrew Laude** and **Martin Davis**, founders of Radar Records, to town with **John Fruin**, managing director of WEA UK. The purpose of the journey was to check out the lay of the land, this being the first opportunity the duo has had to see North America since forming the label and launching it with **Elvis Costello** and **Nick Lowe** in the UK. And, fate being the wonderful matchmaker it is, both gents had the opportunity to catch **The Stranglers** at The Horseshoe Tavern. Since both gents were previously involved with UA (which signed the band in the UK and in Canada), it was like old home week. We wonder how far they'd travel to see a gig if **Idle Race** reformed.

BEEN DOWN SO LONG IT LOOKS LIKE UP TO ME: **Monty Python's** deadly duo, **Doug & Dinsdale Pirrana**, were well known for settling accounts by nailing peoples' heads to coffee tables . . . and floors. Did you know folk artists have already gone that one better? Seems that **John Martyn** and friend **Danny Thompson** were a little . . . uh, well oiled one evening and Thompson was forced to escort Martyn back to his hotel room. When Martyn awoke the following morning, he found that Thompson had laid him on the floor, placed a carpet over him and nailed it down, making it impossible to move. This fact came to light when Martyn recently appeared here with **Eric Clapton** and **Danny Thompson** was flown in specially for the gig. He told customs he was coming to wish happy birthday to a friend . . .

AND SPEAKING OF WEIRD CUSTOMS: Canadian immigration laws have recently changed, yet no one seems to know exactly what they

(Continued on page 65)

GERMANY

By JIM SAMPSON

■ MUNICH—The situation with **Manfred Eicher's** ECM label could change by the time you read this, but as I write this, Eicher has not signed with Warners or anyone else for a new U.S. distribution deal, nor is that company alone in showing strong interest in U.S. rights to ECM.

Continuing in our fight for truth and justice, **Monti Lueftner's** Ariola expansion is headed for South America in the next couple of years, not South Africa as reported here two weeks ago. Bertelsmann already has strong club operations in South America, plus companies in Mexico and Spain. Also, the line that **Fleetwood Mac** had won the Deutsche Schallplatten Prize as international pop group of the year got lost in a telex scramble, as did the victory of **Larry Coryell** and **Philip Catherine** as international jazz musicians of the year.

Your might have read wire stories on **Johnny Cash's** triumph in Czechoslovakia, but there was absolutely no coverage here except in Stars & Stripes. In case you hadn't heard, it was the man in black's first journey into Eastern Europe, with **June Carter Cash** and the whole clan, including **Rosanne Cash**, who just signed with Ariola. The 11,000 seat Prague hall was packed with foot-stomping, clapping, whistling fans for all four shows, resounding with an ecstatic reception that surprised even Cash himself, who gave extended encores. Rosanne said it was like the Czechs were "starved" for her father, not responding to anything between songs because of the language barrier, then "going crazy" when the singing started. In Munich, both Cash shows were sold out well in advance, as young audiences thronged to see one of the legendary performers of American music.

Did you know that as music to accompany its spectacular high wire act, the Russian State Circus uses **Pink Floyd**? . . . Germany's top rock star **Udo Lindenberg** in the studio recording ten rock classics ("Sweet Little Sixteen," "Dock Of The Bay") . . . **Steve Bender's** new **Pete Bellotte**-produced single is an oldie, "We've Got To Get Out Of This Place," on Teldec . . . WEA International is making its first coordinated worldwide release of a German pop single with **Luisa Fernandez'** "Lay Love On You," produced in Hamburg by **David Parker**, published by **Mike Karnstedt's** Peer Music, already in the German top ten . . . Speaking of WEA, does **Ahmet Ertegun** realize

(Continued on page 65)

ENGLAND

By PHILIP PALMER

■ LONDON—Israel now has the political headache of year's Eurovision Song Contest following the spectacle of **Cohen and the Alphabets** with "A-Ba-Ni-Bi" (a love song) on April 22. Israel won, for the first time, 32 points over Belgium entry, "L'Amour Ca Fait Chanter La Vie," France scored third place with "Il Y Aura Toujours Des Fleurs." Already some Arab countries have hinted they might boycott the event if it is held in Tel Aviv. An English version of the winning song is being rush-released by Polydor this week.

The U.K. entry, "The Bad Old Days" by **Co-Co**, got a thumbs down by the jurors from the 20 voting countries. The group finished eleventh, the lowest rating for the contest's 23-year old history. Despite Co-Co's Eurovision song rose to #32 in the top singles chart published in the industry trade magazine Record Business. The Norwegian group's unforgettable performance scoring zero points with

by **Jan Teigen**. ROLLIN' ON: First product from the **Rolling Stones'** EMI agreement will be released in May. A single will be issued May 5 followed by the album, "Some Time in New York City," six weeks later. The Stones signed to EMI six months ago, recording the lp at EMI's Pathe Marconi Studios in London. Five of the ten songs are **Jagger/Richard** compositions with the **Norman Whitfield/Barrett Strong** classic "Imaginary Lover" was produced by **The Glimmer Twins** and mixing was done in Paris and mixed in that city. A special disco mix of the album is also prepared.

ODDS N' ENDS: Record company chiefs are considering . . . (Conti

FRANCE

By GILLES PETARD

■ Pathé-Marconi has announced the passing of **Pete Seeger** during 31 years of activity with the company becoming the light and top manager of the classical department . . . is the last single by **Claude Francois**, recorded in 1967 before his death . . . **Franck Pourcel's** string orchestra recording of "Close Encounters."

Pathé rush-released an lp, "Save The Seas," to raise money for the break-up of the oil-tanker **Agulhas**. The project is patronized by the majority of France's radio stations and features a dozen of the most popular French artists. National Syndicate for Phonographic and Audiovisual (SNEPA) re-elected its board, with **François Minchin**, **Ades**, **Jean Mialhe** and **Jacques Souplet**, vice pres. . . did a two week stint at the Olympia . . . **Yves Montand** released "Casse-Têtes" (Smashed Heads), written by **Gébé**, two most popular comic strip artists.

Movie actor **Jean-Claude Brialy** did a single from "Si t'es Beau t'es Con," reflecting a widespread tenor of opinion . . . Beautiful **Jairo** sent a note to all retailers that her recent reissue launched by former associates in no present style or trend . . . **Michel Legrand** signed to WEA and an album featuring his greatest hits in disco-style. **Boney M** received a gold disc in Bremen for their singles sales in France . . . Another gold award went to **Cerrone** for "Supernature."

While WEA is catering to disco audiences with mix tapes from Westbound and Atlantic, Barclay is pushing on with a program from the MCA catalogue, including two volumes of **Rockabilly** . . . **Eddie Mitchell**, who is turning 40, still shows his allegiance to rock in his latest album featuring Nashville's **Charlie McCoy** . . . Vogue is releasing **Morris Jefferson** and **Seventh Wonder** on Parachute in Casablanca.

England (Continued from page 64)

contract draft document prepared by the British Phonographic Industry (BPI) following recent revelations in national press alleging chart hyping . . . Large shipments of cheap American cut-out and overstock albums are being imported by Simons Records at dealer prices as low as one pound and thirty-five pence—lower than normal trade terms . . . Mushroom Records, whose rights to **Heart** are licensed to Arista in Europe, and Portrait Records have resolved their year-long legal dispute out of court. Through the settlement's terms Mushroom is now allowed to release the court-restrained album "Magazine." The album achieved platinum status in America on advance orders alone when originally scheduled for release in September of last year . . . **Rab Noakes** returns after a two-year absence to record a new album "Restless" for Ring Records. Meanwhile label Guv'nor **Ringo Starr** issues his **Vini Poncia** produced album, "Bad Boy" . . . **Hein Van Der Ree** has joined Chappell International to handle promotion and artist publisher liaisons. He transfers from Phonogram Amsterdam . . . **Joe Walsh** has completed work on his debut album for Asylum "But Seriously Folks" scheduled for international release on June 16 . . . **David Courtney** and **Tony Meehan** have produced the debut single "I Just Don't Care" for the new Ariola signing **The Killers** . . . London's leading country music promoter **Mervynn Conn** has fixed the screening of six 40-minute specials filmed at his recent 10th International Festival of Country Music for mid-summer transmission. In a co-production deal Conn and British independent operator Westward Television are preparing a five-show series featuring **Carl Perkins**, **George Hamilton IV**, **Don Everly** and others . . . EMI is taking three of Virgin's West End shops to court on May 18 for allegedly contravening its U.K. copyright on the Columbia label through American imports . . . Former **Fleetwood Mac** **Peter Green** will appear on **Peter Vernokell's** PVK label via WEA distribution . . . **Andy Desmond's** personal manager **Fraser Kennedy** has formed Skyline Artist Management to expand his operations in the record management and promotion business. Skyline is also handling the U.K. and European business affairs for **Howe** and is currently finalizing European representation of a major American indie label.

CAMPAIGNS: **Tom Robinson Band's** debut album, "Power In The Darkness"—featuring all new tracks—will be the subject of a considerable EMI campaign. The band leaves for an American tour in June . . . WEA is mounting a campaign designed to expose singer/songwriter **Randy Newman** to a wider audience. The campaign leads into and surrounds Newman's forthcoming British concert tour commencing on May 26 and is called "Never Has So Much Been Spent On So Little" after the American success of the single, "Short People." WEA will reissue the single with the copy "Keep Out Of Reach Of Short People." Radio slots have been booked to plug Newman's album catalogue . . . **AC/DC** will also be heavily promoted by WEA to herald the release of their fourth Atlantic album, "Powerage" . . . **Magnet** will be supporting **Darts'** latest "The Boy From New York City" with major local advertising.

Germany (Continued from page 64)

he's sitting on a diplomatic powderkeg? A resolution in the German Bundestag (parliament) proposes government intervention to get **Franz Beckenbauer** released by the Cosmos for the World Cup! If Ertegun doesn't give in, this could mean war, or even worse, defeat in the World Cup!! . . . **Peter Kirsten's** Global Music has picked up **Ringo Starr's** Ringo Publishing . . . Keyboard wizard **Klaus Schulze** entends with Metronome.

Hans-Georg Brunner-Schwer is celebrating his MPS label's tenth birthday, a milestone that calls for international celebration by admirers of the man's outstanding jazz productions with **Oscar Peterson**, the **Clarke-Boland Big Band**, **Benny Bailey**, **Albert Mangelsdorff**, **Milt Buckner** and so many others. Due soon are new records from **Lionel Hampton**, **Alphonse Mouzon**, **Hank Jones**, **Clark Terry/Peter Herbolzheimer**, **Supersax** and many others.

Bleu Disque Acquires San Remo Finalists

■ **NEW YORK**—Bleu Disque Music, the ASCAP affiliated publishing arm of Sire Records, has acquired sub-publishing rights to "Un Emozione da Poco" (A Little Emotion), the number two song at the 1978 San Remo Festival. The tune, recorded by Anna Oxa, is currently the number one single in Italy.

The agreement was negotiated between Sire's managing director Seymour Stein and Mario Cantini, head of the publishing division of RCA in Italy. Sire recording artist and staff writer Andy Paley is writing an English lyric and will be co-producing a single scheduled for June release in this country by Sire.

Arista/Careers, Chinnichap Pact



Arista/Careers Music vice president & general manager Billy Meshel has announced the signing of songwriters Nicky Chinn and Mike Chapman's Chinnichap Publishing to a worldwide co-publishing agreement with Arista/Careers Music, Inc. Shown toasting the signing (from left) are: (standing) Jerry Margolies, Arista Music legal counsel; Bob Holmes, Arista Music vice president of business affairs; Billy Meshel, Arista Music vice president & general manager; Evan Pace, Arista general professional manager, west coast; (seated) Mickey Shapiro, Chinnichap attorney; Mike Chapman; Steven Steinberg, Chinnichap attorney; Leonard Wolf, Chinn & Chapman business manager.

Canada (Continued from page 64)

mean. **Long John Baldry** and **The Dillards** were among the first acts to be torn down by the customs people for being unaware of the new rulings. It seems that one must apply at a Canadian consulate (try finding one in Des Moines) before hitting the border for a "one time only" visa. The visa must be secured anywhere from 4 to 12 weeks in advance of the date, depending on whom you believe. You see the Canadian customs people don't seem to know exactly what the new rulings mean. Upon asking three different border crossings, this column received three different answers. Best of luck to travelling rockers and the Canadian audiences who are bound to be deprived. How much time will elapse before U.S. customs retaliates and sprays Canadian acts with paraquat?

BITS'N'PIECES: **Ellen McIlwaine**, U.S. citizen and former Canadian resident, is seeing good response to her new UA album with a Horse-shoe Tavern date slated that has several tongues wagging. Rocky Horror star **Tim Curry** will commence recording a solo album for A&M here with **Lee Michaels**, **John Tropea** and **Steve Hunter** helping.

ENGLAND'S TOP 25 Singles

- 1 NIGHT FEVER BEE GEES/RSO
- 2 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS
BRIAN & MICHAEL/Pye
- 3 I WONDER WHY SHOWADDYWADDY/Arista
- 4 TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS & DENIECE
WILLIAMS/CBS
- 5 IF YOU CAN'T GIVE ME LOVE SUZI QUATRO/RAK
- 6 FOLLOW YOU FOLLOW ME GENESIS/Charisma
- 7 NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum
- 8 BAKER STREET GERRY RAFFERTY/United Artists
- 9 WITH A LITTLE LUCK WINGS/Parlophone
- 10 EVERYBODY DANCE CHIC/Atlantic
- 11 DENIS (DENE) BLONDIE/Chrysalis
- 12 SINGIN' IN THE RAIN SHEILA B DEVOTION/EMI
- 13 SHE'S SO MODERN BOOMTOWN RATS/Ensign
- 14 MORE LIKE THE MOVIES DR. HOOK/Capitol
- 15 AUTOMATIC LOVER VIBRATORS/Epic
- 16 LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock
- 17 SOMETIMES WHEN WE TOUCH DAN HILL/20th Century
- 18 WALK IN LOVE MANHATTAN TRANSFER/Atlantic
- 19 TAKE ME I'M YOURS SQUEEZE/A&M
- 20 JACK AND JILL RAYDIO/Arista
- 21 WUTHERING HEIGHTS KATE BUSH/EMI
- 22 IT TAKES TWO TO TANGO RICHARD MYHILL/Phonogram
- 23 I CAN'T STAND THE RAIN ERUPTION FEATURING PRECIOUS WILSON/
Atlantic
- 24 EMOTION SAMANTHA SANG/Private Stock
- 25 EVERYBODY IS A WINNER HOT CHOCOLATE/RAK
(Courtesy: Record Business)

New Wave News (Continued from page 58)

singer/guitarist/writer **Tom Verlaine's** musical and lyrical integrity. "Adventure," as its predecessor, is pervaded by Verlaine's trademarked mysterious and provoking lyrics which are enveloped and accentuated by his ethereal guitars, but a more clearly defined sound marks this album from "Marquee Moon." A change in producers to **John Jansen** seems to have helped gel the sound giving it more potential to crossover to mainstream tastes and programming. Side one's five songs are some of Television's neatest and most appealing to date, while the three pieces on side two strike more in tune with earlier epics. For anyone with the collector's itch, the British lp and 12" single of "Foxhole" will be imported by Jem and are on candy red vinyl.

"Now"—**The Flamin' Groovies** (Sire): Another in a long series of comeback lps from that stalwart punky band of the '60s, the Flamin' Groovies. But this time it really works! Through the 14 tracks it is reminiscent of an endless list of artists, but therein lies its strength. From the jingle-jangle **Byrds**-like guitars to the **Beatles**-styled harmonies, (throw in a little mid-'60s fuzz guitar), to that master of all sounds, **Dave Edmunds'** production, "Now" is really one to just sit down and enjoy. The Groovies' covers of '60s hits remain very true to the originals (a feat in itself) and hearing the Byrds' "I Feel A Whole Lot Better," the Stones' "Paint It Black" and The Beatles' "There's A Place" with a contemporary production is a lot more exhilarating than it sounds. In between the familiar, everything is up to snuff. Far and away the pick of the week, the Groovies is recommended for playing at parties—and probably no one will want to take it off the turntable (another feat in itself).

LIVE WAVES: At CBGB's club on May 4-7 will be the **Johnny Blitz** Benefit. Blitz, the **Dead Boys'** bass player, was recently brutally attacked on Manhattan's Lower East Side by a gang which inflicted serious knife wounds requiring ten hours of heart surgery and perforating a lung among other injuries. The Dead Boys, with a substitute for Blitz, will perform each night along with more as yet unnamed bands with all proceeds going to cover Blitz's legal and hospital fees . . . CBGB's 2nd Avenue Theatre is once again closed with a re-opening scheduled for the fall. Meanwhile the venue will be used sporadically and two New York radio stations are expressing interest in using the hall sooner for new wave live broadcasts . . . St. Louis band, **Tears** (formerly **Mouldy Dogs**) who recently played Max's Kansas City, has moved to New York and boast the youngest punk rocker that we know of—a 13 year old drummer.

REVIEWS: Leading off the reviews this week are the two debut discs from **Chris Stamey's** Car Records. A couple of years ago, Stamey with his band **Sneakers** put out a minor pop masterpiece ep. To kick off his new label, Stamey has reassembled the band with some personnel changes and the 12" ep "In The Red" recaptures some of the fine catchy pop of the original Sneakers on "What I Dig" and "Decline & Fall." The gritty side of Stamey's guitars surface in a live "Roadrunner" and "Quelle Folie." "In The Red" was co-produced by Stamey, **Alan Betrock** (lately of the New York Rocker magazine) and band member **Mitch Easter**.

Also on the label is **Peter Holsapple's** 7" ep "Big Black Truck" on which Holsapple plays all the instruments. "Truck"'s three songs are a noisy little trio with, to quote the press release, "the cold danger behind every hot camshaft (and) a seething mass of guitar propulsion."

McVie Nuptials



The recent marriage of Fleetwood Mac's bassist John McVie and Julie Rubens was celebrated at McVie's home in West Hollywood. Pictured above during the nuptial festivities are, from left: best man and Fleetwood Mac drummer Mick Fleetwood; McVie and his wife; and maid of honor Stacey Cashin.

Polydor Fetes Kenny Nolan



Polydor Incorporated recently threw a party at the Hotel Bel-Air celebrating the addition of Kenny Nolan and his record company — Marathon Records — to the Polydor family. Featuring a solo performance by Nolan of his past hits ("My Eyes Adored You" for Frankie Valli to "Lady Marmalade" for Labelle and his own "I Like Dreamin'") and material from his forthcoming debut lp on Polydor/Marathon, "A Song Between Us," the party was attended by top Polydor management and eminent representatives of press, radio and retail. Pictured from left: Kenny Nolan; Doris Schnabel; Dr. Ekke Schnabel, senior VP, Polydor legal affairs; and Peter C. Bennett, Nolan's attorney and Marathon Records' general manager.

Salsoul Signs Luv You Madly

■ NEW YORK — The Luv You Madly Orchestra has been signed to Salsoul Records, it was announced by Joe Cayre, president of the company.

Nephew's Project

The Luv You Madly Orchestra was put together by Stephen James, nephew of Duke Ellington, to preserve Ellington's material and treat it in a contemporary pop vein. The debut album was released by Salsoul on April 29 in honor of what would have been Ellington's 79th birthday.

'Mighty Gents'

(Continued from page 50)

as Frankie was king, but she tells us she's forgotten answers she used to know, and now just sits and knits, waiting for nothing.

Peter Link, who has written much music for Broadway, including the Ronnie Dyson hit "If You Let Me Make Love To You, Then Why Can't I Touch You," wrote the music which connects the scenes and flows through the lives of the characters. This apparently marks Link's first foray into black popular music, and what he has composed has an important place in the play. While there probably isn't an album-full of music here, what there is compares well with many current r&b hits, and would probably stand on its own if released on record.

It would be easy to conclude that the black people of "The Mighty Gents," all over 30 and out of luck, are doomed from the start. But Wesley surely means their plight to be both a warning of sorts to a young,

black audience, and an elegy of sorts for the Mighty Gents. If they fail because of a refusal to grow up, to break the social and psychological barriers that keep them from the success of which they dream, none of them ever becomes resigned to his fate, not even Zeke, who is too old to have a chance but not too old to strive. Although the Gents' bond of loyalty is finally broken, each one's struggle, with the world and with himself, goes on.

The play moves quickly, occupying just 90 minutes without an intermission. It is stirring, funny, lively—and, to be sure, powerful stuff, although Wesley has avoided much of the profanity-laden slang that underpins so much contemporary black humor and supposedly puts off the white theatre audience. This is no staid Broadway production in blackface: "The Mighty Gents" is a new, important play with music. It should be seen.

Marc Kirkeby

Graham Inks Bobby Bare



Columbia artist Eddie Money (right), raises a toast to Columbia's Bobby Bare (center), the newest addition to the roster of entertainers under the management of Bill Graham. Pictured at left is Nick Clainos, vice president in charge of management, Bill Graham Productions.

NASHVILLE REPORT

By RED O'DONNELL



■ Shrinkage Dept.: Big and little talk in local music industry is loss of 220-pounds by talent agent-music publisher **Lamar Fike** since undergoing surgery April 1, 1976. Fike, a member of the late Elvis Presley's retinue for 22 years, weighed 382 pounds when he was wheeled into the operating room two years ago. He now weighs 162.

Mississippi-born, Memphis-raised Fike says: "I've never felt better in my life. The surgery, performed in Nashville, didn't rearrange my digestive tract. I can digest anything but a brick."

Tanya Tucker is recording an album on the west coast under the direction of **Jerry Goldstein**—but forget about those rumors that the tawny-tressed Tanya plans to establish a permanent residence in California. "My present home in Nashville is on the market, but I have no intention of moving away," she said. Tanya now is billed as a "country rock 'n roll" singer. The lp isn't scheduled for release until early, early summer, but during interim her single of "Save Me" is going to hit the marts.

It's a commercial recording beamed to help in the campaign to "save the harp seals"—a project in which La Tucker is most interested.

My inquiry of the week: Is **Willie Nelson's** "Redheaded Stranger" going to be the plot of a Universal movie? . . . Another quick query: Is it true that **Glen Campbell** is coming here for a recording session under production savvy of **Jimmy Bowen**?

I know answer to question: Is **Johnny Rodriguez** gonna play in
(Continued on page 70)

Eight-Tracks Show Country Sales Strength As Cassette Volume Continues To Increase

By WALTER CAMPBELL

■ NASHVILLE—A number of buyer behavior studies have shown that country music product buyers, because of their lifestyle and the way music fits into their lives, are among those most apt to purchase tapes. And at a time when cassette tapes seem to be rising in the marketplace, eight-track tapes apparently have a secure place in the country market.

An industry survey by Warner Communications shows that although there is a slight net increment in the number of people buying more records, there are substantial net increases in the buying of pre recorded tapes. "The excess of people who say they are buying more this year over those buying less is two percentiles among current lp buy-

ers, no change among singles buyers, a 15 percentile increment among eight-track buyers, and a huge 24 percentile among cassette buyers," the survey states.

But in light of cassette volume, which the survey says may eventually surpass eight-tracks in the over-all market, the eight-tracks have a strong hold in the country field and apparently will for some time to come, according to studies and record labels' forecasts.

"Eight-tracks are strong; they always have been strong; and we have no indication that it's going to stop," said Rick Blackburn, vice president, marketing, CBS Records, Nashville. "Cassettes are growing, but you don't see nearly as many cassettes as eight-tracks. I don't see any indication that cassettes will overcome eight-tracks. I don't see any indication that cassettes will overcome eight-tracks in the country field any time soon; in fact the growth of eight track sales percentage-wise is greater than in discs."

"We're not moving toward cassettes," said RCA national country sales director Dave Wheeler. "I'm not saying we're not making more available, but I don't see any diminishing of eight-track as opposed to cassette at all in country right now. As a matter of fact our eight-track tape business is getting bigger."


Biruta McShane, head of marketing research at GRT, sees cassettes more prominently in the future, although country will be the last to switch. "I think we're going to see what happened in Europe where they can't even give eight-tracks away. The market is something like 98 percent cassette versus two percent eight-
(Continued on page 70)


NMPA Adds Five

■ NASHVILLE — Five music publishing companies have been elected to membership in the National Music Publishers' Association at a meeting of the association's board of directors here. Audigram Music, Cookhouse Music, Hat Band Music, Pi-Gem Music, all headquartered in Nashville, and Hi-Lo Music, located in Memphis, raise the total membership of NMPA to 170

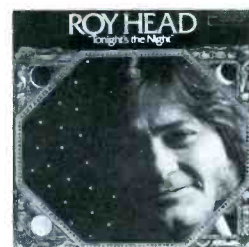
The National Music Publishers' Association, based in New York, periodically holds board meetings in other music centers around the country such as Nashville and Los Angeles. Among the 12 directors attending the Nashville meeting, chaired by NMPA president Leonard Feist, were vice president Wesley Rose of Acuff-Rose Music and Mary Reeves Davis of Tuckahoe Music.

COUNTRY PICKS OF THE WEEK

SINGLE  **LINDA RONSTADT, "I NEVER WILL MARRY"** (prod.: Peter Asher) (writer: F. Hellerman) (Sanga, BMI) (3:12). Linda Ronstadt's distinctive voice, with back-up harmonies by Dolly Parton, stands on its own with this simple ballad. Peter Asher's production keeps the accompaniment simple with acoustic guitars, a bass and an outstanding dobro. *Asylum 45479.*

SLEEPER  **JIMMIE PETERS, "I WILL ALWAYS LOVE YOU"** (prod.: Jerry Gillespie) (writer: D. Parton) (Owepar, BMI) (3:07). Peters gives a Dolly Parton favorite a new dimension. Like Dolly's version, the tempo is easy, with a full sound highlighted by Peters' strength, which is especially effective on the hook. This version, with its building intensity, has plenty of potential on its own. *Mercury 55025.*

ALBUM **ROY HEAD, "TONIGHT'S THE NIGHT."** One of the best features of this album is its consistent quality on all selections. Head generally keeps the mood easy and mellow, really hitting the mark on Rod Stewart's "Tonight's The Night," Foster and Rice's "Love Survived," Gene Price's "Come To Me," and Sterling Whipple's "Now You See 'Em, Now You Don't." Jimmy Bowen's full, balanced production is also outstanding. *ABC AB 1054.*



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Mel Tillis — "I Believe In You"
Con Hunley — "Weekend Friend"
Johnny Russell — "You'll Be Back"
Anne Murray — "You Needed Me"
Jerry Abbott — "I Want A Little Cowboy"



Mel Tillis

Mel Tillis moves heavily into the crossover lane with "I Believe In You" — a super song and an exceptional performance! It will find a spot on playlists immediately!

Billy Crash Craddock reaches back to the Charlie Louvin hit of the mid-sixties for a much-added new ABC release. "Think I'll Go Somewhere and Cry Myself to Sleep" is already added at KIKK, WHOO, KKYX, WWOL, KSOP, KSO, KCUB, KYNN, WBAM, KJJJ, KWKH, KFDI, WPNX, WTOD, KENR, WTMT, WPIK, KVOO, WHK.

Just shipped this week, Johnny Russell's "You'll Be Back (Every Night In My Dreams)" is playing at KRMD, WKDA, WXCL, WTOD, WPNX, KJJJ, KRAK, WHOO. Newcomer Big Ben Atkins doing well at WPNX, WBAM, WJQS, KVOO, KSOP with "We Don't Live Here, We Just Love Here."



Johnny Russell

looks like a winner!

Kenny Dale showing early initial action at KNIX, KRAK, KLAJ, KSO, WSDS, KMPS, WTOD, WTSO, WWVA, WVOJ, KIKK, WWOL, WSDS, WPNX, KENR. "The Loser"

Songwriter-turned-singer Allen Reynolds getting action on "Wrong Road Again" in Memphis, Tulsa, Roanoke and Montgomery. Glenda Griffith's "Oh Boy" showing in Knoxville and Amarillo.

Super Movers: Freddie Hart, Debby Boone, Brenda Kaye Perry, Bill Anderson.

Mundo Earwood's "When I Get You Alone" starting in the south and southwest; Rick Jacques' "Song Man" showing in the southeast.

Though it's not officially a single release yet, Janie Fricke's LP cut, "Please Help Me I'm Falling," added in regular rotation at WPLO and WMC.

"Freckles" from the Oak Ridge Boys' album featured at WHK; Kenny Rogers and Dottie West's cut, "Anyone Who Isn't Me," playing at WHOO and KCKC.

Darrell McCall showing good action on "The Weeds Outlive The Roses" at KLAJ, KKYX, WSDS, WPNX, KFDI, KJJJ, KVOO.

SURE SHOTS

Linda Ronstadt — "I Never Will Marry"

Mel Tillis — "I Believe In You"

LEFT FIELDERS

Jacky Ward & Reba McEntire — "Three Sheets In The Wind"

Red Sovine — "The Days of Me and You"

Don King — "Don't Make No Promises (You Can't Keep)"

AREA ACTION

Roy Claiborne — "Mary Gets Around" (KJJJ)

Porter Jordan — "What We Do, Two by Two" (KRMD)

Bill Nash — "I Love You" (KIKK)

Ernest Rey — "Ain't This A Shame, Sweet Marie" (WPIK)

CMF Elects New Officers

■ NASHVILLE—The Country Music Foundation board of trustees met in Washington, D.C. April 19 to elect new officers and to make plans for future foundation activities.

Longtime board of trustees member Pee Wee King—himself a member of the Country Music Hall of Fame—was elected president at the meeting, while Bill Lowery of Lowery Music was elected executive vice president. Other vice presidents elected were Roy Horton of the Peer-Southern Organization, Brad McCuen of SESAC, and Jim Fogel-song of ABC Records. Joe Talbot of Joe Talbot and Associates will continue as treasurer, while WSM air personality Ralph Emery will join the CMF board of trustees for the first time, serving as secretary.

Elected to new three year terms were Talbot, Connie B. Gay and Wesley Rose. Trustees continuing terms included Frank Jones of Capitol Records as chairman of the board; Bill Denny of Cedarwood Music; Grelun Landon of RCA Records; Dorothy Owens of Buck Owens Enterprises; Frances Preston of BMI; and E. W. Wendell of WSM. W. Michael Milom serves as legal council, while Bill Ivey is the executive director of the CMF.

The Country Music Foundation is a non-profit organization which directs the activities of the Country Music Hall of Fame and Museum, the Country Music Foundation Library and Media Center and the Country Music Foundation Press in Nashville, Tenn.

All American Sets Distribution Pacts

■ NASHVILLE — Hal Freeman, president of All American Record Dist., Inc., a Nashville based record distributor for independent labels, has recently agreed to handle national distribution and promotion for Cemo Record Company, Kounty Kin Record Company, Happy Valley Record Company, GMI Record Company and Music Square Records.

Each of these independent labels have records being pressed for shipment to country radio stations and wholesale distributors now.

Me & Sam Opens New N'ville Office

■ NASHVILLE—Sam Kirkpatrick, president of Me & Sam Music Productions, has announced the opening of new Nashville offices. Located at 2818 Azalea Place, the offices include Me & Sam Music (ASCAP), Annextra Music (BMI), Me & Sam Productions and Prairie Dust Records.

Exit/In Forum Keyed To Artist Development

■ NASHVILLE — Artist development was the topic of the sixth Forum held April 25 at the Exit/In. Panelists Stan Byrd (Warner Bros.), Mary Ann McCready (CBS), Mary Martin (Warner Bros.), Don Schmitzerle (Capricorn) and Bill Williams (Elektra), under the direction of moderator Don Light (Don Light Talent), fielded questions from the audience regarding the contributions of record companies to the career development of new artists.

Subjects touched on in the exploration of artist development ranged from management to touring to signings to airplay and sales and publicity.

Building Careers

"We're more interested in building artists' careers than having a single hit record," stated Bill Williams, expressing the consensus on the panel. Therefore, in signing acts, record companies look for much more than just raw talent, i.e. stage skills, something unique to say, visual essence. However, "there are no rules," said Mary Martin. "It's who you know — who is your manager, who is your lawyer, who is your agent."

Management

The importance of strong, competent management was greatly stressed. "A record company can't do it all," commented Don Schmitzerle. "If you think it's the panacea for an artist's career, forget it. There are a lot of other people and factors involved."

"Ask not what your record company can do for you, but what you can do for your record company," declared Stan Byrd. Artists' willingness to cooperate with interviews, radio visits and in-store promotions, etc., help a record company in decisions to offer tour support dollars and other investments in artists' careers.

"It is hard to capsule," concluded Mary Ann McCready. "Essentially every aspect of the music business — publishing, management, producing — is involved in artist development which serves to expand musical/artistic perimeters."

Sponsors

Forum is designed to introduce the various aspects of the music industry to the general public, but a good part of the audience is usually composed of industry personnel. Each Forum is sponsored by a different record company (this time Capricorn Records), Hank Magazine, BS Productions and the NARAS Institute. Admission is free.

Margie Barnett

LOOK AT THE MUSIC

Five Star Singles from ABC

☆ NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD ABC 12346

☆ WAY OF A WOMAN IN LOVE TOM BRESH ABC 12352

☆ LET ME BE THE ONE RANDY GURLEY ABC 12347

☆ EASY JOHN WESLEY RYLES ABC 12348

☆ RUNAWAY NARVEL FELTS ABC 12338



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MEL TILLIS—MCA 40900

I BELIEVE IN YOU (prod.: Jimmy Bowen) (writers: B. Cannon/G. Dunlap) [Sabal, ASCAP/Sawgrass, BMI] (2:25)

Tillis may have pop as well as country acceptance on this cut. The song choice, matched with Tillis' rich voice and sophisticated production, should see success.

VERN GOSDIN—Elektra 45483

NEVER MY LOVE (prod.: Gary S. Paxton) (writers: D. & D. Addrissi) [Warner-Tamerlane, BMI] (2:51)

The first single from Gosdin's lp of the same name is characterized by the strong supporting vocal of Janie Fricke and a tasty string arrangement, both consistent with Gosdin's previous hits.

LA COSTA—Capitol P-4577

#1 WITH A HEARTACHE (prod.: Doug Gilmore) (writers: N. Sedaka/H. Greenfield) (Neil Sedaka, BMI) (3:00)

With a nice smooth sound, La Costa's easy vocal style really breaks through on this Sedaka/Greenfield tune. The strong pop/MOR feel may help the record gain acceptance across the board.

DON KING—Con Brio CBK 133

DON'T MAKE NO PROMISES (YOU CAN'T KEEP) (prod.: Bill Walker) (writers: D. King/D. Woodward) [Wiljex, ASCAP] (3:05)

This up-tempo cut is done in the '50s boogie-woogie style, supported by a honky-tonk piano. The song itself and the production are somewhat of a departure from King's previous material, which proves his writing and performing versatility.

LARRY CURTIS—ScrimShaw 1315-1

IT FEELS LIKE LOVE FOR THE FIRST TIME (prod.: E. J. Gurren) (writers: L.C. Lynum/T. A. Wargo) (E. J. Gurren/April, ASCAP) (3:15)

Curtis made a good song selection, one which may have potential for a wide audience. The hook soars with ease as the song is given first-class treatment by artist and producer.

JACKY WARD & REBA McENTIRE—Mercury 55026

THREE SHEETS IN THE WIND (prod.: Jerry Kennedy) (writers: S. Thompson/R. L. Thompson) [Jidobi, BMI] (2:45)

Jacky Ward and Reba McEntire join forces to provide a nice balance on this love song. The sound stays easy and smooth, working with the lyrics for a happy, pleasant mood.

JOHNNY RUSSELL—Polydor 14475

YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) (prod.: Jim Vienneau) (writers: W. Holyfield/J. Russell) [Maplehill/Vogue/Sunflower County, BMI] (2:44)

Russell's debut on Polydor is a strong one. The simple production is highlighted by subtle harmonies on the chorus, a steady mid-tempo beat and nice guitar licks tucked between phrases.

Country Tape Sales (Continued from page 67)

track over there. It will be a fairly slow phase-out, but I think it will eventually happen, although it looks like country will be the last to come over the hump because of the nature of the product and the longevity of the equipment. The replacement factor for playback units is much greater in the rock field than in the country field. The rock buyer is going toward the cassette format, but the country buyer is a little older and will probably keep his eight-track unit longer."

Indoctrination

"Country has stayed pretty much the same," said UA's Nashville head Lynn Shults. "Primarily

they are just already indoctrinated into buying eight-track tapes, whereas the younger buyer has found the cassette to be a more workable piece of hardware. But as these people get older, I think you're going to see it affect country, too." Blank cassette sales for home recording from radio and borrowed records are also on the rise, Shults said.

Out of 23,100 pieces of product by a country artist on Polydor, 69 percent were albums, 26 percent were eight-tracks and 5 percent were cassettes. A pop artist with notable southern appeal sold 71 percent albums, 21 percent eight-tracks and 7 percent cassettes out

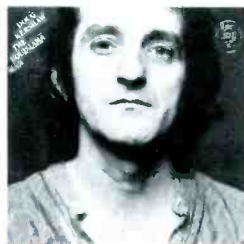
COUNTRY ALBUM PICKS



LET ME BE THE ONE

RANDY GURLEY—ABC AB-1067

Gurley's vocals show strength and precision on an album which could gain pop as well as country acceptance. The mood is easy and mellow on many of the selections, highlighting her clarity and range. The cuts are consistently strong with "A Song For The Life I Have Found," "Faithless Love" and "Let Me Be Your Baby" especially effective.



THE LOUISIANA MAN

DOUG KERSHAW—Warner Bros. BSK 3166

Kershaw defies classification. Although he is a Cajun, his music is not limited by style boundaries. Of course songs like "Louisiana Man" are great and very well done, but Kershaw also includes songs like Randy Newman's "Marie" and Bob Dylan's "Subterranean Homesick Blues," which are equally impressive and add a nice variety to the total sound.



NEW HORIZONS

CONNIE SMITH—Monument MG 7624

Connie Smith's second lp on Monument shows quality and accomplishment as well as plenty of potential for the future. "I Just Want To Be Your Everything" and "There'll Never Be Another For Me," among others, bring out that quality under the production hand of Ray Baker. The style and sound are versatile enough for a wide audience.

Nashville Report (Continued from page 67)

the pro-celebrity part of the annual Colonial Club Open Golf Tournament May 9-10 in Fort Worth? Johnny is, but is he more a pro than a celebrity?

This old town is now back in organized professional baseball—the Nashville Sounds of the Class A Southern League. And the majority investor (20 percent) in the venture is **Conway Twitty**, a gold-plated buff of the so-called National Pastime! . . . Got a postcard from **Brenda Lee**, touring Japan, but by the time you're perusing this, Brenda probably will be in Muscle Shoals, Ala., cutting her debut lp for Elektra/Asylum, with which she recently signed after most of her life with MCA!






of 562,000 units sold.

Capitol's percentages were much the same over-all but with variances according to regions. One country act sold 29 percent eight-track and 3 percent cassettes in the midwest, but 28 percent eight-track and 16 percent cassettes on the west coast. "The reason for more cassette sale on the west coast is probably because those cassette players are being advertised and merchandised much more there, whereas maybe in Texas, there aren't as many ad campaigns for cassettes," said national country promotion director Ed Keeley. "But eight-tracks are still indelible in

the mind of the country buyer. I think in country the cartridges will be healthy for a long time."

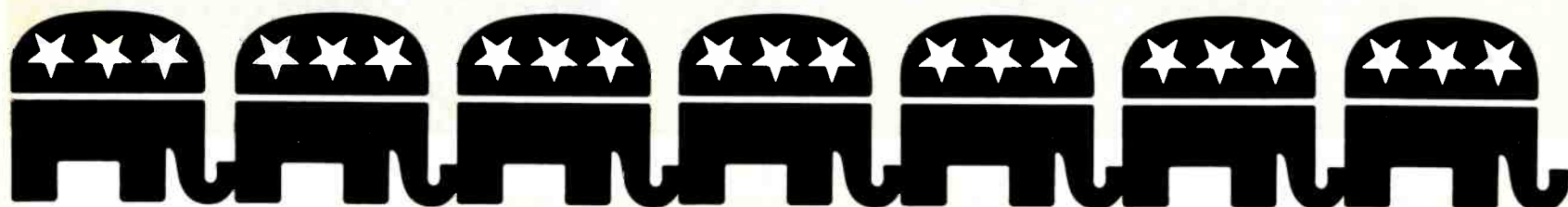
"It's different with an artist like Linda Ronstadt who is such a big pop entity," observed Ewell Rousell, national sales manager of Elektra/Asylum's Nashville operations. "But with our big country acts, it's basically an eight-track situation versus a cassette. In other areas of music it seems cassettes are moving up strongly, but over-all it is still the albums that are the biggest sellers in all fields. Everything changes over time, but I think eight-tracks are here to stay in country for some time to come."

Winning Votes Everywhere...

<p>SUSIE ALLANSON Single "<i>Maybe Baby</i>" From her soon-to-be-released debut album</p> <p>WBS 8534</p>	
<p>BELLAMY BROS. New album <i>Beautiful Friends</i> Featuring the hit "<i>Slippin' Away</i>"</p> <p>BSK 3176</p>	
<p>DEBBY BOONE Single "<i>Baby, I'm Yours</i>"</p> <p>BSK 3130</p>	
<p>T.G. SHEPPARD Album <i>T.G.</i> Featuring the singles "<i>Mr. DJ</i>" and "<i>Don't Ever Say Good-Bye</i>"</p> <p>BSK 3133 WBS 8525</p>	
<p>HANK WILLIAMS, JR. Single "<i>You Love The Thunder</i>"</p> <p>WBS 8564</p>	



Warner Country Is Curb Country



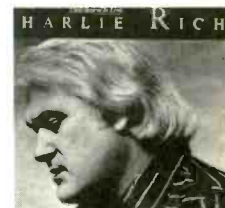
RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
MAY 6 APR. 29

						WKS. ON CHART
1	1	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON RCA AFL1 2686 (11th Week)				14
2	2	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H				16
3	3	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544				28
4	4	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046				5
5	5	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141				14
6	7	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H				4
7	6	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104				34
8	9	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037				115
9	8	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772				7
10	10	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045				24
11	12	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478				10
12	13	ENTERTAINERS... ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007				5
13	14	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993				30
14	16	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439				35
15	21	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719				35
16	11	VARIATIONS EDDIE RABBITT/Elektra 6E 127				5
17	17	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743				12
18	31	EASTER ISLAND KRIS KRISTOFFERSON/Columbia JZ 35310				6
19	15	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616				35
20	20	THE BEST OF THE OAK RIDGE BOYS /Columbia KC 35302				4
21	19	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES CRYSTAL GAYLE/MCA 2334				8
22	23	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149				11
23	22	BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063				4
24	24	BILLY CRASH CRADDOCK /Capitol ST 11758				5
25	34	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733				3
26	27	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317				51
27	33	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312				124
28	29	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G				42
29	32	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028				26
30	30	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 2328				14
31	36	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia KC 35313				2

CHARTMAKER OF THE WEEK

32 — **I STILL BELIEVE IN LOVE**
CHARLIE RICH
United Artists LA 876 H

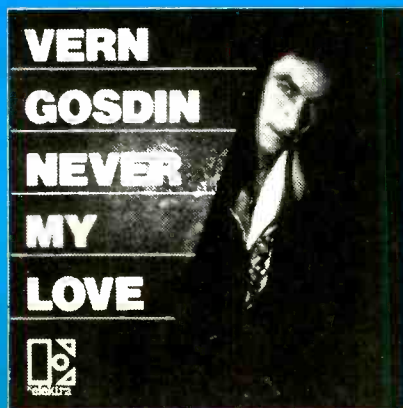


33	28	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288	6
34	26	ELEVEN WINNERS MERLE HAGGARD/Capitol ST 11745	11
35	44	SINGER OF SONGS JANIE FRICKE/Columbia KC 35315	2
36	35	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 2330	9
37	68	KENNY ROGERS /United Artists LA 689 G	78
38	38	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	35
39	39	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	43
40	40	SWAMP GOLD FREDDY FENDER/ABC AA 1062	2
41	41	I'M OK, YOU'RE OK BILLY SWAN/A&M SP 4686	2
42	18	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G	42
43	—	FLYING HIGH MICKEY GILLEY/Playboy KZ 35099	1
44	45	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	26
45	25	TANYA TUCKER'S GREATEST HITS /MCA 3032	5
46	46	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	40
47	50	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/ Capitol SWBC 11707	22
48	47	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716	23
49	48	ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125	16
50	53	BEST OF DOLLY PARTON /RCA APL1 1117	101
51	54	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	26
52	61	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/ Epic PE 34365	9
53	—	RED HOT MEMORY KENNY DALE/Capitol ST 11762	1
54	49	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	23
55	59	FREE SAILIN' HOYT AXTON/MCA 2319	14
56	56	ONLY YOU FREDDIE HART/Capitol ST 11724	2
57	60	STELLA PARTON /Elektra 6E 126	4
58	57	RONNIE MILSAP LIVE /RCA APL1 2043	73
59	65	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	28
60	42	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	71
61	70	LONELY HEARTS CLUB BILLIE JO SPEARS/United Artists LA 859 G	6
62	64	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	37
63	62	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	28
64	—	BARE BOBBY BARE /Columbia KC 35314	1
65	55	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	136
66	66	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	45
67	51	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	57
68	52	BEST OF JERRY LEE LEWIS, VOL. II /Mercury SRM 1 5006	12
69	37	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA APL1 2477	35
70	43	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	21
71	58	HANK WILLIAMS' GREATEST HITS, VOL. II /MGM MG 2 5401	33
72	63	NEW TRAIN, SAME RIDER TOM T. HALL/RCA APL1 2644	13
73	67	TOM T. HALL'S GREATEST HITS, VOL. III /Mercury SRM 1 5008	4
74	69	IN THE BEGINNING DOLLY PARTON/Monument MG 7623	4
75	74	COUNTRY BOY DON WILLIAMS/ABC DO 2088	30

VERN GOSDIN NEVER MY LOVE

If you don't own this album then you don't
live in the world of Country Music.

Available on Elektra
Records & Tapes



6E-124




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"Chain" reaction.

When Johnny sings Waylon, word gets around.
 "There Ain't No Good Chain Gang."[†] The new Johnny Cash single,
 3-10742 from the album "I Would Like to See You Again."^{‡*}
 On Columbia Records. KC 35313

JOHNNY CASH
I WOULD LIKE TO SEE YOU AGAIN
 Including:
 I Would Like To See You Again
 There Ain't No Good Chain Gang
 I Don't Think I Could Take You Back Again
 I Wish I Was Crazy Again/I'm Alright Now




[†]Produced by Johnny Cash and Waylon Jennings. [‡]Produced by Larry Butler. *Also available on tape.

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

MAY 6
APR. 29

WKS. ON
CHART

1	3	IT'S ALL WRONG, BUT IT'S ALL RIGHT DOLLY PARTON RCA PB 2544		8
2	2	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW 1137		12
3	1	HEARTS ON FIRE EDDIE RABBITT/Elektra 45461		12
4	6	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) JOHNNY DUNCAN/Columbia 3 10694		9
5	9	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869		8
6	5	IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106		13
7	11	SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY ELVIS PRESLEY/RCA PB 11212		7
8	10	MAYBE BABY SUSIE ALLANSON/Warner/Curb 8534		10
9	14	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022		8
10	12	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/RCA PB 11220		9
11	8	WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ/Mercury 55020		11
12	15	THE POWER OF POSITIVE DRINKIN' MICKEY GILLEY/Playboy ZS8 5826		8
13	17	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704		7
14	16	COME ON IN JERRY LEE LEWIS/Mercury 55021		9
15	18	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/RCA PB 11235		8
16	20	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517		8
17	23	NO, NO, NO (I'D RATHER BE FREE) REX ALLEN, JR./Warner Bros. WBS 8541		7
18	4	I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545		14
19	21	WHISKEY TRIP GARY STEWART/RCA PB 11224		9
20	28	PUTTIN' IN OVERTIME AT HOME CHARLIE RICH/United Artists X 1193Y		5
21	26	THIS IS THE LOVE SONNY JAMES/Columbia 3 10703		8
22	30	GOTTA QUIT LOOKIN' AT YOU BABY DAVE & SUGAR/RCA PB 11251		5
23	33	NIGHT TIME MAGIC LARRY GATLIN/Monument 45 249		4
24	27	BORN TO BE WITH YOU SANDY POSEY/Warner Bros. 8540		8
25	7	SWEET SWEET SMILE CARPENTERS/A&M 2008		12
26	31	I'M GONNA LOVE YOU ANYWAY CRISTY LANE/LS GRT 56		6
27	32	FOUR LITTLE LETTERS STELLA PARTON/Elektra 45468		7
28	36	TWO MORE BOTTLES OF WINE EMMYLOU HARRIS/Warner Bros. WBS 8553		4
29	39	COWBOYS DON'T GET LUCKY ALL THE TIME GENE WATSON/Capitol 4556		5
30	37	I WISH I LOVED SOMEBODY ELSE TOM T. HALL/RCA PB 11253		5
31	25	LAY DOWN SALLY ERIC CLAPTON/RSO 886		8
32	35	RUNAWAY NARVEL FELTS/ABC 12338		8
33	40	ME AND THE I.R.S./GEORGIA IN A JUG JOHNNY PAYCHECK/Epic 8 50539		4
34	38	MAYBE I SHOULD'VE BEEN LISTENIN' RAYBURN ANTHONY Polydor 14457		8
35	41	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC AB 12346		6
36	13	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA PB 11201		13
37	46	I'LL BE TRUE TO YOU OAK RIDGE BOYS/ABC AB 12350		4
38	45	I LIKE LADIES IN LONG BLACK DRESSES BOBBY BORCHERS/Playboy ZS8 5827		5
39	42	SWEET LOVE FEELINGS JERRY REED/RCA PB 11232		7
40	48	I'VE GOT TO GO BILLIE JO SPEARS/United Artists X 1190Y		4
41	19	I'LL BE THERE (WHEN YOU GET LONELY) DAVID ROGERS/Republic 105		11
42	49	SLOW AND EASY RANDY BARLOW/Republic 017		6
43	53	DIRTY WORK STERLING WHIPPLE/Warner Bros. WBS 8552		4
44	54	IT ONLY HURTS FOR A LITTLE WHILE MARGO SMITH/Warner Bros. WBS 8555		2
45	60	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 40893		2
46	55	I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL) TAMMY WYNETTE/Epic 8 50538		3
47	57	LET ME BE YOUR BABY CHARLY McCLAIN/Epic 8 50525		5

48	22	BABY IT'S YOU JANIE FRICKE/Columbia 3 10695	10
49	56	TOO MANY NIGHTS ALONE BOBBY BARE/Columbia 3 10690	4
50	59	SHADY REST MEL STREET/Polydor PD 14468	3
51	24	I'VE GOT A WINNER IN YOU DON WILLIAMS/ABC 12332	12
52	34	STARTING ALL OVER AGAIN DON GIBSON/ABC/Hickory 5402	13
53	29	DON'T EVER SAY GOODBYE T. G. SHEPPARD/Warner Bros. 8525	11
54	44	A LOVER'S QUESTION JACKY WARD/Mercury 55018	14
55	47	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/Columbia 3 10681	13
56	68	ONLY YOU FREDDIE HART/Capitol 4561	2
57	51	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/United Artists XW 1136	13
58	66	IT'S A HEARTACHE BONNIE TYLER/RCA PB 11249	4
59	73	HERE COMES THE REASON I LIVE RONNIE McDOWELL/Scorpion GRT 159	2
60	43	IF YOU'RE LOOKING FOR A FOOL FREDDY FENDER/ABC AB 12339	9
61	76	BABY I'M YOURS DEBBY BOONE/Warner Bros. WBS 8554	2
62	50	BUCKET TO THE SOUTH AVA BARBER/Ranwood T083	14
63	52	AT THE END OF A RAINBOW JERRY WALLACE/BMA (WIG) 8 006	12
64	83	I CAN'T GET UP BY MYSELF BRENDA KAYE PERRY/MRC MR 1013	3
65	71	EASY JOHN WESLEY RYLES/ABC AB 12348	4
66	62	HANG ON FEELIN' RED STEAGALL/ABC AB 12337	9
67	80	RISING ABOVE IT ALL LYNN ANDERSON/Columbia 3 10721	3
68	78	I'M ALREADY TAKEN STEVE WARINER/RCA PB 11173	3
69	74	(THE TRUTH IS) WE'RE LIVING A LIE R. C. BANNON/Columbia 3 10714	3
70	70	CASH ON THE BARRELHEAD RONNIE SESSIONS/MCA 40875	6
71	75	THE REST OF MY LIFE KENNY STARR/MCA 40880	4
72	72	SUNSHINE MAN KENNY PRICE/MRC 1012	5
73	65	A SWEET LOVE SONG THE WORLD CAN SING DALE McBRIDE/Con Brio 131	8
74	58	HERE IN LOVE DOTTSY/RCA PB 11203	12

CHARTMAKER OF THE WEEK

75	—	THINK I'LL GO SOMEWHERE (AND CRY MYSELF TO SLEEP) BILLY "CRASH" CRADDOCK ABC AB 12357		1
76	85	COUNTRY LOVIN' EDDY ARNOLD/RCA PB 11257		3
77	82	DON'T YOU THINK IT'S TIME TOMMY JENNINGS/Monument 45 248		3
78	61	LOVIN' YOU BABY CONNIE SMITH/Monument 45 241		11
79	—	THE LOSER KENNY DALE/Capitol 4570		1
80	89	SLIPPIN' AWAY BELLAMY BROTHERS/Warner Bros. 8558		2
81	81	NEVER KNEW (HOW MUCH I LOVED YOU TIL I LOST YOU) DAWN CHASTAIN/Prairie Dust PD 7623		4
82	87	THE NINTH OF SEPTEMBER JIM CHESNUT/ABC/Hickory AH 54027		4
83	94	IT JUST WON'T FEEL LIKE CHEATING (WITH YOU) SAMMI SMITH/Elektra 45476		2
84	84	MEMORIES ARE MADE OF THIS TOMMY O'DAY/NuTrayl (WIG) 919		5
85	88	NO TELL MOTEL DAVID HOUSTON/Gusto SD 184		4
86	86	JUST OUT OF REACH MACK WHITE/Commercial CDC 00033		4
87	79	ONLY THE BEST GEORGE HAMILTON IV/ABC 12342		6
88	91	THREE NIGHTS A WEEK RUBY FALLS/50 States 60		2
89	—	(THERE'S NOTHING LIKE THE LOVE) BETWEEN A WOMAN AND A MAN LINDA CASSADY & BOBBY SPEARS—Cin Kay AA036		1
90	95	GONE TO ALABAMA MICKEY NEWBURY/Hickory AH 54025		2
91	99	IF THERE'S ONE ANGEL MISSING (SHE'S HERE IN MY ARMS TONIGHT) BILLY PARKER/SCR 157		2
92	—	MAN MADE OF GLASS ED BRUCE/Epic 8 50544		1
93	98	WAYS OF A WOMAN IN LOVE TOM BRESH/ABC 12352		2
94	—	THE GAMBLER DON SCHLITZ/Capitol 4576		1
95	93	TO LOVE A ROLLING STONE JAN HOWARD/Con Brio 132		4
96	92	THE REAL THING JEAN SHEPPARD/Scorpion GRT 157		4
97	64	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA PB 11198		16
98	67	LONG GONE BLUES CATES SISTERS/Caprice CA 2047		7
99	—	BROTHER DEWAYNE ORENDER/NuTrayl WIG NT 920		1
100	63	WALK RIGHT BACK ANNE MURRAY/Capitol 4527		16

We're Driving These Hits Home!



Dave & Sugar GOTTA QUIT LOOKIN' AT YOU, BABY

PB-11251

18 BB

18 CB

22 RW

Bonnie Tyler IT'S A HEARTACHE

PB-11249

63 BB

46 CB

58 RW



Tom T. Hall I WISH I LOVED SOMEBODY ELSE

PB-11253

27 BB

23 CB

30 RW

RCA
Records



T H E
M A R S H A L L T U C K E R
B A N D :



T O G E T H E R ,
F O R E V E R .
O N C A P R I C O R N R E C O R D S



Produced by Stewart Levine for Outside Productions, Inc.